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https://ojs.transpublika.com/index.php/TRANSTOOL
Online ISSN 2828-397X

https://doi.org/10.55047/transtool.v4i1.1594

The Mode of Storytelling in Tere Liye's Novel Tanah Para Bandit (A Conceptual Review of Gerard Genette's Narratology)

Original Article

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Received : 01 December - 2024
Accepted : 10 January - 2025
Published online : 15 January - 2025

Abstract

The aspect of storytelling or storytelling elements has a very important role in the structure of a novel. Storytelling is the central element in a novel that has the ability to hook the reader's interest. In fact, it can be considered that the existence of a novel becomes unimaginable without the presence of narrative elements. With the elements of storytelling present, the novel becomes more dynamic and alive in the reading experience. By analysing this aspect, researchers can understand how the components of the story are interconnected and contribute to the overall reading experience. This research raises the issue of how the mode of storytelling in the novel Tanah Para Bandit by Tere Liye. The purpose of this study is to describe the mode of storytelling in Tere Liye's Tanah Para Bandit. This research applies Gérard Genette's narratology theory with qualitative descriptive method. The research data source comes from the novel Tanah Para Bandit by Tere Liye. Data collection techniques were conducted through reading and note-taking methods. Data analysis refers to Gérard Genette's narratology theory, which includes two stages: partial analysis and integral analysis. The results show that there is a mode of storytelling with the position of the narrator as a character in the story; internally, the narrator acts as the main character who tells the story. The focalisation technique used is internal focalisation, where the narrator only conveys information known by the characters.

Keywords : Storytelling, Novel, Narratology.

1. Introduction

Literary works are created by authors based on the realities of life that they encounter or experience in their own lives and are created with imagination. Literary works are essentially a picture of human social life. The reality of people's social life is very influential in the creation of literary works. In literary works, we often encounter various kinds of stories written or created by creative authors and sometimes describe social life such as economics, culture and religion (Sartika et al., 2022). This is in line with the opinion of (Kadir, 2013) stated that the existence of literary works as social facts expressed by authors in literary works, makes literary works not seen as an artefact, but including a socio-cultural document that starts and benefits society. Literary works can also be a medium for conveying ideas or ideas of researchers (Bagtayan, 2021). Literary works are the result of a poet or author's thoughts using interesting language. It is not said to be literature if the use of language is not interesting or beautiful (Masie, 2010).

As a form of literature, prose or better known as fiction is a type of literature that has a storytelling nature by telling a fictional, imaginary, and not original story. In the context of literary science, the term fiction is often used to refer to prose, which is one of the literary genres. This type of prose includes various forms such as romances or novels, short stories,

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fairy tales, diaries, (auto)biographies, anecdotes, jokes, epistolary romances, as well as fantastical and realistic stories (Budianta, 2003).

Novel is one of the genres of literary works in the form of prose. One example of a literary novel is the novel Tanah Para Bandit, which will be the object of research. This novel is the latest in Tere Liye's action series. The researcher chose the novel Tanah Para Bandit by Tere Liye because of its uniqueness that makes Padma, a girl, a strong and determined main character. In addition to Padma's personal journey, the novel also depicts social conflicts involving the government and injustice towards the people. In the story, Padma is confronted with the reality of a world full of oppression and injustice, the authorities often neglect or even add to the burdens of the lives of the little people.

This critique of the government system gives the novel a strong social dimension, making it not only an adventure story, but also a reflection on the struggles of living in the midst of a corrupt system. This uniqueness makes the story relevant, dynamic and meaningful.

The researcher is interested in exploring how Tere Liye presents innovation and creativity through storytelling in his work. The aspect of storytelling or storytelling elements has a very important role in the structure of a novel. Storytelling is the central element in a novel that has the ability to hook the reader's interest. In fact, it can be considered that the existence of a novel becomes unimaginable without the presence of narrative elements.

With these storytelling elements present, the novel becomes more dynamic and alive in the reading experience. By analysing this aspect, the researcher can understand how the components of the story are interconnected and contribute to the overall reading experience.

The notion of narrative or storytelling is a description of various fictional or non-fictional events that have a time sequence in them (Didipu, 2019), the narrative is inseparable from the name of the literary work. A literary work is inseparable from the components described in it so that it can give rise to a storytelling structure that aims to make the literary work complete and perfect (Wicaksono, 2017). The narrative or storytelling aspect is the most vital element in a novel. storytelling is the main force that makes a novel able to attract the attention of readers (Didipu, 2018). Actually, the existence of a novel cannot be separated from the element of storytelling in it. With the element of storytelling present, a novel becomes more alive (Didipu, 2021).

