| RESEARCH ARTICLE

Discourse Analysis of the Meaning of Love in the Novel *Love Never Gets Old* Using Genette's Narrative Theory

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| ABSTRACT

This study aimed to analyze the discourse on the meaning of love that arose from the mood in the twelve stories "Love Never Gets Old" by Benny Arnas in 2014. The mood of the story was analyzed based on various points of view of the characters that influenced the discourse in the story. Genette's Narrative Theory regarding mood was the main key to uncovering the most prominent discourse so that the meaning of the text could be carried out in an orderly manner. The mood was useful in the meaning of the text to determine the position of the narrator in each story character. The results of this study indicated that the most prominent meaning after determining the storyteller, the scene, and the form of speech was about the distance between the narrator and the reader of the work, which influenced the discourse on the meaning of love. The most dominant view in this collection of stories was "I", which correlated with the character Samin. Based on the dominant point of view, love has four types, namely love for fellow human beings, love for property and God, and a form of love for oneself. The results of the data analysis revealed that the meaning of love that emerged was Samin's love for himself.

1. Introduction

Broadly speaking, *Love Never Gets Old* tells the story of a ballad of destruction in the Lake Ranau area, where Samin's character goes through the Belalau jungle in Lubuklinggau to make love with amethyst and dies for the third time. Samin is a veteran with a history of five wives. An accident at the end of Sakban throws him and his wife into the most beautiful garden, as well as being the gateway to enter his forbidden love story with a company from Greenwich 232 years ago, his love story with a loyal spinster in Kayuara who believes that one day a young man named Musmulikaing will deliver news of his whereabouts; about a cape tree making fun of her waiting for a dissident bachelor child in Aceh Besar. Precisely when God threw him into the age of horned snakes and the daughters of his neighbors married in Europe, in an exotic Long house, Samin just understood that there is love that is mightier than what he has been struggling with all this time (Arnas, 2014). Benny Arnas himself, who was born in Lubuklinggau on May 8, 1983, is famous for his works which have received many awards, such as the Batanghari Literary Prize from the Governor of South Sumatra (2009), the Krakatau Literature Prize (2010), Best Fiction Writer from the Ministry of Tourism and Creative Economy (2012) and others. All of the stories in these twelve stories of *Love Never Gets Old* have been published in the media as short stories.

Love Never Gets Old is unique because each story title can stand as a short story on its own. Overall, this story consists of many points of view of the characters. In fact, there are many novels that use multiple points of view, as happened in Love Never Gets Old. In the realm of Indonesian literature, Ayu Utami uses the point of view of many characters in the novel Saman and Larung to present female figures such as Laila, Cok, Shakuntala, and Yasmin with all their free thoughts. Dee Lestari utilizes this technique in Supernova hexalogy to provide an explanation of figures such as Reuben, Dimas, Bodhi, Elektra, Zarah and others who live in the Supernova information web. Based on all of these novels, one thing can be drawn in common; namely, the mood of the story can be produced from various points of view of the characters. This makes each story richer in meaning regarding the discourse on human life.

According to the theorist Gerard Genette, the narrative itself is a representation of the many events that occur in the story. Genette (1982) distinguishes three kinds of narrative analysis, namely: first, analysis of narrative statements; second, analysis of narrative content in relation to the arrangement of events as discourse; and third, narrative analysis in relation to the events in the story. The second research model is often used by Genette with an analytical focus on factors which include narrative time, narrative mode, and narrative voice. The narrative mode is more concerned with the relationship between telling and story (Ratna, 2013). The researchers choose to use narrative mood in analyzing *Love Never Gets Old* because structurally, these twelve stories are told by many characters, which in fact, influence how the discourse of love is formed.

The problem in these twelve stories needs to be studied in determining the character's point of view and its relation to the overall meaning of the story. Mood, according to Genette, is a possibility in a narrative that can be explained in detail or very minimally explained by the point of view of a character who can create a distance from the reader. Mood focuses on seeing the distance between the reader and the text so that the meaning of the text can be done in an orderly manner. The most important thing in using the mood theory concept from Genette is that the reader is able to understand where the real narrator is so that the process of meaning can be carried out. Moods are the forms used to explain the intensity of the discourse being discussed and express various points of view. Thus, the mood is related to the setting in which the narrator appears (Genette, 1980).

