

## Analysis of Intrinsic Elements of the Novel *A Portion of Chicken Mie Before Diing* by Brian Khrisna

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KEYWORDS	ABSTRACT
Analysis, intrinsic elements, novel.	This study aims to describe the intrinsic elements contained in the novel <i>Seporsi Mie Ayam Sebelum Mati</i> by Brian Khrisna. The type of research in this study is descriptive qualitative. The data of this study consist of quotations of sentences containing intrinsic elements in the novel <i>Seporsi Mie Ayam Sebelum Mati</i> by Brian Khrisna. The results of this study reveal that the novel <i>Seporsi Mie Ayam Sebelum Mati</i> by Brian Khrisna has the theme of mental health and the meaning of a simple life. There are 12 active characters in the novel <i>Seporsi Mie Ayam Sebelum Mati</i> by Brian Khrisna, each with various characteristics or characterizations. The plot used in the novel <i>Seporsi Mie Ayam Sebelum Mati</i> by Brian Khrisna is a forward plot. The setting in the novel <i>Seporsi Mie Ayam Sebelum Mati</i> by Brian Khrisna is divided into three parts: setting of place, setting of time, and setting of atmospheres. The novel <i>Seporsi Mie Ayam Sebelum Mati</i> by Brian Khrisna uses the first-person point of view (I). Metaphor, paradox, and simile are figurative languages found in Brian Khrisna's novel <i>Seporsi Mie Ayam Sebelum Mati (A Portion of Chicken Noodles Before Dying)</i> . Overall, <i>Seporsi Mie Ayam Sebelum Mati</i> conveys that life can be saved through simple things, as long as one is given the space to be accepted and cared for.

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### INTRODUCTION

Literature is an essential part of human life, serving as a means of conveying thoughts, feelings, experiences, and life values. According to Esten (in Permana et al., 2019), literature is an artistic creation. As an artistic creation, literature possesses high aesthetic value (Hermawan & Sandi, 2019). Literature not only depicts reality as it is but also represents human inner contact through fictional stories rooted in reality (Aminuddin, 2019). A. Teeuw (2015) defines literature as anything in written form or the use of written language.

One popular and widely studied form of literature is the novel. A novel is a prose work produced from the author's imagination, involving emotions in describing the plot, thereby captivating the reader's attention. Novels allow authors to develop characters, conflicts, and settings in depth. Through novels, readers can delve into a fictional world containing important

social, cultural, and psychological values for further analysis (Jabrohim, Chairul, & Suminto, 2018).

In literary studies, the intrinsic approach is one approach used to understand the internal structure of a literary work. This approach emphasizes the elements that shape a work from within, such as theme, characters and characterization, plot, setting, point of view, style, and moral. By analyzing intrinsic elements, researchers can understand how a story is constructed and how its meaning is conveyed through its narrative structure. Nurgiyantoro, in Hermawan and Shandi (2019), explains that intrinsic elements are those that construct the literary work itself; these elements are factually encountered when someone reads a literary work. The intrinsic elements of a novel are those that (directly) contribute to the story's construction. These elements include events, story, plot, characterization, theme, setting, point of view, language or style, and so on (Stanton, 2017; Susanto, 2022).

Brian Khrisna's novel *Seporsi Mie Ayam Sebelum Mati* (A Portion of Chicken Noodles Before Dying) is a contemporary Indonesian novel worthy of in-depth study, particularly in terms of its intrinsic elements (Maharani, 2020; Nugroho, 2023; Nurgiyantoro, 2018; Pradopo, 2017; Putri, 2022). This novel tells the story of the main character, Ale, who plans to end his life on the eve of his 37th birthday. However, before doing so, he wants to enjoy one last portion of chicken noodles. The story then develops into an emotional journey filled with encounters, flashbacks, and reflections on life (Permana, Suherman, & Nurlailiyah, 2019).

This work is compelling to analyze because it presents not only a personal story but also touches on universal issues such as loneliness, past trauma, depression, and the search for meaning in life. Brian Khrisna wraps the narrative in simple yet poetic, touching, and meaningful language. The author's ability to bring characters to life and structure the story is a key strength of this novel.

