THE STUDY OF THE NARRATOR IN HERMAN RN'S SHORT STORIES

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Abstract **Abstract:** This study aims to explore and strengthen the concept of narratology as one of the theories of contemporary literature. The study focuses on three aspects, namely the various forms of the narrator, the dominant type of greeting, and the unique characteristics of the work. The object of this study is 38 short stories by Herman RN which were published in various media and anthologies from 2005 to 2020. This research uses an objective approach, with qualitative-descriptive methods and content analysis techniques. The research findings are (1) the form of the narrator in the Herman RN's short stories consisting of the first-person narrator (55.26%) and the third-person narrator (44.74%); (2) the dominant type of greeting used by the narrator who tells the story by referring to himself as "Aku = I" or "saya = I" (or other synonyms) or by referring to the object being told, such as 'dia = he, -nya = his, (or the name of the character); and (3) the short stories have not shown certain characteristics that have become a trend in the use of these narrators. The research concludes that the storytelling system of Herman RN's short stories is simple, easy to understand, and consistent with one choice..

Kata kunci: narratology, narrator, short story

Narration is a type of text that tells an event. As a text in the form of a story, this type of text is often found in literary texts. Literary narrative texts have their own characteristics, different from non-literary narrative texts (Atmaja, 2020). the difference lies in the way the author tells the story, including vocalization, namely the use of a narrator in the story (Sutrisno, 2020).

The science that discusses focalization in literary narrative is called narratology (Atmaja, 2020; Sutrisno, 2020; Intan, 2018). Narration was first introduced by Tzevan Todorov in 1969 (Ahmadian & Jorfi, 2015) as a narrative study.

Narrative studies is narrative theory. Narrative theory is the study of narrative as a genre. Of these various terms, narratology is an internationally accepted term.

Narration focuses on the study and analysis of narrative texts (Panggabean & Rangkuti, 2020). Elements and components of narratology include narrative, focalization, narrative situation, action, story analysis, storytelling ability, tension, timing, and narrative mode. Narrative elements include stories, discourses, and events, both related to the print genre, as well as the narrative of performance genres such as drama, film, and opera.

Therefore, it is important to clarify the theoretical concepts of narratology, narrative, and time (see Ahmadian & Jorfi, 2015). Narration deals with narrative structure, which includes many elements such as mood, sound, narration, and timing. Narratives are products of narratives, studied and analyzed by naratologists. Furthermore, time is described in Genette's two basic dichotomies, namely 'story time' and 'discourse time'.

Ideally it is assumed that any prose fiction, such as short stories or novels, is composed by the author and is intended for the reader (Sudjiman, 1992). It is stated that fiction is a work that imagines an imaginative world, contains stories that are experienced by the perpetrator, within a certain time, and in a certain atmosphere. Furthermore, Sudjiman said that the author is believed to have given a mandate to one (or more) narrators to tell the story.

So far, narrators can be divided into two categories, namely first-person narrators and third-person narrators (Sudjiman, 1992; Waluyo, 1994; Nurgiyantoro, 2018; Atmaja, 2020). The first persona narrator is the narrator who tells the story by calling himself "I" or "I" or other synonyms. He tells stories about himself or other characters in the work. Next, referring to Bennison Gray's theory, there are two kinds of third person narrators, namely the all-knowing third person narrator and the limited third person narrator (Sudjiman, 1992). An all-knowing third-person narrator is a narrator who knows everything that is told in the story, especially knowing the ins and outs of the character, the character's physique, the character's soul, the character's way of thinking, the character's dreams, the character's aspirations. Limited third-person narrator is a narrator whose knowledge of the characters is very limited, perhaps only regarding the physical or material things of the character. The third persona narrator is limited to not knowing the character's thoughts or dreams (Nurgiyantoro, 2018).

The problem of narrators in literary works is increasingly interesting to be studied by experts nowadays. Several previous studies related to narrators in Indonesian prose works were conducted by (Atmaja, 2020; Intan, 2018, Widayati & Faruk HT, 2020; Zusi et al., 2014; Panggabean & Rangkuti, 2020). Atmaja's study is more theoretical-epistemological in nature. He tries to formulate an epistemological theory of narratology, which examines (narrative) literary

discourse and intersects with other terminologies such as structuralism, post-structuralism, discourse, narrative semiotics, focalization, narrator, theorists, concepts, and terminology. . A study of this work can be seen in Intan (2018), which reviews the narrator as a messenger of social criticism in the French novel Moha Le Fou Moha Le Sage by Tahar Ben Jelloun. Intan identifies that the author, through the narrator, conveys his ideas or criticism of a particular issue, idea, and criticism with a new social setting in the Maghreb country which is independent from French colonialism.