Based on the intensity of the appearance of the narrator, discussions about mood focus on two things, namely distance and perspective. Perspective is a matter of which character's point of view the narrator uses. Genette distinguishes perspective from speech. If perspective is used to investigate the point of view used in storytelling, then speech questions what the narrator is in the story. Genette stated simply that perspective is about who is looking, while speech is a matter of who is speaking. Perspective investigates the location of the view. The scene is different from the person speaking or the narrator. In a literary work, the narrator can be a figure who does not appear and is involved in the story at all. He may only tell the story that is seen by one or several certain characters (Genette, 1980). The location of the narrator that needs to be searched refers to the author (author-narrator), the implicit author, or a certain character (character-narrator). For this, the narrator aspect is used in speech. It is important to look for the mood in *Love Never Gets Old* to understand which character is the narrator in the story and what kind of meaning of love is formed from this reading. Based on the description above, the problems and objectives of the research discussed by the researchers are how the mood is located in *Love Never Gets Old* and how the discourse on love arises because of the mood in Love, Never Gets Old.

2. Literature Review
Cooper in Creswell states that literature review has several objectives, namely to inform the reader of the results of other studies closely related to the research being conducted at that time, link research with existing literature, and fill in gaps in previous studies (2009). The researchers found several literature reviews that have used Gerard Genette's narrative theory in analyzing a literary work. The first research is a thesis whose research discusses Narrative Studies on the novel La Lenteur by Milan Kundera from Prima Tutupya Wardhani, Yogyakarta State University. In this thesis, the researcher explains that "I am the spectator and figure who is the focus of the storytelling movement. The conclusions drawn from the explanation regarding this research study are First, in conclusion, from the description of the storyline and storytelling, it is found that the entire story in La Lenteur's novel is "me" imagination. The "I" imagination itself is a romance, referring to Vera's words. In other words, La Lenteur is an "I" imagination in the form of romance (Wardhani, 2015). The difference between Wardhani's research and this research is that the structure of *Love Never Gets Old* is more complex in terms of the characters of the viewer and speaker. If in the novel studied by Wardhani, there is only one character telling the story, in this study, the researchers find that there are many characters telling the story in the form of twelve short story fragments. Based on this difference, the researchers believe that this research is important to do so that readers can better understand the meaning of the story (Stevani & Tarigan, 2023).

The next study, which has the same theme discussed, namely the meaning of love in the novel, is contained in an article by Ekarini Saraswati entitled The Meaning of Love in the novel From Valley to Coolibah by Titis Basino: A Semiotic Study. In this study, the focus of the problem discussed by researchers is twofold: how the meaning of love is raised and what meaning of love appears. Using a semiotic approach, this research concludes that the relationship between the grandmother and a young man younger

than himself is about passionate love with self-interest (Saraswati, 2008). The difference between this research and Saraswati's research is the approach used in solving problems regarding the meaning of love in literary works. Saraswati's research uses semiotics which places more emphasis on signs in the text, while the research that will be carried out uses the Genette approach, namely the concept of mood.

3. Methodology

The research method used in this article is descriptive-qualitative with the approach of listening to the story's contents by utilizing Gerard Genette's theory of mood. Genette distinguishes the three kinds of narrative analysis, namely the first analysis of narrative statements, the second analysis of narrative content in relation to the arrangement of events as discourse, third narrative analysis in relation to the events in the story. Genette often uses the second research model to analyse factors, including narrative time, narrative mode, and narrative voice. The narrative mode is more concerned with the relationship between telling and story (Ratna, 2013). The researchers chose to use mood in analyzing *Love Never Gets Old* because structurally, these twelve stories are told by many characters, which in fact, influence how the discourse of love is formed.

The steps taken in this research are:

1. Categorizing the views, speakers, and forms of speech in each story title in Love Never Gets Old.
2. Determine the location of the narrator by looking at the focalization.
3. Explain the discourse about the relationship between the characters and the narrator regarding the meaning of love for the main character (Tarigan & Stevani, 2020).

4. Results and Discussion
4.1 Sights, Speakers, and Forms of Speech Text

Analysis of the location of the narrator in *Love Never Gets Old* can be identified by using Gerard Genette's main ideas about Modus. The mode is any form used in the text to emphasize what is being discussed and is important for expressing various points of view. An important emphasis on finding a point of view in a story can use the concepts of distance and perspective (Genette, 1980). Distance is related to the way of narrating the speech of the characters. Through different narration methods, the distances that arise are also different. There are three kinds of distance, namely, first, narrated speech, where the utterances in the text appear as narrative stories. Second, transposed speech, where the utterances in the text appear as indirect sentences; and third, utterances that are reported, where utterances appear directly in the text by characters (Genette, 1980). Meanwhile, perspective is a way to show who is talking in the story and who is the spectator in the story (Genette, 1980).