Through Ale's interactions with the various characters he meets on his journey, readers are invited to understand that everyone carries their own wounds and struggles. The story is not only emotionally touching but also challenges readers to reflect on their own lives. Because of this narrative strength, analyzing the intrinsic elements of this novel is crucial to uncovering how the elements of a literary work form a cohesive and meaningful whole (Zulfadhli, Atmazaki, & Agustina, 2020).

An analysis of the intrinsic elements in this novel can reveal how Brian Khrisna develops characters, designs the plot, chooses the setting, and uses specific language styles to reinforce the story's message. By understanding these elements, readers can see that the success of a literary work is determined not only by its theme but also by the author's delivery and storytelling techniques (Rahman, 2023; Ratna, 2015; Sari, 2023; Semi, 2016).

With the increasing number of popular literary works published each year, it is important for academics to critically examine these works so that they are not merely enjoyed superficially but also appreciated as the result of serious thought and creation. The novel *Seporsi Mie Ayam Sebelum Mati* (A Portion of Chicken Noodles Before Dying) is an example of a popular work worthy of analysis because it addresses the theme of health with a humane approach that resonates with today's readers (Wellek & Warren, 2016; Wijayanti, 2021).

Furthermore, research into the intrinsic elements of this novel can also enrich the body of contemporary Indonesian literary studies. By making popular literary works the object of

academic study, it is hoped that a bridge will be created between the academic world and the general public's reading interests. This will create a new space for appreciation for Indonesian literature and encourage a broader and more inclusive literary discourse.

This study aims to analyze and explain how intrinsic elements are used in the novel to convey the overall meaning of the story. With this approach, it is hoped that the results of the study can contribute to the development of Indonesian literary studies.

## METHOD

This research used a qualitative descriptive method. The method began with data collection, analysis, and interpretation (Suryana, 2010). In practice, the research proceeded systematically and objectively to describe the phenomenon as it was, without testing cause-and-effect relationships between variables.

According to Bogdan and Biklen (in Rahmat, 2009), qualitative research produces descriptive data in the form of speech, writing, or observed behavior. This research generated data as text or words, derived from the process of observing the subject.

Thus, the qualitative descriptive method aimed to describe and explain a particular phenomenon in detail without using numbers. This method was chosen to systematically describe the intrinsic elements that composed Brian Khrisna's novel *Seporsi Mie Ayam Sebelum Mati* (A Portion of Chicken Noodles Before Dying).

The data source for this study was Brian Khrisna's novel *Seporsi Mie Ayam Sebelum Mati*. The novel, published in its 24th edition in April 2025 by Grasindo, Jakarta, consisted of 216 pages. This study employed three data collection techniques: reading, listening, and note-taking. The first stage involved reading the entire novel. The second stage employed listening, which referred to carefully paying attention to the elements to be studied. The note-taking technique involved recording data obtained from reading and listening to identify the intrinsic elements in the novel.

## RESULTS AND DISCUSSIONS

### Data Description

The results obtained after collecting the research data included analyzing the theme, characters and characterization, plot, setting, point of view, style, and moral message. The following table presents an analysis of the intrinsic elements of Brian Khrisna's novel *Seporsi Mie Ayam Sebelum Mati* (Chicken Noodles Before Dying).

**Table 1. Intrinsic Element Analysis**

No.	Intrinsic Element	Description
1	Theme	Mental health and the meaning of a simple life.
2	Characters and Characterization	The main character is Ale, accompanied by several supporting characters, each with distinct traits that make the story interesting to study. The researcher identified 12 active characters in this novel, while the rest are minor characters who are only described through the main character's narration.
3	Plot	The novel <i>Seporsi Mie Ayam Sebelum Mati</i> by Brian Khrisna uses a progressive (forward-moving) plot.
4	Setting	The setting in the novel <i>Seporsi Mie Ayam Sebelum Mati</i> by Brian Khrisna consists of time, place, and atmosphere.

No.	Intrinsic Element	Description
5	Point of View	The novel <i>Seporsi Mie Ayam Sebelum Mati</i> by Brian Khrisna employs the first-person point of view, using the pronoun “I” to narrate events from the perspective of the main character.
6	Language Style	The language style found in the novel <i>Seporsi Mie Ayam Sebelum Mati</i> by Brian Khrisna includes metaphor, paradox, and simile.
7	Message / Moral Value	Overall, the novel <i>Seporsi Mie Ayam Sebelum Mati</i> conveys that life can be saved through simple things, as long as a person is given space to be accepted and cared for. This novel invites us to value small things, pay attention to the mental condition of those around us, and understand that every person is valuable—even in their darkest moments.