So far, researchers have never conducted studies related to narrators in Acehnese literary works. Several studies of the works of Acehnese writers have focused more on elements of nationalism (Wildan, 2020, 2009, 2010, and 2013); female elements in literary works (Rismawati et al., 2018), and sociocultural in Acehnese literary novels (RN & Idham, 2018). Narratology-based studies are essential to enable. Apart from developing literature based on local works, this study is also aimed at bringing literature closer to academic readers.

METHOD

This study uses a qualitative descriptive research method. The use of qualitative descriptive research methods is in accordance with the objectives of this study, namely to find the full meaning of the research object in the form of words, sentences, and paragraphs which are described in detail (Didipu, 2018). This study examines the narrator concept in Herman RN's short stories. The data in this study are excerpts from parts of short story manuscripts that explain the presence of a narrator. The data source is Herman RN's short stories published from 2005) to now (2021). There are 38 short stories which are the source of this research data.

Data collection techniques used in this study are reading and note-taking techniques. In this case, the researcher reads intensively all the short stories that are the source of the data, so that they can fully understand the contents of the story. then, record the data contained in all short stories related to the presence of the narrator.

The data analysis in this study uses the theory of narratology which refers to three levels of story, namely the level of history, text, and storytelling which ultimately form a story pattern. Data analysis was performed using an interactive analysis model consisting of four steps. First, collect data by reading the short

stories and recording data according to the research objectives. Second, the researcher reduces the data by sorting the data according to the formulation of the problem, namely data related to the presence of the narrator. Third, the researcher presented the data that had been collected. Data is presented by describing the data according to the formulation of the problem. Fourth, the researcher draws conclusions from the presentation of data (Miles, Huberman, & Saldana, 2014)

FINDING AND DISCUSSION

Tabel 1. Narrators in Herman RN's short stories

Number	Publish	Narrator	
		First Person	**Third Person**
1	2005	1	1
2	2006	1	1
3	2007	4	3
4	2008	1	2
5	2010	4	1
6	2011	2	0
7	2012	0	1
8	2013	1	0
9	2014	0	2
10	2016	5	6
11	2017	1	0
12	2020	0	1
Amount		20	18
		38	

From the data above, it can be seen that there are 38 short stories by Herman RN published within 12 years. All of these short stories are taken based on published data, both in the mass media and anthology books. From this number, it can be seen that 20 (52.63%) short stories use the first-person narrator and 18 (47.37%) short stories use the third person narrator.

The First-Person Narrator

The first-person narrator that appears in the 20 short stories can be divided into two categories, namely the "participant first-person" narrator (19 short stories) and the "non-participant first-person" narrator (1 short story). The participant's first-persona narrator in the short story by Herman RN comes in two forms, namely 'Aku = I' and (in some short stories combined with) 'kami = we'.

Variety of Narrators in Herman Rn's Short Stories

The use of narrators in Herman RN's short stories in each year can be seen in table 1. This development is related to the variety of storytelling used by the authors. As shown in the table below, the number of stories that use the first person is almost the same as the number of stories that use the third person.

The first-person narrator with the greeting 'I' (without 'we') appears in 11 short stories. In example 1, the "I-participant" narrator tells about himself, his Father, Mother, Mak Teh, Teuku Meunasah, and the villagers. The main storytelling centres on Mother (who is experiencing a strange illness).

"Ibu, mengapa aku tidak boleh memandikan Ibu? Aku anak Ibu. Aku mau membersihkan kotoran di tubuh ibu."
Ia langsung berhenti mengunyah. Lama ditatapnya wajahku. Lalu ibu membetulkan selimutnya sambil menangis. Ketika itu, badannya akan bergetar hebat. Sudah tentu kedua tangannya mendekap di lutut seperti orang ketakutan.
"Ibu, apakah karena aku anak lelakimu, lantas tidak boleh menyentuh duburmu? Kenapa aku tidak boleh menceboki ibu?"

("Mom, why can't I bathe Mom? I am a mother's child. I want to clean up the dirt on mother's body."

He immediately stopped chewing. He stared at my face for a long time. Then mother fixed the blanket while crying. At that time, his body will shake violently. Of course, his hands were clasped on his knees like a frightened person.