This study uses a qualitative descriptive method chosen to analyse one of Gérard Genette's narratological structures, namely the mode of storytelling. The concepts of focalisation, narrative time, and narrative voice become important frameworks in understanding the way narratives are structured and interpreted. For example, focalisation in Ahmad Fuadi's Ranah 3 Warna illustrates the use of internal and external perspectives to explore character development and plot dynamics (Jambak et al., 2023). Moreover, the analepsis-like exploration of narrative time in the film Knives Out demonstrates how retrospective elements can amplify thematic tension and depth, proving the adaptability of this theory beyond literature (Jeong & Chung, 2023). In terms of narrative voice, the analysis of Na Willa shows how homodiegetic and autodiegetic narrators influence the reader's emotional engagement (Zahro & Indrastuti, 2024).

However, while Genette's theory is effective in explaining narrative structure across a range of genres, including poetry (Kališová, 2024), **t**here are limitations when applied to visual media such as film. Visual and auditory elements often require adjustments in approach to fully understand the narrative (Jeong & Chung, 2023). In addition, some critics have argued that Genette's rigid approach is inadequate to capture the fluidity of contemporary narratives, demanding the development of more flexible methods of analysis.

After reading the novel Tanah Para Bandit, which was published in 2023, the researcher found the storytelling structure interesting to study. The researcher chose to use narratological theory to study the storytelling structure in the novel Tanah Para Bandit, with one focus on the mode of storytelling from five aspects of the storytelling structure, (1) order of storytelling, (2) duration of storytelling, (3) frequency of storytelling, (4) mood of storytelling, and (5) voice of storytelling, as described below.

The mode of storytelling will be the main focus of this study. Discussing the mode of storytelling in terms of Gérard Genette's narratological theory is interesting because it helps to understand how stories are told and how narrative elements affect the reader. This mode includes focalisation (who sees or the point of view of the story), and the position of the narrator. In addition, narratology was chosen as the aspect analysed in the novel because of its importance in describing the way the researcher tells the story, which is a crucial element in a work. This study aims to describe the mode of storytelling with evidence of its analysis in the novel Tanah Para Bandit using Gerard Genette's narratology theory.

2. Literature Review

The mode of storytelling relates to the role or position of the author, narrator and characters in a story. This mode emphasises how the author manages the narrator's presence in the story. The narrator can be the main character telling the story or, conversely, outside the storyline (Didipu, 2019). In this context, Gérard Genette classifies the position of the narrator into four main categories.

1) The narrator acts as a character in the story with an internal analysis of events, where the narrator is the main character who tells the story.
2) The narrator acts as a character in the story by external observation of events, where the narrator becomes a supporting character who tells the main character's story.
3) The narrator is not part of the characters in the story, but performs internal analyses of events, acting as an omniscient or analytical author in telling the story.
4) The narrator is not part of the characters in the story and makes observations outside the events, acting as an observer in telling the story.

In addition, Genette introduced the term focalisation to replace the terms perspective and point of view. The concept of focalisation is used to understand the narrator's position in the story. Focalisation relates to the question, 'who is the character whose point of view orients the narrative perspective?'.

Genette classifies narrative focalisation techniques into three main types: zero focalisation, internal focalisation and external focalisation.

1) Zero focalisation or nonfocalised narrative is a technique where the narrator has knowledge that extends beyond the characters in the story. In other words, the narrator conveys more information than any one character knows (Didipu, 2019). Pouillon calls this technique 'vision from behind', while Todorov describes it as the formula Narrator > Character. The narrator can know various facts, ranging from the physical characteristics, movements, thoughts, to the feelings of the characters. This technique is often identified with the omniscient narrator.

2) Internal focalisation, a technique in which the narrator only conveys what the character knows. Pouillon calls it 'vision with', while Todorov uses the formula Narrator = Character (Didipu, 2019). According to (Genette, 1980), internal focalisation can be divided into three types:

Internal focalisation can be grouped into three types, namely:

a) Fixed focalisation, where the story is told from the point of view of a single character.
b) Variable focalisation, where the story is told from the point of view of several characters in turn.
c) Multiple focalisation, where the story is told from the point of view of multiple characters.