The distance can be seen in the words used in the story that refers to something or someone. Subject or object indicating words such as 'you', 'you' and 'they' appear in some of these stories as if inviting someone to interact in order to live the story. These words appear in the stories "Dead Wanderer", "Gulistan", "Broken Rifle", "Squirrels Falling from the Sky", and "The Most Mother Dusk". Examples of its use in stories can be found as follows:

> Data 1. "To them, I would like to introduce you because you are the origin of all stories and saga upon saga. This is about the disappearance of the kawian workers who often come to the Siguntang ridge, which have lost their vocal cords since the first time God laid a heap in our homeland (Arnas, 2014, p. 6)."

The example of using the words "you", "you", and "them" above shows that the story seems to be retold by someone outside the characters. The appearance of these words in the form of utterances that are narrated seems to provide certainty that the narrators who are present in these stories come from outside the character. As for the scenery that can be observed are the characters created by the author, as in the example of the story "Broken Rifle" below:

> Data 2. "You curse many things. About your mistakes that crossed the threshold, the rifle that you should have handed over to the State 40 years ago, the wife who was so presumptuous to trample on your pride and vulnerability, and the indifference of your children and grandchildren (Arnas, 2014, p. 75)."

Based on the description above, it can be interpreted that the distance created by the use of the words "you", "you", and "they" make the narrator close to the reader because it is as if the reader of this work is being invited to communicate. The thing to be communicated is in the form of discourse which will later refer to the meaning of this text as a whole. Judging from the titles that use the point of view of the narrator outside the character who tries to communicate with the reader, this explains the discourse of love as in the following example:

> Data 3. "After being deprived of your attention by squirrels who suddenly played in the small forest behind your house,

you finally know that God really cares about you. You seem to have just realized a year is really too long for one end of a rope that twists itself and fails to meet one another in loose bonds. You are too cowardly to call it injustice (Arnas, 2014, p. 102)."

Based on the example above, it can be seen that there are sentences that accompany the words "your" and "your", which refer to the character's awareness of the attention that God has given to his life. The narrator seems to show in his narration that there is God's love that always accompanies humans at all times. In addition to the examples of quotes above, there are several kinds of discourse on the love that are uncovered from the use of the perspective of "your", "your", and "them" after love for God. The next discourse uncovered from distance and perspective observations is the love of parents for their children and vice versa. This is proven in the following sentences:

> Data 4. "You've had your periods several times, son. Not only do you have no right to refuse this gift, but you also have to pay attention to the look on your face, whether your clothes are crumpled or not, the wetness and dryness of your red lips, and the politeness of your behavior when you leave the house. You must immediately perfect religion. Get married, son (Arnas, 2014, p. 111)."

Based on the quotation above, it can be noticed that the use of the narrated "you" point of view marks the mood of the story, which seeks to discuss the love of parents for their children and vice versa. This can be seen because the scenery in the story "The Most Mother Dusk" is narrated by the narrator with the sight of a daughter who misses her mother. The use of the word "you" allows the reader of the work to be involved in discussing love, as in the quote. Then, apart from love for God and love for fellow human beings, there is also discourse about love for something that makes the characters in the story proud. This can be seen in the following quote:

> Data 5. "You always wear your proud uniform and accessories: light brown shirt and trousers, light brown over the shirt pocket, a colored skullcap-like cap attached to the left side, black cloth shoes of the struggle era model, and a black belt already stringy. You are so proud to wear it. Especially when people greet you, Grandpa Veteran, you are really flattered (Arnas, 2014, p. 71)."

The quote above shows in the story "The Bent Gun" that Grandpa Veteran takes pride in the things he owns. His love for these items was an expression of his pride as a fighter for the country's independence when he was young. By using the word "you", the distance between the narrator and the view is close in the sense that the narrator understands the behavior of the characters. From this, it can be concluded that the dissemination of discourses about love due to the use of this distance and perspective makes how important a mood influences meaning.