## Discussion

The following is a description of each aspect of the analysis of the intrinsic elements of Brian Khrisna's novel "*Seporsi Mie Ayam Sebelum Mati*" (A Portion of Chicken Noodles Before Dying).

### Theme

Brian Khrisna's novel "*Seporsi Mie Ayam Sebelum Mati*" explores mental health issues and the simple meaning of life, centered on the life journey of a man named Ale. He suffers from acute depression, suffers from mental health problems, and is ostracized by his community. He then contemplates ending his life. Before taking this action, he desires to eat his last portion of chicken noodles, which becomes a turning point in his life.

### Characters and Characterization

The following is an analysis of the characters and characterization in Brian Khrisna's novel "*Seporsi Mie Ayam Sebelum Mati*" (A Portion of Chicken Noodles Before Dying).

**Table 2. Character analysis and characterization**

Character Name	Role	Characteristics
<b>Ale (Ruslan Abdul Wardana)</b>	The main character and narrator	Introverted, depressed, and traumatized by the past
<b>Murad</b>	A police prisoner	A thug, cruel, insulting, but also caring
<b>Mr. Jipren</b>	A blind mobile cracker seller	Wise, calm, and patient
<b>Mrs. Uli</b>	Ale's regular food stall owner	Friendly and warm
<b>Pram</b>	Son of the late Mr. Zolam	Sensitive, emotional, full of respect and appreciation
<b>Louisse</b>	A nightclub pimp	Wise, firm, and empathetic
<b>Juleha</b>	A sex worker	Caring, wise, and empathetic
<b>Ipul</b>	A cleaner at Ale's workplace and at the nightclub	Caring and full of gratitude
<b>Mrs. Murni</b>	Ipul's friend's mother	Empathetic, full of regret, and understanding
<b>Mr. Uju</b>	A kite seller	Caring, wise, and emotionally entertaining
<b>Dimas</b>	Mr. Uju's new neighbor	Silly and likes to joke around
<b>Doni</b>	Ale's high school friend	Likes to bully

## Plot

The plot refers to the flow of the story, or a series of events that occur from the beginning to the end. The plot in the novel *Seporsi Mie Ayam Sebelum Mati* by Brian Khrisna consists of both a chronological (linear) plot and a flashback. The flashback occurs at the beginning of the story, where the main character recounts the life problems he has experienced over time, which have left lingering wounds and eventually drive him to contemplate suicide.

## Setting

### a) Setting of place

The setting of place in the novel *Seporsi Mie Ayam Sebelum Mati* by Brian Khrisna is described through the characters' dialogues or narrative, as detailed in the following table.

**Table 3. Analysis of Place Setting**

No.	Place	Data / Quotation
1	Car parking lot	"Like other nights, I came home after overtime. The married people at the office went home to their families. Meanwhile, I, who had no one, was still sitting alone in the empty parking lot, with a bottle of beer, cheap cigarettes, and a slice of birthday cake I bought from a candy store near the office." (p.2)
2	Ale's apartment	"At the apartment where I live, there's only one security guard who greets me. The only person here who remembers my name. The rest? Never a word. I opened the door to my dark, stuffy, and cramped room..." (p.16)
3	Pet shop	"At four in the afternoon, I stopped by a pet shop and bought a lot of wet food to share with the stray cats that chose to sleep out of hunger..." (p.24)
4	City park	"At five in the afternoon, instead of going home, I decided to sit for a while in the city park..." (p.24)
5	Mr. Jo's (Zolam's) house	"The funeral procession took quite a long time. I returned to Mr. Jo's (Zolam's) house right when the Maghrib call to prayer was heard." (p.39)
6	Coffee stall (Warkop)	"I found one coffee stall still open, but something was strange about it. Although it looked like the others, I felt this one was different. I don't know why." (p.41)
7	Police station	"The lock of the cell was opened. Everyone immediately turned their heads in the same direction. The police brought in a new person." (p.47)
8	Drug gang neighborhood (Murad's headquarters)	"The days went by as usual. In the drug gang neighborhood by the railway tracks, besides Murad, Bono, and Doyok, there was now an additional name spray-painted on the front gate wall: Blek." (p.84)
9	Back of an empty shop area	"Behind the empty shop area, now stood ten of Murad's men against ten people from another group. Most carried sharp weapons. Suddenly, I rushed forward while taking off my shirt..." (p.74)
10	Nightclub / Bar	"In the corner seat of the bar sat a middle-aged oriental woman. She might be about 55 years old. Her hair was bleached blonde, teased high, and her makeup was thick, looking provocative." (p.87)

