

Focalizator in Novel Telegram by Putu Wijaya

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Abstract

Until now, the analysis of the point of view in the intrinsic elements of literary works is still dominated by the analysis of the first and third-person perspectives. However, in the development of narrative text theory analysis, it is seen that there are changes in the division of types of viewpoints. In Bal's narratology theory, the point of view is called focalization, while those who see it from the point of view are called focalizers. Therefore, how the type of focalizer in the novel, especially in novel Telegram is the problem of this research. The purpose of this study was to identify the type of focalizer used in the novel. This research is a qualitative descriptive study. The data collection techniques used were reading techniques and note-taking techniques. The data analysis techniques in this study include data identification, data classification, data analysis, and concluding the results of data analysis. The results showed that the type of focalizer used was an internal focalizer. The use of an internal focalizer shows that the author of the novel is telling the story from a first-person perspective and that the author does not appear in the story.

Keywords: Focalization, Focalizer, Narratology.

1. INTRODUCTION

In every story, story, or whatever is presented as the content of a story, it is always presented from a certain point of view. This can come from various parties, it can be a storyteller from one point of view or a character (Luxemburg, 1991). Rimmon-Kenan (1983) also said that "Story designates the narrated events, abstracted from their disposition in the text and reconstructed in their chronological order, together with the participants in these events" (the story refers to the events, abstracted from the position of the actors in text and reconstructed in chronological order of the actors, together with the other actors in the event) (Anand et al., 2021). So, from these two opinions, it can be concluded that in a story there is a story that is told either from a point of view or told by the actor in the text. The party who tells the story we call the narrator or storyteller, and there is a storyteller that means indicating a point of view. The subject of viewpoints or people who see based on Bal's theory of narratology is called a focalizer.

Narratology comes from the words narrated and logos (Latin). Narrative means story, word, story, saga; logos means science. Narratology is also called narrative discourse (text) theory. Both narratology and discourse theory (text) is interpreted as a set of concepts about story and storytelling (Tenriawali, 2019). Regarding the point of view, Stanton defines a point of view as "the position or center of consciousness where we can understand every event in the story" (Stanton, 2007). In terms of goals, Stanton divides viewpoints into four main types. The first is "first-person main", where the main character tells the story in his own words. Second, namely, 'first-person side', where

the story is told by one not the main (side) character. Third, namely, 'third person-limited', here the author refers to all characters and positions them in the third person but only describes what one character can see, hear, and think. Whereas the fourth one is, in 'third person-infinite', the author refers to each character and positions him in the third person. The author can also make several characters see, hear, or think or moments when no character is present.

From the four points of view according to Stanton, it can be seen that there is no clarity or specific difference between the point of view of a character's character or a point of view other than a character (non-character), so that to analyze who is the main narrator using Stanton's point of view is considered less relevant because to find who is the narrator. In a novel, a theory that distinguishes between a narrator from a character's point of view and a non-character point of view is needed. In contrast to the point of view or focalization according to Stanton. Mieke Bal defines focalization as 'the relationship between the 'vision', the agent that sees, and that which is seen' (Focalization is the relationship between the 'vision,' the actor who sees, and the object (thing) seen.) (Bal, 1985). Thus, the subject of focalization, namely the focalizer, is the point where the elements are viewed. The point can be located along with a character (i.e., Fabula element), or outside the character (Puckett, 2020). Therefore, in simple terms, focalization can be defined as a vision or point of view (Panggabean & Rangkuti, 2020), while the focalizer is the subject of focalization or perspective that can be used.

What is the character F vocalizing? It doesn't always have to be a character. Objects, landscape, events, in short, all elements can be localized, either by EF or by CF. Due to this fact alone, we are given a certain interpretation of the elements. The extent to which a presentation includes an opinion can of course vary. The degree to which the focalist displays interpretive activities and makes them appear explicit also varies (Bal, 1985). Furthermore, how does he do this? It depends on the focalizer used, so the resulting response depends on which focalizer he uses (Vasilescu, 2017). Then the problem of who is localizing it? The problem of who is localizing can be interpreted from the text, whether using an external or internal vocalizer, which is clear that an analysis of the story text must be carried out. Therefore, this study will analyze the types of focalizers contained in the novel Telegram by Putu Wijaya. The purpose of this study is to identify the type of vocalizer used in the novel. This research is important to do considering that analysis of viewpoints in narrative texts has been dominated by analysis of first, second, and third-person perspectives. This research is expected to become a reference for the development of point of view analysis in narrative text.