"Mom, is it because I'm your son then I can't touch your anus? Why can't I wash mom?"). (Herman RN, 2016)

The narrator here only refers to himself by the word 'Aku = I', whose identity is a boy. The same thing can be seen in the short stories entitled "Rajam = Stoning" (2016), "Lelaki Pengais Daun = Leaf Picker" (2011), and/or "Ibu = Mother" (2008). These three short stories only tell about me as a man. In the "Rajam", 'Aku' is a man who witnessed his former lover being stoned. In the "Lelaki Pengasih Daun", 'Aku' is a young man trying to dig up the old man, the leaf picker. In the "Ibu", 'Aku' is a boy who has just lost his mother and his entire family due to a natural disaster.The "non-participant first-person" narrator only exists in one short story, "Rumah Disgrace". The 'Aku = I' only have function as a narrator. The narrator does not appear physically in the story. This is called the narrator's "non-participant first-person". The centre of the story is the character of AA and the village situation.

Aib seribu lara, seribu duka dari janda dan duda, juga anak-anak yang kehilangan orangtua. Ya, demikian cerita orang kampungku dan orang dari kampung tetangga.
Tersebutlah AA, seorang lelaki yang kukenal sebagai ulama. Dia juga kemari bekerja di rumah sakit jiwa. Banyak pasien gila yang disembuhkan oleh tenaga dan keahlian yang dimilikinya. Entah karena harta atau uang berlipat, ditambah sebuah mobil mengkilap, AA tiba-tiba sudah berada di rumah itu, rumah putih serupa buih. Serupa buih pula orang di dalamnya, ramai tak terkira. Kian hari, banyak orang ke sana. Namun, percayalah kukatakan, setiap orang yang ke sana, dia kana memperoleh aib. Karena itu, aku sepakat dengan orang kampungku memberi nama rumah itu dengan rumah aib
(The disgrace of a thousand pains, a thousand sorrows from widows and widowers, also children who have lost their parents. Yes, that's the story of my village and neighbouring villages people.

There was AA, a man I knew as a (religious) scholar. He also worked in a mental hospital yesterday. Many crazy patients were cured by his power and expertise. Whether it was because of wealth or doubled money, plus a shiny car, AA was suddenly in the house, a white house like foam. Like the foam of people in it, there are countless people. More and more people go there. However, believe me, everyone who goes there will be disgraced. Therefore, I agreed with the people of my village to name the house the house of disgrace). (Herman RN, 2016)

The Third-Person Narrator

Third-person narrators can be divided into two types, namely the omniscient third-person and the limited third-person. There are 18 Herman RN's short stories that use an omniscient third-person narrator; no restricted third-person narrator was found. The third-person omniscient narrator is the narrator who can know all the activities of the character being told.

In the short story "Makam = Tomb", for example, the narrator is someone who is not a character in the story. The author uses a third-person narrator who is all-seeing, all-hearing, all-knowing. The following is an example of an excerpt from the short story.

Abdul tahu dia dan keluarga hanya pendatang di Kampung Lampap. Belum sampai sepuluh tahun. Ia pindah dari kabupaten lain, lalu mendapatkan tanah di Kampung Lampap, Kecamatan Bubrang. Tanah dan rumah yang ditempati Abdul merupakan amanah seorang Teungku Meunasah. (Abdul knows that he and his family are just immigrants in Lampap Village. Not even ten years. He moved from another district, then got land in Lampap Village, Bubrang District. The land and house occupied by Abdul is the mandate of a Tengku Meunasah). (Herman RN, 2020)

The narrator here can even see Abdul's past and the reason Abdul lives at Pak Teungku's house. In another quote, it also appears that the author can clearly understand the feelings of the village head.

Kepala kampung mengira perkara ganti rugi bagi warga ini telah selesai semua. Namun, ternyata ia tidak berhasil meyakinkan Abdul. Sebenarnya bisa saja kepala kampung main kekerasan dengan mengusir Abdul, karena Abdul hanya warga pendatang di Kampung Lampap. Namun, ... Karena itu, kepala kampung tidak mungkin mengusir Abdul. Ia hanya ingin Abdul paham kondisi pengembangan kecamatan yang sedang dijalankan di Kampung Lampap (The headman thought that the compensation case

for the residents had all been completed. However, he did not succeed in convincing Abdul. The village head could have resorted to violence by expelling Abdul because Abdul is only a resident of Lampap Village. However, ... Because of this, it was impossible for the village head to expel Abdul. He just wanted Abdul to understand the condition of sub-district development that is being carried out in Lampap Village) (Herman RN, 2020)

From the example, the reader can understand that the author of "Tomb" is Herman RN; the characters in the story are Abdul, the village head, the investor boss; the narrator is someone who 'he'; readers are us.