Next is the word 'you' which refers to the characters in the story entitled "Gulistan" as follows:

> Data 6. "Even though it is more than half a century old, you still remember, remember very well, when you traveled to the neighboring village at the end of Sakban. Bakda zuhur, you boarded a bus with all the seats occupied for the next two hours of travel... Ah, you also remember that. Only halfway through the journey, the bus suddenly shook... how could we be stranded or thrown or sunk in this place, each of you whispered to your heart (Arnas, 2014, pp. 14-15)."

Based on the description, it can be seen that the use of the word "you" results in a great distance between the reader and the characters. But on the other hand, the word "you" makes the viewer outside the story and become all-knowing. "you" here refers to the character of a husband and wife who travel to a neighboring village but then have an accident. The presence of the word "you" in the narrated speech makes this story like a rewritten memory in the narrator's mind. So the "you" viewer in this story appears to have a close relationship with the narrator but is far from the reader. The use of the word "you" in this story also indicates a discourse about love. This can be seen in the following example sentences:

> Data 7. "You both agreed, then hugged and made out. Next... ah, better not tell. What's clear, you also don't seem to care, forget, or deliberately don't want to ask: What park are you in right now? (Arnas, 2014, p. 25)."

Based on the quotation above, it can be seen that the word 'you' refers to the wife and young man who is the embodiment of her husband in the park. From a distance from the reader, the word "you" is an indication that the two figures who love each other are characters whose stories the narrator knows in detail. Words that follow "you", such as "hugging" and "making out", indicate that the narrator intends to tell about the lives of two people who loved each other until the end of their lives. There are two views, namely the view from the wife's and the husband's sides, which means that love cannot only be discussed on one side who is in love but must be from both parties who love each other. From the relationship between the viewer, the

narrator, and the form of the word "you", it can be seen that the discourse of love can be dismantled to interpret the contents of the story.

The next words that indicate distance and perspective are the words 'I' and 'we', which appear predominately in the stories "The Englishman", "Light from the West", and "Mother's Dusk". These three stories, from a cursory reading, look as if they were being told from my first person perspective. In fact, if you look at the speeches narrated in these three stories, it is clear that this story cannot be told by the narrator as a spectator, so it needs to be explained one by one before it is determined who the narrator and the narrator are. Starting from "British People", which can be seen in the following quote:

> Data 8. "Somehow, I have to be forgiven. What is clear, suddenly, the man was present. He often sneaks into <u>my</u> dreams...on September nineteenth, two hundred and thirty years ago, he left Fort Marlborough. At the same time, <u>I</u> left Lubuklinggau for Jambi by horse. In Pargarradin, <u>we</u> met at a kind of intersection that cut through the forest. We smiled at each other. Surprised when I found he was not riding a horse (<u>I had a feeling he was going on a long journey</u>). <u>My</u> astonishment grew when I realized that her hair was rattan yellow... <u>I</u> was about to respond when she reached out. <u>We</u> shake hands tight. <u>He </u>looked at me. Warm. Look away... (Arnas, 2014, p. 28)."

The quotation above indicates that the words "I" and "we" that appear in this story are the form of the observer, the character of the story interacting with other characters in one event. Meanwhile, the narrator, who assembles all the events into one complete story, is an outside character who knows everything because this narrator can even know the hearts and minds of his characters. If the narrator is my character, he doesn't need to write his feelings in brackets like in this story because it becomes weird to read. From the use of brackets, it can be explained that the narrator is a figure out of character while the one who becomes the viewer is the character "I".

In the next story entitled "Dusk is the Most Mother", apart from the word "you", as in the previous explanation, there is also the use of the word "I", as in the quote below:

> Data 9. "Preamble... I really miss them...I marked them with two names: one Memory, one Nostalgia...This simple saga involves twilight, me, and an orphaned woman. The last one is the woman who found me piled up in a trash can on the side of the highway...Ah, I am the one who understands you the most... Mother is the most loyal woman I have ever met (Arnas, 2014, p. 109)."

Based on the description above, it can be seen that even though there are the words "I" and "you" in this story, the narrator is not a figure of the character. The presence of the character "I" in this story is more precisely a strategy of the narrator to get closer to his readers. One thing that underlies this thought is the form of speech which uses more narration than using direct quotations. Just as the word "you" is not far from the reader, the word "me" in "Most Dusk" gives a close impression that seems to make the reader more emotionally involved in the story. This story also has similarities with "The Englishman", which is a story rewritten by the narrator from the memory of his character. The presence of the word "miss" that accompanies the word "I" in the story "Most Dusk" also raises a discourse about the character's feelings of love for other characters. The view of this story, which is the character Aku, is told that he misses his mother, whom he left long ago abroad. With the utterances of the narrative form, it appears that the discourse on the love that is highlighted is the way the viewer misses his mother.