2. METHOD

This research is qualitative and uses descriptive qualitative research methods. Qualitative research is research conducted without prioritizing numbers, but prioritizing the depth of appreciation of the interaction between concepts that are being studied empirically (Endraswara, 2011), a researcher who conducts qualitative research is usually oriented towards a theoretical orientation (Moleong, 1990). According to Faruk (2012), the research method is a way to obtain knowledge about a certain object and, therefore, it must be following the nature of the object's existence as stated by the theory. The qualitative descriptive method is a method that is carried out by describing the material object that will be studied qualitatively then followed by analysis (Tenriawali, 2019). In this study, the object of study, in this case (Hallatu, Palittin, & Umanailo, 2019; Murphy, 2015; Puri & Sandeman, 2019), the Telegram novel, will be described, then some of the facts contained in the object of study are then analyzed, and will produce findings.

The data in this study is the Telegram novel text which is considered to represent the existence of a focalist. The data source in this study is a novel entitled Telegram by Putu Wijaya with a thickness of 143 pages. The second printing was published in 1977 by PT. Dunia Pustaka Utama, Jakarta. The data collection techniques used were reading techniques and note-taking techniques. The data analysis techniques in this study include data identification, data classification, data analysis, and concluding the results of data analysis. Text data in the Telegram novel that are considered to represent the focalizer is classified based on the division of the types of focus (Anand et al., 2021). The classified data were then analyzed based on Bal. From the text analysis based on Bal's focalization theory, it can be concluded that the results of the analysis of the types of focalizers contained in the novel.

3. Results and Discussion

The type of vocalizer found in the Telegram novel is the internal vocalist type. The type of internal focalizer found is the character of *Aku*. *Aku* character is the main character in the novel Telegram by Putu Wijaya. The use of *Aku* as

an internal vocalist shows that the author of the novel is telling the story from a first-person perspective. The results found that there were 17 focalizations as can be seen in the following Table.

Table 1. Focalization in Novel Telegram

No	Chapter	Subject	Focalization
1	I	<i>Kekasihku, tekatku, Aku menariknya keluar</i>	Internal focalizer
2	II	<i>Menontonku, Itu pula yang membuatku sayang padanya, Kuhadapkan kepalanya menatapku</i>	Internal focalizer
3	III	<i>Ia memimpinku ke atas bangku</i>	Internal focalizer
4	IV	<i>di pintu depan kujumpai sahabatku bersandar, tak bisa masuk. Ia mendengkur dengan enaknyanya</i>	Internal focalizer
5	V	<i>Aku girang juga memperoleh kesempatan menunda lagi, Kuperhatikan telegram itu menggeletak di tanganku</i>	Internal focalizer
6	VI	<i>Aku segera mengerti bahwa aku sungguh-sungguh sedang menghadapi sesuatu yang serius. Bathinku seperti lepas dari tambatannya</i>	Internal focalizer
7	VII	<i>Kujumpai pak tua sedang mandi, Aku keluar dari pikiranku</i>	Internal focalizer
8	VIII	<i>Aku merasa sendirian yang masih hidup. Dari lubang ventilasi yang tinggi itu menggelinding angin menggoyangkan kalender di meja sebelah. Tengukuku seperti terbakar rasanya</i>	Internal focalizer
9	IX	<i>Aku tidak percaya. Bahkan merasa lebih pesimis lagi. Terbayang hal-hal yang menjijikkan. Celakanya itu hari minggu. Aku tak bisa mengetok sembarangan pintu untuk berobat</i>	Internal focalizer
10	X	<i>Kudengar jam tua itu memukul waktu, Dalam hati aku menguji dokter Syubah</i>	Internal focalizer
11	XI	<i>Aku gembira sekali ia bisa menerima itu, Aku sendiri tidak tahu dapat dari mana keberanian untuk mengatakan itu semua</i>	Internal focalizer
12	XII	<i>Aku menunggu, sambil membuang mata ke luar. Di belakang punggungku terasa mata si Tua menempel dari kejauhan. Aku menunggu dengan kesal.</i>	Internal focalizer
13	XIII	<i>aku merasa kedua orang tadi ikut berdesak dalam helicak. Bau mereka membuat aku ngomong sendirian dan memukul-mukul tempat duduk</i>	Internal focalizer
14	XIV	<i>Aku meneruskan langkahku ke warung langgananku</i>	Internal focalizer
15	XV	<i>tiba-tiba aku dipanggil. Lamunan itu sentakkan lenyap. Kutemui diriku masih di dekat tiang listrik tempat anak-anak itu mengejar layang-layang</i>	Internal focalizer
16	XVI	<i>Siapa tahu, aku memang pantas untuk berbuat demikian</i>	Internal focalizer
17	XVII	<i>Aku menengok-nengok ke luar jendela, Aku membunyikan radio. Sinta masih menulis surat</i>	Internal focalizer