The omniscient third-person narrator used by the author in his short stories is only in the form of the third-person as someone who (not a character); there is no third-person as a character in the story. There are some examples of excerpts from short stories that show the presence of a third-person narrator as someone who is not that character.

Berulang kali Abdul dan keluarga menolak pembebasan tanah di belakang rumahnya. Meskipun tanah itu tidak terlalu luas, dan dihargai dua kali lipat dari harga sebelumnya, Abdul tetap menolak.
"Ada makam Pak Teungku di sana," alasan Abdul.
"Rumah dan kebun Pak Abdul ini memang sudah masuk dalam kawasan pengembangan kecamatan sejak dulu. Sudah dimasukkan dalam blueprint sejak camat periode lalu," jelas kepala kampung kepada Abdul. (Abdul and his family repeatedly refused to acquire the land behind his house. Although the land was not very large and it was valued twice from the previous price, Abdul still refused.
"There is Pak Tengku's grave there," said Abdul.
"Mr Abdul's house and garden have been included in the sub-district development area for a long time. It has been included in the blueprint since the sub-district head last period," explained the headman to Abdul). (Herman RN, 2020)

The quote above shows the third-person narrator as someone who is completely absent from the story. Someone who stands outside the story and can freely tell about Abdul's life as a newcomer in Lampap village. Abdul is working hard to defend the land and buildings (houses and graves) from the plan of acquisition by entrepreneurs to build malls and five-star hotels. Also, note the following quote.

LELAKI berjaket hitam itu duduk di ruang tengah, di atas sofa coklat. Kumis tebal melintang di bawah batang hidungnya. Sorot matanya serupa tatapan macan siap menerkam mangsa. Ia juga memiliki jambang yang nyaris bersambung dengan janggut dan kumisnya. Wajahnya sungguh maskulin. Tubuhnya juga kekar. (Penilaian narator.)
....
"Langsung saja, siapa yang harus aku bunuh? Sudah gatal tangan ini. Mataku juga sudah cukup lama tidak melihat darah," suara si lelaki serak dan kasar.
.....
Si perempuan dan Sabri sama-sama diam. Bayi yang masih terbungkus di kain batik mirip selendang Cut Nyak Dhien itu menggeliat sesaat. Bibirnya yang tipis tampak tersenyum.
"Bagaimana, Tuan? Jangan tanya lagi apa-apa. Saya tidak sanggup mengingat semuanya. Silakan Tuan selesaikan pekerjaan Tuan. Oya, apa saya boleh melihat cara Tuan membunuhnya? Bagaimana pun, saya sangat menyayangi dia. Saya mau melihat bagaimana dia menghembuaskan napas terakhir."
Sabri bergeming. "Nyonya, sepanjang pekerjaanku sebagai pembunuh bayaran, belum pernah aku merasakan ketakutan seperti ini," suara lelaki itu pelan, datar, dan serak. "Maafkan aku, Nyonya, aku tak bisa."
"Tuan...." (The man in the black jacket is sitting in the living room, on the brown sofa. A thick moustache runs under his nose. His eyes look like the gaze of a tiger ready to pounce on its prey. He also has a sideburn that is almost continuous with his beard and moustache. His face is masculine. His body is also strong. (Narrator's judgment.)
….
"Just go ahead, who should I kill? This hand is itching. My eyes haven't seen blood in a long time either," the man's voice was hoarse and harsh.
…..
The woman and Sabri were both silents. The baby, still wrapped in a batik cloth similar to a Cut Nyak Dhien shawl, squirmed for a moment. His thin lips seemed to smile.
"How, sir? Don't ask anymore. I can't remember everything. Please finish your work, sir. Anyway, may I see the way Master killed him? However, I love him very much. I want to see how he breaths his last."
Sabri was unmoved. "Madam, throughout my job as a killer, I have never felt fear like this,"

the man's voice was low, flat, and hoarse.
"I'm sorry, madam, I can't."
"Sir….") (Herman RN, 2016)

The quote above shows someone who as the narrator tells the story of a plan to kill a baby by his biological mother through an executioner or assassin. The assassination failed because of the executioner's helplessness, even though he had committed murder many times.