3. Method

This study uses a qualitative descriptive method chosen to analyse one of Gérard Genette's narratological structures, namely the mode of storytelling, as applied in the novel Tanah Para Bandit by Tere Liye. The descriptive qualitative approach is considered relevant because it aims to describe in detail and in depth the narrative structure contained in the literary work, especially in the aspect of the mode of storytelling which includes the position of the narrator, the way the narrative is delivered, and the relationship between the narrator and the story.

The data of this research is in the form of a storytelling structure that focuses on the mode of storytelling based on Gérard Genette's theory. The main source of data is the novel Tanah Para Bandit by Tere Liye, which consists of 433 pages and was published by Sabak Grip Publisher in 2023. This novel is analysed because it has narrative complexity that is relevant to the focus of the research.

In the process of data collection, this study used reading and note-taking techniques. The reading technique was applied to understand the content of the story as a whole, including the narrative pattern, storytelling style, and narrative structure used. Meanwhile, note-taking techniques were used to document important parts relevant to the research focus, such as text excerpts describing the narrator's position, focalisation patterns, and other storytelling techniques. Thus, the data collection process is carried out systematically to obtain accurate information and in accordance with the research objectives. Through this method, the research is expected to be able to explain how the mode of storytelling is applied in the novel Tanah Para Bandit by Tere Liye.

4. Results and Discussion

4.1. Mode of Storytelling of Tere Liye's Novel Tanah Para Bandit

The mode of storytelling is an aspect used to determine the position of the author and the main character in a story. The mode of storytelling is more specific to the researcher presenting the position of the narrator in the story. Is the author the narrator in a story who tells the whole story, or is the narrator only outside the story who tells only the characters in the story.

a. Narrator Position

The results show that in the novel Tanah Para Bandit by Tere Liye, there is one dominant narrator position, namely the narrator who acts as a character in the story. The narrator is positioned as part of the story or often referred to as an 'insider'. When the narrator describes the events and incidents experienced by the main character 'I,' it can be concluded that the author places himself as the main character in the story. To understand further, the following data contained in the novel can be seen.

'At the age of fifteen, I discovered a secret place. It was in the middle of a dense forest, on the steep slopes of Bukit Barisan. With tall trees. Shrubs that were hard to penetrate. Ferns, moss, and rattan trunks. I found it by accident. I was sad, so I left my grandfather Abu Syik's stilt house.'

This data shows that the narrator is the main character who tells his own story. Everything he sees, feels and thinks is conveyed directly to the reader. The initial data on the narrative mode aspect of the data above, shows the position of the narrator as a character in the story, so the principle of internal analysis of events appears, namely the narrator becomes the main character who tells the story. The data describes that the author of the novel doubles as the narrator as well as the main character who tells the story. The character I reviews his age, then describes what he is feeling. Not stopping here, the narrator as the main character reviews the state of the place he first met.

Narrator as the person in the story begins the introduction that starts from himself 'At the age of fifteen, I found a secret place' in the data fragment, it can be seen that the author, narrator, and main character are united in the character I in the story. The character 'I' tells about his age and the circumstances of the place he first encountered, which later became a secret place he would often visit.

The mode of storytelling does not stop at the narrator's position as the character who tells the story. However, it also pays attention to where the narrator is in the story or the focalisation technique.

b. Focalisation Technique

Found in this novel is that the narrator only says what the character knows or in the term genette genette internal focalisation, the author's position is the character I who is the main character in the novel. In telling the story, the narrator is able to describe through my character, starting from describing other people's selves as in the following data.

'We were the same age, fifteen years old. He was a tall, big boy. According to his story, he was busy working in the fields, which more often than not failed. He didn't go to school. His mother taught him to read, to count'.

The data shows that the narrator, who is also the author, is directly involved in the story. This data shows that the focus of the story is another person who is being told by my protagonist, namely Agam, a boy whom she met in the gutter and who is now her friend. My protagonist, or Padma, describes Agam's physical characteristics and the story of Agam. This description of another character by my protagonist confirms that the narrator is the main character in the novel. The author, who also acts as an 'insider' or my character, is describing that the person described is another character close to him. This data begins to reveal that the story in the novel is based on the real experiences of the author, namely my character or Padma.

The technique of internal focalisation allows the author to describe what she wants to describe directly. The author is a girl, her body is relatively tall and her hair is long. Since childhood she has been an orphan. Her grandfather Abu Syik took care of her and taught her to read and count. It can be seen and can further prove that the author is positioned as a person who is in the novel.