The next story that also contains the use of the word "I" is "Light from the West." The character "I" appears as follows:

> Data 10. "But if you pick me up before everything is realized, I believe you know better what I don't know. I don't know why it's like my twilight remembrance; these lips tremble violently, reciting the munajat that I've said for the umpteenth time."... <u>My</u> heart is truly blue. I hope that the darkness will soon spread over the universe so that <u>my</u> long prostration can immediately break the edge of its silence. And at this dusk, when the call to prayer hums from the old mosque across the pine forest, <u>my</u> heart becomes bluer looking at the bats that line up to paint the mega. They even honored His call, returning for a while behind the hill before the squeak of the night that was seen as day. <u>I </u>cried for the umpteenth time (Arnas, 2014, p. 126)."

Based on the quotation above, it can be seen that the viewpoint of the story, namely my character, is thinking about how close God is to him. The view of "I" in this story does look like using the first person point of view. But the dominance of the utterances that appear in this story makes it impossible to assume that the viewer is the same as the narrator. In this story, the narrator does not only try to convey what the character "I" says through direct speech. When observed more closely, the narrator here also uses dominant narrative utterances from the beginning to the end of the story, which tells more about the thoughts of my viewer. The comparison of direct and narrative forms of speech gives this story a complex meaning regarding how the

discourse of love for God appears. The greatness of God's love is present in the story as a narrative utterance, making it a sign that the character I love His creator so much. From this, it can be concluded that the use of the words "I" and "we" in the three stories in *Love Never Gets Old* is a strategy of the narrator who wants to present a discourse about love for fellow human beings and love for God.

Next is the use of the third person pronoun "he", which replaces the character's name in the story. Stories that use this pronoun are "The Cape Tree is Just a Tree", "The Hot Rain Deception", "Amethyst Flower Dressed in Milk", "Bachelor Stone", and "Faithful Learning". The word "he" or "he" makes the distance between the narrator and the reader far away. This can be seen in the quote below:

> Data 11. "At the age of seventy, Mukhlisin is still not married... <u>he</u> is not diligent in going to the mosque, but that does not mean he has never prayed. Even though he never finished the Quran, <u>he</u> memorized Surah Yasin, which <u>he</u> recited every Friday night for his deceased parents. Regarding his appearance, <u>he</u> was not handsome, but his words were very polite. However, occasionally <u>he</u> was angry at children who often stole his dry wood to make guns or at people who doubted his struggle during the war of independence (Arnas, 2014, pp. 60-61)."

Based on the quotation above, it can be seen that the character in this story is a single man who lives as a seller of dry wood. His character named, Mukhlisin, is a spectator whose life story is being told in the form of narrative speech by the storyteller. Here, the narrator again appears as a figure who knows everything about the circumstances of the characters in the story. A narrator like this makes the reader of the work have to be able to imagine the situation of the character because it is not the reader himself that is being told, as in the use of the words 'I' or 'you'. The meaning of the discourse on love also changes in the story "Amethyst Flower Dressed with Milk". Here self-love is highlighted in the narrative. The words that cover 'he' here make love meaningful to the character himself.

The description above can be summarized in a table showing the storyteller, the scenery, and the form of the utterance of *Love Never Gets Old* by Benny Arnas.

Table 1. The Position of the Narrator, the Scenery, and the Form of Speech in the novel Love Never Gets Old

The Title of the Story	Storyteller	Sight	Form Speech
Dead Travelers in Our Saga	The narrator is an all-knowing figure outside the story	The scenery is the character of Samin	Narrated speech
Gulistan	The narrator is an all-knowing figure outside the story	The scenery is partly husband and partly is wife	Narrated speech
British people	The narrator is an all-knowing figure outside the story	The scenery is me (Samin)	Narrated speech
The Cape Tree is Just a Stick	The narrator is an all-knowing figure outside the story	The scenery is Samin	Narrated speech
The Hot Rain Deception	The narrator is an all-knowing figure outside the story	The scenery is Maisarah	Reported speech
Amethyst Dressed with Milk	The narrator is an all-knowing figure outside the story	The scenery is Mukhlisin	Narrated speech
Bent Rifle	The narrator is an all-knowing figure outside the story	The scenery is Samin	Narrated speech
Bachelor stone	The narrator is an all-knowing figure outside the story	The scenery is part Anas and part of Mr. Mur	Reported speech