The Dominant Form of the Narrator
The form here is the type of greeting used to refer to the narrator, both for first-person and third-person narrators. The following graph shows the development of the use of a narrator in Herman RN's short stories, which simultaneously shows the narrator's dominant form.
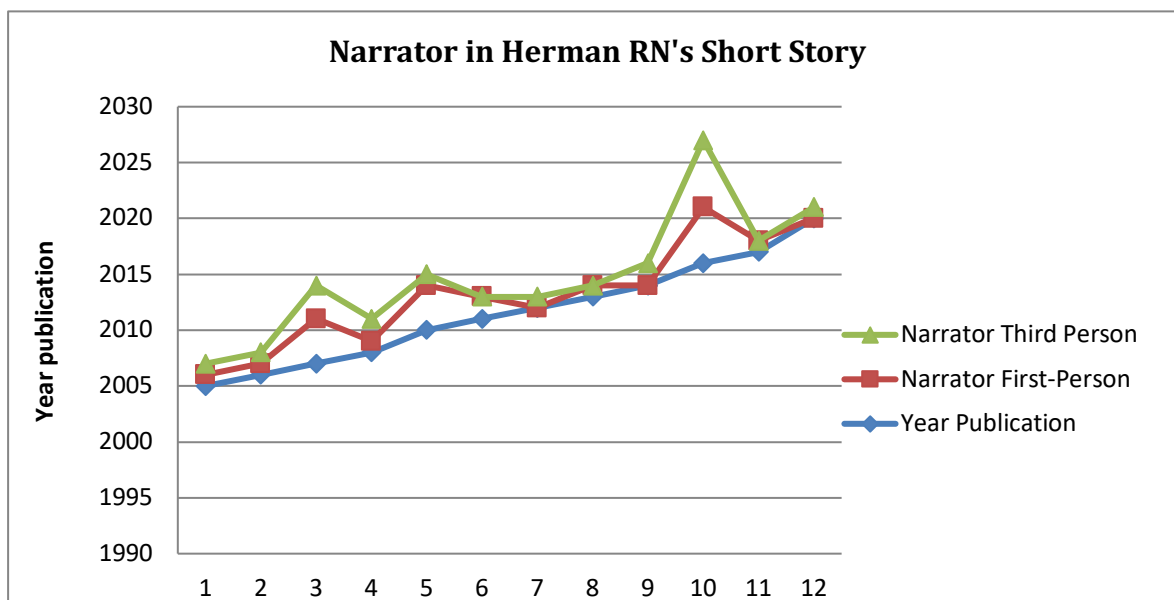
Picture 1. The Graphic of Narrator in Herman RN's Short Story

For a first-person narrator, the author often uses the words 'Aku = I' and 'saya = I', only several times using the word 'us'. The word 'Aku = I' is the most dominant form and is often used by authors. Some quotes that support this reason are as follows.

*"Kek, **aku** main dengan teman-teman sebentar ya?" pintaku sembari menyusul teman-teman berlarian, tanpa menghiraukan suara kakek melarangku. Aku dan teman-teman berputar-putar di halaman rumah, mendekati daun keladi dan mencoba menangkap pantulan cahaya dari langit. **Kami** mengikuti anak-anak lain yang …. Kami melentangkan tangan … cahaya dari langit. Aku terus berlari. Berlari dan lari. Tanpa kusadari, aku sudah jauh …. Aku sudah berada di penghujung jalan perbatasan kampung kami …. Di sana orang-orang semakin ramai.* ("Grandpa, I play with friends for a while, okay?" I asked while following my friends running, ignoring my grandfather's voice forbidding me. My friends and I were circling in the yard, approaching the taro leaves and trying to catch the reflection of light from the sky. We followed other kids who…. We spread our arms… light from the sky. I kept running. Run and run. Without realizing it, I've come a long way…. I'm already at the end of our village border road…. There are more and more people there). (Herman RN, 2017)

*AKU seorang gadis kecil. Setahun lagi, aku sudah boleh masuk sekolah. Kata ibu, aku …. Pekan ini, entah berapa kali sudah ibu marah. …, karena aku main ke rumah Kek Dolah.
….
Saat malam …, cahaya bulan memecah di ruang kamarku yang berdinding papan. Ibu kembali ke kamar dan merebahkan badannya di ranjang **kami**, tapi ia membelakangiku. ….
"Ibu, Ibu masih marah?" ucapku pelan.
….*

"Ibu, Maafkan Zahara. Zahara janji tak akan mengulanginya lagi. Zahara janji, besok-besok kalau mau main, Zahara pamit sama ibu." (I am a little girl. In a year, I can go to school. Mom said I….This week, I don't know how many times I've been angry. …, because I played at Kek Dolah's house. (At night …, the moonlight breaks in the clapboard room of my room. Mother returned to the room and lay down on our bed, but she had her back to me. ….
"Mother, are you still angry?" I said slowly.
….
"Mother, I'm sorry. Zahara promised not to do it again. Zahara promises, tomorrow when playing, Zahara says goodbye to mom) (Herman RN, 2016)

For the third-person narrator, Herman uses the words 'dia = he' and someone. An example can be seen in the short story of Abu Nipah.