Based on the table of findings above, it will be detailed one by one in the sub explanations as follows:

3.1 Chapter I

In a story, the story is presented from a certain point of view or based on Bal's narratological theory which is usually called a focalization or point of view which is used to tell the story contained in a story (Peters, 2019). In chapter I, in this Telegram novel, the focalist or subject that localizes the story is the character *Aku* so that my character is classified as an internal vocalizer. The *Aku* character becomes the focalist in chapter I because everything from the story to the character's movements in chapter I is seen from the point of view of *Aku* character, as in the following quote:

- (1) “Waktu kemudian dengan cepat menunjukkan dirinya. Kekasihku datang. Ia memakai pakaian berwarna khas selernya: pucat. Mukanya berseri-seri seolah-olah ia hendak menonton sebuah film komedi. Dalam tasnya ia membawa coklat dan parfum yang membangkitkan berahi. Itu adalah hari pacaran kami yang ektiga ribu...” (Wijaya, 1977)
- (2) “Air matanya berlinga mendengar tekadku yang tak mungkin itu kami berdua memang paham sekali bahwa kami meminjam kata-kata yang bernyal untuk menggajal kerisauan kami. Padahal, sesuatu yang paling kami takutkan, yang paling tidak akan bisa kami tanggung adalah perubahan tersebut...” (Wijaya, 1977)
- (3) “Aku menarik dia keluar, karena tak bisa segera menjawab. Menggantung dilengan ku, ia mengikut ke mana saja kubawa. Aku berjalan menyusur kaki lima sambil berpikir keras. Kini saatnya untuk menjadi manusia yang bernyal. Malam itu, berbeda dengan hari siang, terasa sedikit sejuk...” (Wijaya, 1977)

3.2 Chapter II

In this chapter II, *Aku* character narrates each story in this chapter from his perspective, so that *Aku* character in this chapter acts as a focalist, this is based on the following quote:

- (4) ”Sinta menontunku dengan takjub.
‘Kalau Papa pulang, Sinta bagaimana!’ bentaknya hampir menangis.
‘Lho kalau Papa pulang, Sinta kan ikut pulang. Apa mau tinggal di sini dimakan rayap?’
Jawaban itu memuaskannya, meskipun ia sudah mulai mau sedih lagi ...” (Wijaya, 1977)
- (5) ”Wanita kecil ini memang tidak mempunyai kegemaran menjilat, dengan memberi bumbu-bumbu yang melegakan kita. Ia terbiasa menurutkan apa yang dianggapnya baik. Itu pula yang membuatku sayang padanya.

Kuhadapkan kepalanya menatapku. Matanya sudah dewasa. Pergaulan kami dan tidak adanya wanita lain di rumah, sudah melemparkan dia kehilangan riwayat masa kanak-kanaknya” (Wijaya, 1977).

So based on the above quotation it can be seen that each story is told from the point of view of my character. Therefore, *Aku* character in this chapter becomes an internal focalizer.

3.3 Chapter III

In chapter III of this Telegram novel, the character of *Aku* is the focalist, because from the beginning to the end of the story in this chapter, the character *Aku* is vocalized. This is based on the following quote:

- (6) ”Tak ada lagi orang main orkes. Tak ada lagi yang berjoget. Tukang-tukang rokok terbantai oleh kantuk. Hanya pemungut puntung yang masih seradak-seruduk membawa lampunya mengamati bercak-bercak tanah sepanjang rel. Ada juga seorang tukang bakmi mengetok-ngetok kayu pengenalnya. Seperti mematak-matak malam” (Wijaya, 1977)
- (7) ”Ia memimpinku ke atas bangku tukang kopi yang menurut taksiranku jorok. Tetapi karena ia menganggap demikian nikmatnya nongkrong di sana, aku pun kemudian merasa betah juga. Menatap mukanya yang berat tak pelak lagi, ia bermaksud menyampaikan sesuatu yang berbobot. Mendengarkan orang seperti dia bicara, tidak pernah membosankan” (Wijaya, 1977)

From the two quotes above, it can be seen that the *Aku* character in chapter III has returned to being an internal vocalizer, even though there are two layers of stories in this chapter, all of these stories are localized by the *Aku* character.