Faithful Learning	The narrator is an all-knowing figure outside the story	The scenery is part of Misral and part of Mayang	Reported speech
Squirrels Fall from the Sky	The narrator is an all-knowing figure outside the story	The scenery is Rukiah	Narrated speech
The Most Mother Dusk	The narrator is an all-knowing figure outside the story	The scenery is me (Samin)	Narrated speech
Light from the West	The narrator is an all-knowing figure outside the story	The scenery is me (Samin)	Narrated speech

The mood determines which character's point of view the narrator uses (Genette, 1980). In Love Never Gets Old, the position of the viewer as the narrator can be determined by looking at the characters that dominate the story, even though these characters don't always appear openly. Regarding the location of this scene, Genette presents the term focalization. Focalization is divided into three types, namely:

1. Non-focalized or zero-focalized storytelling, namely focalization with views that are outside the storytelling
2. Internal focalized storytelling, namely focalized with the scene being in the story or the scene being one of the characters in the story. This type of focalization is further divided into three types, namely: fixed or fixed (the whole story is seen through the point of view of only one character), variable or changing (in storytelling, there is a change of perspective from one character to another), and multiple or plural (an event seen through the perspective of several characters).
3. Externally focalized storytelling, namely focalization with the location of the viewpoints being the same as the location of the viewpoints in the story with an internal focus. The difference is, in outwardly focused storytelling, the reader does not know what the viewer is thinking or feeling.

Referring to the table above, the researcher finds that the dominant character in this story is Samin. This figure is almost always mentioned in the twelve stories in Love Never Gets Old. The storytelling in this story uses internal focalization with variable or changing views (in the storytelling, there is a change of view from one character to another). This is proven by how the main character in this story, namely Samin, has several different nicknames or titles based on who is being the viewer. An example is Samin, who is referred to as the father in the story "The Tanjung Tree is Only a Bar". Misral and Samin's father-daughter relationship is in trouble because of disagreements between the two of them, making Misral angry. Misral curtly asked his father, Samin, "Your character is like a cape tree. The older they are, the more they like to branch and drop leaves (Arnas, 2014, p. 44)."

Based on the table above, it can be seen that it is indeed the distance between the reader and the text that needs to be approached so that the meaning of the text can be carried out in accordance with the discourse that you want to appear (Tarigan & Stevani, 2021; Stevani et al., 2022). The mood becomes important to dismantle its existence because, with it, this text can be understood. After knowing the location of the narrator in the story, the meaning of the twelve stories *Love Never Gets Old* as a unit can be identified. The most prominent meaning after determining the narrator, the scenery and the form of speech are about the distance between the narrator and the reader of the work, which influences the discourse on the meaning of love. The most dominant view in this collection of stories is "me", which leads to the character Samin. From the point of view that uses the words "I", "you", "you", and "they", it can be seen that love has three types, namely love for fellow human beings, property and love for God. Whereas in the use of the word "he," the discourse that arises from the meaning of love is a form of self-love.

5. Conclusion
This study aimed to analyze the discourse on the meaning of love that arose from the mood in the twelve stories "Love Never Gets Old" by Benny Arnas in 2014. Upon closer examination, the mood in *Love Never Gets Old* turns out to be trying to give a discourse on love. There are four kinds of love present in this work, namely love for God, oneself, fellow human beings and love for property. The use of the concept of distance and mood perspective to dismantle the utterances, storytellers and sights in this story actually reveals the contents of the story that humans actually have love. It turns out humans have a timeless love for God, fellow humans, themselves, and property.

As a work released in 2014, Love Never Gets Old seems to remind readers again that discourse on love is never as simple as

its meaning, which readers know from *teenlit and metropop* novels. This work seems to want to contest itself in the ranks of books published in the same year to date, most of which are still filled with cliched love stories from domestic authors and love stories from books translated by foreign authors. The story's author has tried to present characters that seem more humane with all their flaws and strengths, plus having high-level fantasies of Love Never Gets Old that humans usually have. Reading this work means being ready to read it with an open mind to be able to interpret it. The twelve stories offered by authors who have won many awards in the field of literature are indeed interesting to study because they can provide new refreshments to the reader's point of view to know more about love.

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