"Cepat kau turunkan bendera itu...!" bersamaan dengan kalimat tersebut Abu Nipah tersungkur ke tanah, terdorong sepatu boots milik salah seorang kelompok bersenjata.
***
Buuubss...! Abu Nipah sudah berada di bawah ranjangnya. Ia merasakan hidungnya sakit karena mencium lantai. "Astaghfirullah...untung hanya mimpi." lirihnya. Tiba-tiba telinga Abu Nipah mendengar ada keributan di luar. Ketika ia menjingau dari celah dinding gubuknya yang memang agak jarang, ia melihat beberapa orang bersenjata. Abu Nipah membuka pintu gubuk, di luar sudah terang. Beberapa orang kampung berkumpul di halaman dan di depan mereka orang-orang bersenjata sedang menghadap gubuk Abu Nipah, mendongak ke atas. ("Let off the flag...!" along with these words Abu Nipah fell to the ground, pushed by the boots belonging to one of the armed groups.
***
Bulbs...! Abu Nipah was already under his bed. He felt his nose hurt from kissing the floor. "Astaghfirullah ... fortunately just a dream," he whispered. Suddenly Abu Nipah's ears heard a commotion outside. When he looked through the gaps in the walls of his rather sparse hut, he saw several armed men. Abu Nipah opened the door of the hut, it was already light outside. Several villagers gathered in the courtyard and front of the armed men were facing Abu Nipah's hut, looking up) (Herman RN, 2005)

This short story is about a poor man, Abu Nipah, who lives alone in a hut by the river. In the Aceh condition was still in conflict, the old man was often visited by armed forces to 'force' to raise a certain flag, which the next day came to another version of the troops who also asked for the same thing. Finally, he was found lying dead, lifeless, with two flags of different colours on the ground. The storytelling technique used in this short story is the third-person using the name of a person, namely Abu Nipah.

Discussion
From the description of the data above, it can be seen that the strength of the narrator system in Herman RN's short stories lies in the participant's first-person narrator. With this technique, the atmosphere of the short story becomes more alive. With 'Aku = I' person, concerning Atmaja, showing a fictitious 'Aku = I' and the act of telling it is also fictitious (Atmaja, 2020). This clarifies the position of the short story which always offers the type of narrative which is usually called the first-person narration, which is generally omniscient. The narrator refers to himself by saying 'I' who incarnated as a fictional character, as a character who tells the story. Things like that were found by other researchers (Widayati & Faruk H.T., 2020; Intan, 2018). Widayati and Faruk in their research on the novel Ronggeng Dukuh Paruk (RDP) said that the narrator in the first persona narrator, namely the narrator who is directly involved in the story, the "I" (Rasus), can only voice things that are known and experienced. He is only omniscient for himself and not for the other characters involved in the story. Intan (2018), who examined the "first-person omniscient" narrator in the French novel Moha le Fou Moha le Sage ('Moha the Mad Moha the Wise') by Tahar ben Jelloun (a Moroccan writer) concluded that the novel is centred on the main character Moha as the omniscient narrator, a man full of mystery, who moves at his pleasure and always shouts the screams of the oppressed (women, slaves, children, the elderly, and minorities) to the indifferent people who pass over him, since he was alive until in the grave. Next, Intan examines the complexity of the narrative structure of Pascal Lainé's novel La Dentellière. In this study, Intan uses the diegesis technique from Genette. He concludes that by using the diegesis storytelling technique, the reader can feel the presence of several narrators,

which ultimately refers to one figure, namely Aimery, who has various roles and functions in this novel (Intan, 2020). Correspondingly, the 'Aku = I' in the storytelling technique can be seen as an agent, both an agent who experiences an event and an agent who tells an event (Matradewi, 2018). In Herman RN's short story, 'Aku = I' who acts as an event character is more dominant than 'Aku = I' as the narrator of an event.