'My job is to train. For example, running training. I was told to run to fetch water from a small river. Carrying two buckets. The river was almost five hundred metres from the gutter. It passed through gardens, fields, and meadows. Back and forth no less than ten

times. It wasn't until I'd filled the bucket that Abu Shik allowed me to have breakfast. That's just running practice, not anything else.'

The data above is an explanation of the narrator telling himself again and reviewing the events he experienced naturally. The data contains the life of my character who is none other than the narrator, whose job is to train. For example, running training. In this example, the narrator recounts events directly from his own experience without the need to observe or assess the events first. The narrator speaks directly about what he experiences and does.

His internal focalisation is always shown because what the characters say in the novel is what the narrator says in the story. They are in the same position because of the format of the narrator's position and how he narrates events. There is not a single description that provides information about a narrator who exists outside the story and then recounts the events experienced by the 'I' character."

'I woke up on schedule, not a minute late, the rhythm of my biological clock working accurately. Moved to prepare breakfast in the kitchen. I poured water into the iron kettle. Yesterday I had time to pull out cassava in the field, even though the tubers were small like malnutrition, it could still be fried. Then I prepare coffee for Abu Shik, in a large tin cup. The aroma of coffee is strong, I cover the cup so that it doesn't cool down too quickly'.

The data above is data that is again consistent as a narrator who constructs the storytelling of the novel. The data illustrates that the narrator is the main character in the story. This can be seen when the description in the data uses the word me. The word I has accommodated, the narrator and my character in question review the activities in the story. The data describes that my character who reveals about daily activities directly, such as waking up on schedule, preparing breakfast, fetching water, and preparing coffee for Abu Syik. All of this provides an in-depth description of the main character's daily routine and activities. When reviewing the story, the narrator as my character, and so on.

4.2. Discussion

The novel Tanah Para Bandit by Tere Liye has the position of the narrator as a character in the story; internal analysis of events; the narrator becomes the main character who tells the story. The focalisation technique or position of the narrator in this novel is internal focalisation. Internal focalisation places the narrator as part of the story. In the novel Tanah Para Bandit by Tere Liye, the narrator not only conveys information about the characters in the story, but also describes the events experienced by other characters. This is in line with Genette's (1980) opinion that internal focalisation is a technique in which the narrator only conveys what the characters know. Internal focalisation involves telling the story through the point of view of one of the characters in the story. In this novel, all events are told through the point of view of the character 'I' consistently. This kind of storytelling technique falls into the category of fixed internal focalisation, where the story is told by one character from an unchanging position Didipu (2019). This shows that the narrative remains centred on the experiences and knowledge of the main character, giving depth to the 'I' point of view in telling the story.

The position of the narrator as the main character who plays a direct role in the story and the use of internal focalisation techniques still have a significant impact on the structure and meaning of the whole story in the novel Tanah Para Bandit by Tere Liye. The narrator who is also the main character (Padma) functions as the main link between the reader and the narrative world, where all information in the story is conveyed through her point of view.

The technique of internal focalisation ensures that the reader's experience of the story is limited to what the narrator knows, feels and sees, creating an intense emotional closeness. This not only builds the reader's involvement with the main character, but also creates a sense of authenticity in the storytelling, allowing the reader to understand the social conflicts in the novel through a personalised and empathic lens. This technique allows the story to integrate emotional and cognitive dimensions, creating a dynamic and meaningful narrative. The findings of the focalisation technique in this study distinguish it from the research conducted by Didipu. If Didipu finds in his research that there is a storytelling technique, namely, the narrator is outside the story, meaning that the narrator is not directly involved in the story only reports all the events Didipu (2018). Whereas in this study there is a narrator in the story.

The findings on the mode of storytelling do not affect the duration, frequency and sequence of the story, as the mode of storytelling only focuses on the position of the narrator in a story. This mode will raise questions that are answered through the aspect of storytelling voice at the level of the narrator in the story. In this case, the narrator certainly constructs his own story because he also acts as an I character, and the author also acts as an actor who reviews the story.

Structurally, the technique of internal focalisation affects the way information is presented in the story. By limiting information to Padma's perspective, the story becomes more linear and centred on the emotional development and struggles of the main character. Readers are not given knowledge that goes beyond the 'I' character, so they can only follow the storyline based on Padma's direct experience. This structure creates an element of suspense as the reader only knows information when the narrator does, such as the discovery of secrets about a corrupt government or conflicts with authorities. This restriction of perspective reinforces the sense of uncertainty in the story, reflecting the world of injustice and oppression experienced by the protagonist.