3.4 Chapter IV

Aku character and *Aku* friend character are the narrators in chapter IV, but the focus of this chapter is *Aku* character, from the beginning to the end of the story, all of the stories in this chapter are vocalized by the character *Aku*. This is based on the following quote:

- (8) “di pintu depan kujumpai sahabatku bersandar, tak bisa masuk. Ia mendengkur dengan enaknyanya. Dengan sedikit geli kubawa ia masuk. Anehnya, begitu ia melihatku kantuknya hilang. Ia menyuruhku berfikir tentang soal-soal keluarga yang sudah menjadi makanannya ...” (Wijaya, 1977)
- (9) “Kami naik becak. Tak ada tujuan yang pasti. Sementara itu ia terus juga membentangkan pendapat-pendapatnya tentang hidup. Entah bagaimana mulainya, tiba-tiba saja turun hujan gerimis. Aspal berkilat-kilat. Kami berhenti untuk berteduh di emper toko ...” (Wijaya, 1977).

3.5 Chapter V

In this chapter, *Aku* character becomes an internal focalizer, because all the stories in chapter V are told from the point of view of *Aku* character. This is based on the following quote:

- (10) "Aku girang juga memperoleh kesempatan menunda lagi. Satu jam. Banyak yang bisa didapatkan. Menghabiskan satu bungkus rokok. Berpacaran. Berfikir yang bukan-bukan. Menjadi pahlawan. Tertegun. Menyelidik, membuat kejahatan dan bodoh serta menerima. Atau yang lain-lainnya" (Wijaya, 1977).
- (11) "Ada kereta yang memekik, masuk ke dalam stasiun. Beberapa orang yang berkepentingan dengan kereta itu berdiri di tempatnya sambil meraih koper-koper mereka. Kesibukan ini membuat anak yang galak itu berhenti mengancam. Ia memperhatikan kesibukan itu sambil dengan tidak sengaja memasukkan tulang itu ke mulutnya" (Wijaya, 1977).
- (12) "Kuperhatikan telegram itu menggeletak di tanganku. Terbayang pula tubuh tua yang menggeletak jauh di sana. Tubuh bapakku dulu. Tubuh ibu kini. Dan tubuhku sendiri kelak. 'Jadi nenek sakit, Pa?' tanya Sinta. Aku mengangguk. Ia tidak bertanya lagi. Padahal aku ingin sekali ditanya, mengapa aku berbohong kepada diriku sendiri" (Wijaya, 1977).

The use of the word *Aku* in chapter V shows that the storytelling point of view in chapter V is told by the character *Aku* or the first person point of view.

3.6 Chapter VI

Like the previous chapters where *Aku* character was the internal narrator and the vocalist, in this chapter VI, *Aku* character is back to being the focalist from the beginning of the story to the end of the story this chapter VI. This is based on the following quote:

- (13) "Sinta tidak banyak bertanya. Dalam keadaan yang penting-penting ia selalu dapat menunjukkan kepatuhannya. Ini membantuku banyak. Aku segera mengerti bahwa aku sungguh-sungguh sedang menghadapi sesuatu yang serius. Bathinku seperti lepas dari tambatannya lalu menemukan lorong-lorong yang harus segera kumasuki" (Wijaya, 1977)
- (14) "Ia dibungkus oleh celana hijau yang kedodoran. Topi pandan dan baju drill. 'Apa kabar?' tanyanya. 'Dokter sudah datang!'

Aku tak banyak melayaninya. Tidak seperti dahulu, tatkala kukenal ia pertama kali. Pada akhirnya ia sama saja dengan semua orang tua lainnya. Merasa terlalu banyak tahu dan bangga pada pekerjaan-pekerjaan yang pernah dilakukannya" (Wijaya, 1977).