There is a peculiarity or uniqueness shown by Herman in the use of the narrator. The specificity is seen in the combination of using the greeting words that are the reference. For example, in "Zahara", the participant's first-person narrator refers to himself with the words 'Aku = me' and 'kami = we' with a point of view on me and grandfather. 'Aku = I' participant" tells about himself, his mother, and Dolah's grandfather (who later turned out to be his flesh father, who was later killed by 'Aku = me'). The narrator here refers to himself as 'Aku = I' and 'kami = we', who is known as a girl. The use of 'aku = I' and 'kami = we' is also found in "Pertapa Sakti dan Kota Naga" ("The Great Hermit and Dragon City", 2016); "Kenangan Semasa Perang" ("Memories of the War", 2016); "Bungkusan" ("Package", 2013); and "Purnama Bersinar Siang" ("The Full Moon Shines Afternoon", 2011). For this last short story, the point of view is the hijaber who is not present in the story. This is also a specialty in Herman RN's short story.

Regarding the narrator, the best example can be seen in the novel Raumanen by Marienne Katoppo (1986). In this novel, the author Katoppo presents three narrators, namely (1) an admitted narrator named Manen (the main character, in the chapters entitled Manen); (2) a confessional narrator named Monang (the main character, in the chapters entitled Monang); and (3) an unnamed narrator (in untitled chapters, but numbered 1 through 12). These three narrators highlight the main character Manen. The centre of the story is Manen (Sudjiman, 1992). This example shows one of the unique topics in literary theory as referred to by (Atmaja, 2020), which concerns focalization in narratology: to whom the author gives the task of telling the story [the narrator] and to whom the narrator gives the task of telling the story [for example to the characters of the story]. Finally, it affects the variety of literary discourses that are produced, which by itself, from this aspect, the study of literary narratives

will be different from the study of non-literary narratives.

As another example, we can see on the novel Ronggeng Dukuh Paruk (RDP) by Ahmad Tohari (Widayati & Faruk H.T., 2020). Using Chatman's narrative theory, Widayati and Faruk identifies, interprets, and analyzes the narrator's voice, which then calculates the percentage to measure the quantity. This study found that the RDP novel has two types of narrator voices, namely an external narrator and an internal narrator. The narrators took turns telling their stories. Quantitatively, it was found that open narrators (36.72%), hidden narrators (6.36%), internal narrators (30.68%), underlined dialogues between characters (11.23%), dialogues between internal and external narrators were found. other figures (3.65%), ambiguous (3.33%). The appearance of the external narrator is the greatest, then, because in explicit descriptions and other information, the narrator often appears here.

What is also interesting from the narrator is when the author, Herman RN, who is a man, is present in the female character. By using 'Aku = I' as a character as well as a narrator, the author appears to be an old woman, a daughter, and a girl. When authors (male) tell stories about women who tend to be seen as subordinating, how about when authors (male) immediately become women? Between masculinity and feminism is present as a storytelling technique that can be discussed on its own, as Alda's research on the dualism of life and death instincts (Alda, 2020) and Haryati's research on female independence in novels and drama (Haryati, 2020).

Another uniqueness can be seen in the short story "Poetry Unfinished" and "Episode Birthday". In these two short stories by Herman RN, the narrator "I am a participant" is also the main character of the story as well as a point of view. The 'me' becomes everything in this short story. The story is purely narrative, without dialogue and not a monologue, just like a soliloquy. The soliloquy in question is a storytelling technique that refers to the current discourse of awareness about itself, both in the form of feelings and inner conflicts, so that the reader knows (Hidayati, 2012). Compare to the uniqueness of the novel La Dentellière as reviewed by Intan (2020). The novel is also narrated with a unique [and complicated] storytelling strategy. The uniqueness is especially in the character Aimery de Beligné

who has a dual role, namely as a character and a narrator. The complexity occurs because, from a narratological point of view, this novel shows the sequence of events presented with a variety of complex points of view.

In addition, research Ahmadian & Jorfi (2015) can also be used as a comparison. With Genette's narratological framework about time, Ahmadian and Jorfi examine the short story "A Rose for Emily" by William Faulkner. There are two unique findings. First, understanding the "time" of a story leads to a deeper and better understanding of the content (events and plot) of that story. Knowing the principle of time, preferably within a framework (such as the Generates model fairly presented in this study), will allow the reader to access the deeper structure of the story. Second, analepsis and prolepsis, as the two main narrative techniques in the "time" category and particularly the "sequence" subcategory, can be quite confusing and leave the reader exhausted from reading the story. The ability achieved by a person in identifying analepsis and prolepsis will give him a better and clearer understanding of a story. Both of these techniques can clarify the boundaries of the past, present, and future in a story. Therefore, the reader will not get lost in the 'time' while reading a story. Time-lapse means the inability to reach a cohesive understanding of what is happening in the story.