No.	Place	Data / Quotation
11	Jakarta city	“We both rode through the night wind of Jakarta on a motorbike that couldn’t go fast because of my heavy body. With a faint voice disturbed by the wind, Ipul spoke while slightly turning back.” (p.110)
12	Ipul’s rented house	“Ipul’s rented house wasn’t big, actually very small in my opinion. Almost half the size of my apartment. Very slowly, he opened the door full of election stickers. The lights inside were still on. He invited me in, and I nodded.” (p.115)
13	Mrs. Murni’s house	“I stacked the steamed sponge cakes on the floor, while Ipul immediately began tidying the house as if it were his own. An old woman appeared from a room whose door was replaced with a cloth curtain. She walked with the help of a cane...” (p.135)
14	Railway tracks	“I was shocked when suddenly three little kids running after a broken kite bumped into me. The plastic bag of sponge cakes slipped from my hands and scattered across the stones of the railway tracks.” (p.155)
15	Mr. Uju’s kite shop	“The kite seller introduced himself. His name was Mr. Uju. He had been selling kites in this place for more than ten years. He also asked me why I had once become one of Murad’s men.” (p.29)
16	Sidewalk	“I walked along the sidewalk with a pounding heart, imagining a portion of chicken noodles before I die. I turned at the end of the street, to the usual spot where the blue noodle cart with a torn sakura tarp was parked. I was ready.” (p.29)
17	Slipi – Padang restaurant	“We arrived in the Slipi area. Apparently, several people we passed recognized Mr. Jipren. I saw some greeting him. Even the owner of a roadside Padang restaurant called him and invited him to dinner. Mr. Jipren agreed and asked me to join.” (p.181)
18	Toilet	“As soon as I found the toilet, I went into a stall and vomited. It tasted very bitter because I hadn’t eaten since morning. My head was spinning. My GERD immediately relapsed. I felt the same as I used to when I was still working at the office.” (p.183)
19	Mr. Jipren’s rented house	“Finally, we arrived at Mr. Jipren’s rented house. He invited me to stop by, but I refused because it was already too late. He must have been tired after such a long walk.” (p.194)

## b) Time Setting

The time setting in Brian Khrisna's novel "*Seporsi Mie Ayam Sebelum Mati*" (A Portion of Chicken Noodles Before Dying) is outlined in the following table.

### 1) Nighttime, evidenced by:

*Like any other night, I came home after working overtime. The married people at the office were going home to their respective families. Meanwhile, I, who had no one, was sitting alone in the empty parking lot, with a bottle of beer, cheap cigarettes, and a slice of my own birthday cake, which I bought from a candy shop near the office (p. 2).*

From this narrative, it can be concluded that the time setting is nighttime. This is because the character "Aku" (I) narrates that he came home after working overtime that night.

2) Morning, evidenced by:

*At seven o'clock that morning, I was still awake. I decided to skip work today. (p. 20)*

From this narrative, it can be concluded that the time setting is morning. This is because the character "Aku" narrates that he was still awake at seven o'clock.

3) During the day, evidenced by:

*At one o'clock in the afternoon, I went to withdraw all my remaining savings and went to see a psychiatrist. I asked for a new prescription for a higher dosage and decided to stop visiting him. My psychiatrist asked me where I was going. "I'm going back to my village. To a faraway place." (p. 23)*

From this narrative, it can be seen that the setting is during the day. This is because the character "Aku" (I) narrates that at one o'clock in the afternoon, he went to withdraw his remaining savings and go to the psychiatrist.