3.7 Chapter VII

In chapter VII, the focalist is *Aku* character, this is because *Aku* character is localizing the story in this chapter from the point of view of *Aku* character. This is based on the following quote:

- (15) "Kantor sudah sepi. Kujumpai pak tua sedang mandi. Dua orang reporter masih bergulat dengan mesin tik mengejar *dead-line*. Di ruangan redaktur tidak ada orang. Zen sahabatku yang paling kasep pulang tampaknya sudah meninggalkan kantor dengan tergesa-gesa. Di atas mejanya masih tertinggal kaca matanya" (Wijaya, 1977)
- (16) "Sayup-sayup terdengar suara sirene. Pak tua berhenti bercerita. Aku keluar dari pikiranku. Pada saat itu lampu mati. Di jalan menjerit suara mobil pemadam kebakaran. 'Kebakaran!' teriak Pak Tua.

Kedua reporter yang tadinya asyik ngetik, melompat dari kursinya, mengejar kebakaran itu. Ternyata dekat saja. Planet terbakar. Aku ikut melompat turun" (Wijaya, 1977).

3.8 Chapter VIII

In this chapter, the *Aku* character becomes the focalist is because the story in this chapter is vocalized by the character *Aku*. This is based on the following quote:

- (17) "Listrik mati, semua orang sudah tidur. Aku merasa sendirian yang masih hidup. Dari lubang ventilasi yang tinggi itu menggelinding angin menggoyangkan kalender di meja sebelah. Tengukuku seperti terbakar rasanya. Aku tak bisa membayangkan bagaimana kalau esok pagi orang-orang sudah mendapatkan tubuhku kaku di atas meja" (Wijaya, 1977).
- (18) "Di depanku samar-samar terlihat kalender bergambar wajah seorang wanita yang di-*close-up*. Seorang wanita Indonesia yang coklat dengan bibir yang panas sekali. Aku seperti terbakar oleh sepi. Tiba-tiba aku sudah ingin melakukan lagi. Onani telah menjadi kebiasaan sejak aku berumur sebelas tahun. Dia dapat memberiku lupa, dalam persoalan apa saja" (Wijaya, 1977).

3.9 Chapter IX

In chapter IX of this Telegram novel, there is only one vocalist who localizes the story from beginning to end, namely the character *Aku*. Thus, the character *Aku* in this chapter has become an internal vocalizer again. This is based on the following quote:

- (19) "Ia menggeleng-gelengkan kepalanya dengan tenang.
'Tidak apa, ini keringat buntet' katanya menyimpulkan.
Aku tidak percaya. Bahkan merasa lebih pesimis lagi. Terbayang hal-hal yang menjijikkan. Celaknya itu hari minggu. Aku tak bisa mengetok sembarangan pintu untuk berobat. Setiap dokter juga punya hak untuk istirahat" (Wijaya, 1977).
- (20) "Mukaku merah dan tebal rasanya. Telingaku juga merah. Terutama mataku.
'Papa sakit apa?' tanya Sinta.

Aku jadi bertambah cemas. Kusuruh ia segera memanggil bibi yang tinggal tidak jauh dari rumah. Aku sendiri segera mencari perlindungan di atas tempat tidur. Aku membungkus diriku dengan selimut dengan harapan agar bisa berkeringat. Tak ada keinginan untuk mencoba Orhiba lagi" (Wijaya, 1977).

3.10 Chapter X

In this chapter, again the character *Aku* who became an internal catalyst that localized the story in this chapter, this is based on the following quote:

- (21) "Kudengar jam tua itu memukul waktu, mungkin pukul sebelas.
Pukul dua belas, aku bangun. Lapar dan merasa baikan. Lukisan *pointilisme* itu sudah mulai mengabur. Dalam hati aku menguji dokter Syubah. Kemudian diundang untuk tidur lagi. Kulayani saja" (Wijaya, 1977).
- (22) "Malam yang kemudian datang dikuntit oleh mendung. Tapi hujan tidak turun. Gerah terasa. Bibi tidak muncul, sehingga aku memperoleh kesempatan untuk bicara panjang dengan Sinta. Setelah makan malam dengannya, kubawa kembali ia main domino. Kemudian kami membicarakan beberapa rencana pembersihan rumah yang harus dilakukan sebelum berangkat ke Bali" (Wijaya, 1977).