There is a depth study conducted by Trompenaars et al. (2018) regarding the corpus that the language used by the first-person narrator in the Specht en Zoon and the De Wijde Blik novel. In this study, the concept of an animated narrator--something unique and new-- is studied from a linguistic concept. The narrator is viewed in detail from the point of view of a human and animated narrator, a live narrator and a dead narrator. In terms of storytelling, it is certainly interesting to look at the La Dentellière novel. This novel is narrated with a unique (and complicated) storytelling strategy. From a narratological perspective, this novel is proven to show a revolving sequence of events with a variety of complex points of view to show the different understandings of the concept of love between the main and supporting characters. Through the diegesis storytelling technique, this novel presents several narrators, which ultimately refers to one figure, namely Aimery, who has various roles and functions in the novel. At the end of the story, the author presents the narrator's testimony directly to reveal the truth through his point of view (Intan, 2018).

There are two basic ways of using narrative to conceptualize cognition: linear texts that contain stories, and nonlinear illustrated visual texts (Pavelka, 2014). The plot of the two types of texts can be seen from the position of cognitive science. Media containing linear texts (eg theatrical, books, films, and television) make it possible to load extensive texts and stories that take a long time. Nonlinear static text, although there are exceptions (eg murals), usually due to the nature of the medium that carries it (could be rock, paper, photo paper, posters, or the internet), significantly less time-consuming. It could be that one "image" is consumed in an instant. This fact is reflected in the design and consumption of sign texts, but also influences the choice of tools and procedures for analysis and interpretation. Non-linear text is a manifestation of narrative activity, although it does not end in a story. Furthermore, Pavelka (2014) pointed out that book covers, literary illustrations, and accompanying visuals of textbooks, and all elements of nonlinear statically illustrated visual texts contain a strong conceptual ability to fill, have the ability to conceptualize knowledge through symbols, visual icons, as well as through stories. It is also the main reason why illustrated visual texts serve as learning aids.

Narratology is related to narrative structure, which includes many elements such as mood, voice, narration, and time (Ahmadian & Jorfi, 2015). According to Ahmadian and Jorfi, time can be elaborated and identified. This they show in their research on the short story "A Rose for Emily" by William Faulkner. Besides the matter of time, the position of the narrator is also the study of narratology. (Shin, 2021) in his research on the Dance Dance Dance novel by Haruki Murakami (1988) says that the narrator sometimes moves and travels through time. Therefore, Shin concluded that the Dance Dance Dance novel is a mobility novel genre due to the movement of the narrator who travels through time. The fantasy of movement in Dance Dance Dance as a mobility narrative is a basic element of global attributes.

PENUTUP

Based on the results of an analysis of 38 of Herman RN's short stories, the presence of

narrators in Herman RN's short stories consists of a "first person" narrator (55.26%) and a "third person" narrator (44.74%). The dominant type of reference is used by the narrator who tells the story by referring to himself as "me = me" or "me = me" or other synonyms or by referring to the object being told, such as him, his, or a character's name. Based on Mieke Bal's narratology theory, if the narrator appears grammatically in the first person ('I') in a narrative text, then the narrator is included in the internal narrator or character-bound narrator (CN), so the narrator in these short stories is the narrator. internal. The use of an internal narrator (CN) aims to give the impression that what is being told in a story is real. Next, the use of third person narrator is also found in Herman RN's short story. The third-person narrator belongs to the external narrator. The use of an external narrator (EN) aims to convey to the reader that the story contained in the text he is reading is a fantasy, imagination, or fictional story contained in the story or story he is reading.

Basically the use of internal narrators (CN) or external narrators (EN) used by the author, makes readers adopt a certain reading attitude. In Herman RN's short stories, the use of an internal narrator (CN) aims to lead the reader to directly enter an event that is experienced by the main character. In addition, the external narrator (EN) or the third person indicates that the author wants to make the readers not directly enter into an event being told.

In Herman RN's short stories it is also found that the author has not shown a particular tendency in using the narrator, but the author has manifested his peculiarity when using a third person who is not present in the story being told. Future researchers should choose other research sources such as novels by Acehnese writers. Studying the narrator in novels is certainly more challenging and can be a source of creative inspiration. In addition, the results of the narrator's study on Acehnese literature in particular, and Indonesian literature in general, can be used as an academic reference in developing the concept of narratology in general.

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