4) In the afternoon, evidenced by:

*"At five o'clock in the afternoon, instead of going home, I decided to sit in the city park..." (p. 24)*

From this narrative, it can be seen that the setting is during the afternoon. This is because the character "Aku" narrates that at five o'clock in the afternoon, he decided to sit in the city park.

5) Late afternoon, evidenced by:

*"The funeral procession took quite a long time. I returned to Mr. Jo's (Zolam's) house just as the call to prayer for Maghrib prayers was heard" (p. 39).*

From this narrative, it can be seen that the setting is late afternoon. This is because the character Aku (I) narrates that he returned to Mr. Jo's house just as the call to prayer for Maghrib prayers was heard, indicating that Maghrib prayer time is late afternoon approaching evening.

### c) Setting Atmosphere

The following is an analysis of the setting in the novel *Seporsi Mie Ayam Sebelum Mati* by Brian Khrisna.No. Mood Data

1. Depression I stood staring out the window. The sky was slowly starting to brighten. Now my resolve was firm. I would commit suicide 24 hours from now. (p. 18)  
Feeling confused, the young man, probably only a few years younger than me, fell silent. He looked at my clothes, then nodded and invited me into the house. I was shocked and didn't understand at all. However, again, I just obeyed without arguing. (p. 36)
2. Sadness In the cramped room, there were more than seven people sitting cross-legged around Mr. Jo's body. Some were reciting the Yaasin, some were crying loudly. Maybe they were his grandchildren. (p. 37)
3. Feeling Awkward I felt uneasy. This wasn't my plan. I had originally intended to go straight home, but Pram instead asked me to sit and join the Koran reading. Damn, I couldn't even finish reciting the Iqro, and now he was asking me to recite the Koran. I

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truly felt like I was being toyed with by God. As if He was asking me to worship before I die as preparation for the journey. (p. 38)

4. Tense “DON’T MOVE”

It all happened so fast. The stupid vendor at the stall jumped violently through the wooden display case, scattering all the fried food and coffee I had ordered. Glasses flew and shattered. The stall customers, who had been sitting in their respective places, immediately ran helter-skelter. Meanwhile, I froze when I saw the barrel of a gun pointed at me. I was confused. From outside the stall, a black Innova stopped, and more than six people got out. They all looked the same, scary. (p. 43)

4. It hurts my heart. You’re so unkempt, Le? You haven’t showered since high school, what’s wrong? By the way, why didn’t you come to the high school reunion yesterday? Lots of people were looking for you, Le. They said, “Where’s Ale? Our Dufan mascot?” Hahaha...” I could see his face satisfied saying all those bad things. (p. 182)

5. Angry and Disappointed "I've spent my whole life thinking about other people's feelings while constantly sacrificing my own. But look what I get? Huh?! What do I get?! I'm still treated like shit!" (p. 184)

6. Scary... My silence and attempts to look scary had no effect. Especially when the people I approached started pulling out sharp weapons and a small rifle. I immediately shrank like a sea cucumber doused in salt. Murad, Doyok, and Bono immediately went down and fought them while I fell to the ground in fear, hugging myself... (p. 72)

7. Touched "Mas Ale's birthday was the same as my son's. That day, I really wanted to give my son a birthday cake. At least once in his life, he should feel his life celebrated. Even though we live a hard life, my son should have at least one taste of happiness in his life. But I didn't have enough money to buy a cake. Initially, I intended to borrow money from my other cleaning friends after work, but that day at the pantry, Mas Ale came and gave me a whole tray of birthday cake. I was shocked, I was truly shocked, Mas. My prayer was answered by God right then and there, in cash. Through Mas Ale. That's why I'm so grateful to Mas Ale." (p. 121)

8. Happy I smiled.

I stomped out the ember of my cigarette and prepared to leave again. I looked at the village once more, then extended one hand toward the name Blek on the kamprot wall as if patting it from a distance. A ritual I'd once performed with Murad. I bowed for a moment, offering my gratitude and final respect for what the village had taught me. (p. 202).