3.11 Chapter XI

In this chapter XI, the narrator, the character *Aku*, who also acts as a focalist, only narrates the sequence of events he experienced, so that *Aku* character becomes an internal vocalist in this chapter. This is based on the following quote:

- (23) "Ia pergi ke jendela. Sambil memandang ke luar meneruskan ceritanya.
'Is dapat menerima ini. Ia hanya berpesan, asal saja tidak terlibat dalam *affair*. Aku gembira sekali ia bisa menerima itu. Kami ternyata sudah sampai ke situ. Aku sendiri tidak tahu dapat dari mana keberanian untuk mengatakan itu semua. Ternyata setelah tahu bagaimana penerimaannya, aku tidak mempunyai keraguan lagi. Kau tahusendiri bagaimana aku dulu.
Ia berhenti, untuk memberiku waktu mengingat" (Wijaya, 1977).
- (24) "Ia tidak perlu membuktikan lebih lanjut karena aku percaya. Ia mendesak ke mejaku. Tangannya yang besar itu mencangkung di atas tas mesin ketik. Wajah tampak bersedih, tetapi sehat. Ia selalu kelihatan begitu.
'Ternyata,' sambungnya kemudian 'perkawinan bernilai religius, sosiologis dan kulturil. Bayangkan saja, bagaimana keluargaku selalu mendesakku untuk melaksanakannya'" (Wijaya, 1977).

3.12 Chapter XII

Aku character, who is the internal narrator in this chapter, returns to localizing the story from his perspective so that *Aku* character in this chapter becomes an internal vocalist again. This is based on the following quote:

- (25) "Mereka tersenyum kemalu-maluan dan ramah sekali. Keduanya saling berpandangan dan memberikan isyarat. Aku menunggu, sambil membuang mata ke luar. Di belakang punggungku terasa mata si Tua menempel dari kejauhan. Aku menunggu dengan kesal. Akhirnya yang laki mulai bicara" (Wijaya, 1977).
- (26) "Mereka berpandang-pandangan. Istrinya memberikan isyarat.
'Kalau bisa sekarang saja Oom' sahut lakinya kembali.
Aku berfikir sebentar. Menghindar terus menerus, akhirnya, tidak bisa menyelesaikan soal. Hatiku mulai panas. Kuurungkan niatku. Aku menarik kursi" (Wijaya, 1977).

3.13 Chapter XIII

In this chapter, there are two narrators, namely an external narrator and an internal narrator. However, even though there are two narrators in this chapter, the one who focuses on the story in this chapter is still the character of *Aku*. Thus, *Aku* character is back as an internal vocalist in this chapter. This is based on the following quote:

- (27) "Dalam perjalanan pulang, aku merasa kedua orang tadi ikut berdesak dalam heliacak. Bau mereka membuat aku ngomong sendirian dan memukul-mukul tempat duduk. Sukar masuk ke dalam kapalaku, bagaimana seseorang bisa mempunyai perasaan tak bermalu semacam itu ... Dari sudut Sinta aku tidak melihat keuntungan, kecuali sekedar berkecukupan segala barang kebutuhan jasmaniah, kalau ia kuserahkan kembali pada ibunya." (Wijaya, 1977)
- (28) "Kuangkat bungkusan itu. Ada kaleng-kaleng biscuit yang mahal. Sebuah boneka yang lucu sekali. Beberapa buah pakaian perempuan dan kain celana untuk lelaki. Hatiku terbakar melihat semua itu. Kubanting ke lantai. Kutandang ke dapur. Brak! Brak! Brak!" (Wijaya, 1977).

3.14 Chapter XIV

In this chapter, the person who becomes the focalist is the character *Aku*. This is based on the following quote:

- (29) "tiba-tiba aku teringat, dalam setiap percintaan tidak pernah dilupakan adanya kegugupan. Inilah yang kulihat menuruni wajah Rosa waktu kulirik. Pucat wajahnya sudah seperti meledak. Tiba-tiba saja ia sendiri yang menjadi murung. Luar biasa murung dan berangnya" (Wijaya, 1977)
- (30) "Ternyata masih cukup senja untuk dinikmati. Senja yang bagus dan tenang. Udara tidak begitu panas. Ada sedikit angin. Lalu lintas tidak terlalu ramai.
Aku meneruskan langkahku ke warung langgananku. Masih kucoba lagi memeriksa jejak Rosa" (Wijaya, 1977).