In terms of meaning, this technique also reinforces the novel's overarching theme of the individual's struggle against a repressive system. By making the narrator an integral part of the story, readers are invited to experience Padma's struggles and moral dilemmas firsthand. This subjective perspective provides space for readers to understand the complexity of the conflicts faced by the main character, both personally and socially. For example, when Padma describes her life experiences, the reader not only understands the external context of events, but also their impact on the character's psychology. Thus, the story functions not only as an adventure narrative, but also as a medium of reflection on how individuals deal with oppressive realities.

The technique of internal focalisation also affects the way readers understand the relationship between the main character and other characters in the story. Since the entire narrative is told from Padma's point of view, readers get a very subjective interpretation of the people around her, such as her grandfather (Abu Syik) or her friends. This highlights the limitations of the human perspective in understanding the complexities of others, while reinforcing the theme of the often isolated struggles of individuals. By constructing the story through Padma's experiences, the narrator not only recounts events but also constructs meaning, both for herself and for the reader.

Ultimately, the position of the narrator and the technique of internal focalisation in Tanah Para Bandit serve as a medium to convey the novel's main themes, such as social injustice, the struggle against the system, and the search for the meaning of life. The narrative structure centred on the main character allows the story to explore these issues in a deep and personal way, while the perspective limitation creates a more emotional and reflective reading

experience. By using this technique, Tere Liye not only creates an engaging story but also inspires readers to reflect on social conditions relevant to their lives.

The novel's relevance lies not only in the storytelling elements used, but also in how these elements support the novel's major themes as social reflections. Criticism of the corrupt government system, injustice towards the common people, and the struggle against oppression are woven through a strong narrative structure. The narrator's position as an 'insider' of the story allows the reader to experience Padma's injustices first-hand, creating a more personalised and evocative reading experience. Genette's narratological approach not only explains how the story is told, but also reveals the relationship between storytelling techniques and the emotional and intellectual effects felt by the reader. For example, the use of fixed internal focalisation not only gives the reader access to Padma's experiences, but also highlights the limitations of her perspective, thus reinforcing the sense of uncertainty and helplessness experienced by the protagonist.

In the context of contemporary literature, Tanah Para Bandit is an important example of how narrative elements can be used to effectively convey social criticism. The use of a narrator as the main character with a limited perspective creates a more authentic narrative and allows readers to feel the direct impact of a corrupt system on individuals. By adopting Gérard Genette's narratology approach, this analysis can reveal how storytelling techniques such as narrator position, narrative voice, and focalisation shape the overall meaning of the story. The findings of this analysis can also contribute to a wider academic discourse on the relationship between narrative structure, reader experience, and the representation of social issues in literature. Therefore, the relevance of this study is not only limited to the novel Tanah Para Bandit, but also opens up opportunities to explore how narrative can be a tool of social reflection and an agent of change.

The impact of narration on the meaning of the story is significant because the way the story is told affects not only the plot, but also how the reader responds to the themes. In this novel, the technique of internal focalisation allows the reader to experience the story from the perspective of the narrator, Padma. This technique limits the reader to what the main character knows, enhancing the emotional depth and subjectivity of the story. The presence of the narrator as an integral part of the story creates a more intense engagement as the reader is not just given information, but is brought directly into the protagonist's experience. This reinforces the novel's major theme, which is the struggle of the individual against a repressive system.

Thus, the narrative, which is limited to the main character's point of view, provides a more personalised and in-depth meaning of the injustices faced by the character, as well as how she responds to the world around her. This technique also creates an element of tension and suspense as the reader only knows information based on what the narrator perceives, creating a reading experience full of uncertainty and limitations.

5. Conclusion

The mode of storytelling in the novel Tanah Para Bandit by Tere Liye places the narrator as the main character in the story, namely 'I' (Padma). The narrator is in the story and narrates events based on her personal experience. The narrator is not only part of the story but also the central character who conveys his thoughts, feelings and experiences directly to the reader.

The technique used is fixed internal focalisation, where the point of view of the story comes entirely from the perspective of the narrator. Everything the narrator knows, sees and feels is conveyed without involving information from outside himself. The narrator describes

himself, observes other characters, and describes events with in-depth detail, making the story more personal and emotional.

With the narrator's position as part of the story and the use of internal focalisation techniques, the story in this novel remains dynamic because the narrator is able to describe the thoughts and feelings of other characters from his observations. This allows the reader to not only understand my character's experience but also the connection with other characters in the story.

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