### ***Point of View***

In literary works, point of view is divided into two parts: first-person (the narrator acts as the "I") and third-person (the narrator is omniscient). Point of view is the author's perspective in telling the story. Point of view can also be said to be the center of the narrative. The center of the narrative is the point from which the story is told by the narrator (Nurhasanah, 2014). In the novel *Seporsi Mie Ayam Sebelum Mati* by Brian Khrisna, the point of view used is first-person, with the main character as the protagonist. The main character in this novel narrates all the stories he experiences using the word "I."



## Style

The style of language used in the novel *Seporsi Mie Ayam* by Brian Khrisna is as follows.

### 1) Metaphor

A metaphor is a figure of speech that directly compares two different things without using the conjunctions "bagai," "seperti," or "laksana." The metaphor in the novel *Seporsi Mie Ayam Sebelum Mati* by Brian Khrisna is as follows.

*I am the trees that grow with flaws... (p. 14)*

In the narrative above, the main character uses figurative language such as comparison, but does not use a comparative word. The word "I" is the one being compared, while the words "trees that grow with flaws" are used as a comparison. The meaning of this statement is that the "I" character likens himself to a tree that grows with flaws or is not fertile. Interpreted, this sentence implies that the "I" character has internal obstacles; he feels that he is not perfect like others, which leads to him being frequently bullied and finding it difficult to progress.

Furthermore, the following sentence also falls into the metaphorical category:

*"Please don't extinguish the embers of enthusiasm in my little brother's eyes..." (p. 81)*

The words "please don't extinguish" mean "don't make it disappear/extinguish," while the phrase "bara api semangat" means "a feeling of passionate enthusiasm." Therefore, these sentences, when combined, convey the meaning that Murad is asking Ale for help in preventing his little brother's enthusiasm from fading or becoming disappointed.

### 2) Paradoxical Figure of Speech

A paradoxical figure of speech is a figure of speech that uses contradictory expressions. The paradoxical figure of speech in Brian Khrisna's novel *Seporsi Mie Ayam Sebelum Mati* is as follows:

*"...Instead of towering high, I was forced to bow down" (p. 14)*

The phrase "instead of towering high" contradicts the phrase "forced to bow down." The phrase "towering high" is interpreted as self-confidence, freedom to progress and develop. Meanwhile, the phrase "forced to bow down" can be interpreted as the ridicule of others. In fact, instead of receiving support from his family, he felt insults and belittlement. This led to depression, to the point of suicidal thoughts.

### 3) Simile

A simile is a figure of speech that uses a simile or comparison of two different things. Its characteristic feature is the use of the words "like," "like," "like," or "for example." The simile in Brian Khrisna's novel *Seporsi Mie Ayam* is as follows.

*"Now my life is like a candle flame, small and not big indeed, but it can be a light in my life that has been dark" (p. 206)*

The phrase “now my life” which means a state of being is compared to the phrase “like a candle flame” which means the state of an inanimate object. However, if both are interpreted, they form the meaning "now my life is brighter." So, by using this figure of speech, the main character tries to tell the reader that his life is now much brighter. Although his condition has not completely healed, his previously dark/downward life can slowly recover.

### **Message**

A message is a message contained in a literary work. We can derive it after watching or reading a literary work to the end. A message can be said to be the moral message a director or writer wishes to convey from a story they create. In the novel *Seporsi Mie Ayam* by Brian Khrisna, the message that can be taken is that sometimes we must have the courage to get out of the slump and rise up to overcome every obstacle. Being at rock bottom is indeed very painful, but suicide is not the right solution to everything. Lives can be saved through simple things, as long as someone is given space to be accepted and cared for. This novel encourages us to appreciate the little things, pay attention to the mental state of those around us, and understand that everyone is valuable, even in the darkest times.

### **CONCLUSION**

Based on the analysis of the intrinsic elements in Brian Khrisna's novel *Seporsi Mie Ayam Sebelum Mati*, the novel is constructed through themes, characters and characterization, plot, setting, point of view, language style, and morals. The novel centers on mental health and the simple life of the protagonist, Ale, involving 12 active characters engaged in dialogue alongside narrative reflections. It employs a forward and flashback plot structure, with settings divided into place, time, and atmosphere. The story is told from a first-person point of view, with Ale as the narrator, and features language styles such as metaphor, paradox, and simile. Future research could explore the impact of these intrinsic elements on readers' emotional engagement and cultural perceptions of mental health in contemporary Indonesian literature.

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