3.15 Chapter XV

In this chapter, it is *Aku* character that localizes the story, so that my character in this chapter becomes an internal vocalizer. This is based on the following quote:

- (31) "'Papa!' tiba-tiba aku dipanggil. Lamunan itu sentakkan lenyap. Kutemui diriku masih di dekat tiang listrik tempat anak-anak itu mengejar layang-layang. Dua meter di sampingku berdiri Sinta. Ia tidak mengenakan pakaian tidur. Mukanya memancarkan bujukan yang lembut. Ia tidak lagi gadis kecil. Ia seorang wanita dewasa yang ingin memberikan kasih sayang" (Wijaya, 1977).
- (32) "Aku ajak ia melihat air. Kotor dan berbau. Tetapi dalam cahaya bulan semuanya seperti bersepuh keindahan. Ada beberapa orang naik rakit membawa sayur-mayur. Di pinggir sungai ada yang memancing dan memetik gitar. Airnya mengalir tenang. Lampu-lampu rakit tampak seperti kunang-kunang" (Wijaya, 1977).

3.16 Chapter XVI

Aku character is the narrator in this chapter, because all the stories in this chapter are localized by the *Aku* character. This is based on the following quote:

- (33) "Ada sepeda lewat. Ada tukang sekoteng lewat. Ada motor lewat. Banyak orang-orang lewat. Mereka tidak memperhatikan aku. Rupanya mereka merasa wajar saja aku nongkrong di sisi jembatan itu. Siapa tahu, aku memang pantas untuk berbuat demikian" (Wijaya, 1977).

- (34) "Pukul dua belas.
Pukul dua belas lebih sedikit.
Anggap saja pukul satu.
Tepatnya pukul satu kurang tiga puluh lima menit. Lamunan-lamunan jadi membosankan" (Wijaya, 1977).

3.17 Chapter XVII

In the last chapter of this Telegram novel, the character *Aku* remains a character who localizes the entire story so that the *Aku* character in this chapter becomes an internal focalist. This is based on the following quote:

- (35) "Aku menengok-nengok ke luar jendela. Ada daun nyiur bergoyang sedikit-sedikit. Tidak ada yang aneh. Anak-anak lewat membawa layangan. *Waitress* di *steambath* itu berangkat kerja. Pegawai kantor pertanian itu naik sekuter. Pedagang tempe itu berangkat ke pasar. Ali pergi ke kantornya" (Wijaya, 1977).
(36) "Sore datang. Waktu keberangkatan sudah dekat. Bibi datang kembali. Saudaranya tidak jadi mati. Aku membunyikan radio. Sinta masih menulis surat. Ada anak tetangga pinjam pembuka limun. Seorang kawan datang menanyakan, kapan lagi anu. Kujawab singkat. Dia pulang. Kembali menunggu" (Wijaya, 1977).

Based on the results of the analysis above, it can be seen that the character *Aku* is the main narrator in this novel, so indirectly the story in the Telegram novel is localized by the character *Aku*. The reader "sees" the story in this novel from the point of view of my character so that the focalist in this novel is based on Bal's narratology theory as an internal focalizer. Besides that, based on the data analysis conducted previously, there was no other focalist other than *Aku*. This shows that the character *Aku* in the Telegram novel is the main narrator or sole narrator in the novel. This results in readers seeing and interpreting the story from a first-person perspective.

1. Conclusion

The type of focalizer found in the Telegram novel is the internal focalist type. The type of internal focalizer found is the character of *Aku*. *Aku* character is the main character in the novel Telegram by Putu Wijaya. The use of *Aku* as an internal focalist shows that the author of the novel is telling the story from a first-person perspective. Besides, the use of an internal focalizer also shows that the author does not appear in the story. This is a distinctive feature of this Telegram novel because generally the authors still show themselves in the element of storytelling. However, in the Telegram novel, the author does not include the author's narrative. The use of an internal focalizer in a novel also has another function, which is to give the reader a stronger story effect because the reader experiences directly or enters directly into the story through the character *Aku* who is the internal focalist. This research has only reached the analysis of the types of focalizers in one novel. Therefore, further researchers can examine the types of focalizers in novels that are included in the literary period, so that the characteristics of the type of focalization in novels in certain literary periods are known.

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