

## The Role Of Point Of View In Royyan Julian's *Dendam Pali*

**Ayu Chandra Sasmita**

Universitas Trunojoyo Madura, Indonesia  
[200511100088@student.trunojoyo.ac.id](mailto:200511100088@student.trunojoyo.ac.id)

**Erika Citra Sari Hartanto\***

Universitas Trunojoyo Madura, Indonesia  
[erika.hartanto@trunojoyo.ac.id](mailto:erika.hartanto@trunojoyo.ac.id)

**Rif'ah Inayati**

Universitas Trunojoyo Madura, Indonesia  
[rifah.inayati@trunojoyo.ac.id](mailto:rifah.inayati@trunojoyo.ac.id)

Received 12 September 2023; Revised 30 September 2023; Accepted 1 Oktober 2023

\*Corresponding Author

### Abstract

*Point of view is one of the important elements in literary work, especially a story. Point of view can build a story from many perspectives so that the readers can feel the story. In this study, the writer analyzes the point of view in the short story Dendam Pali by Royyan Julian. This study aims to discuss what point of view type is used in the story and how it influences the narration of the story. The data of this study was taken from a short story entitled Dendam Pali in Royyan Julian's short story anthology, Ludah Nabi di Syekh Raba. The method used in collecting data is the documentation method. This study used the theory proposed by Kenney (1966) about the type of point of view in fiction. In this analysis, the types of points of view found in the short story Dendam Pali by Royyan Julian are omniscient, limited, and combinations.*

Keywords: *Dendam Pali*, point of view, short story,

### Abstrak

*Sudut pandang adalah salah satu elemen penting dalam karya sastra, khususnya dalam sebuah cerita. Sudut pandang dapat membangun sebuah cerita dalam banyak perspektif sehingga pembaca dapat merasakan ceritanya. Dalam studi ini, penulis menganalisis sudut pandang dalam cerita pendek Dendam Pali karya Royyan Julian. Penelitian ini bertujuan untuk membahas tentang jenis sudut pandang apa yang digunakan dalam cerita dan bagaimana sudut pandang dapat mempengaruhi narasi dalam cerita pendek tersebut. Data penelitian berasal dari sebuah cerita pendek berjudul Dendam Pali dalam buku antologi cerita pendek berjudul Ludah Nabi di Syekh Raba karya Royyan Julian. Metode penelitian yang digunakan dalam mengumpulkan data adalah metode dokumentasi. Penelitian ini menggunakan teori oleh Kenney (1966) tentang jenis sudut pandang dalam fiksi. Dalam analisis ini, jenis sudut*

<https://journal.trunojoyo.ac.id/jscl>

*pandangan yang ditemukan dalam cerita pendek Dendam Pali karya Royyan Julian adalah serba tahu, terbatas, dan kombinasi keduanya.*

Kata kunci: cerita pendek, Dendam Pali, sudut pandang,

## INTRODUCTION

Fiction is a literary work in the form of a narrative originating from the author's imagination. Fiction writers build imaginary worlds using symbolism, thematic elements, and aesthetic value to create fiction. Most fiction is prose, and the most common forms are novels and short stories. A short story is particularly shorter than a novel because it focuses on an incident or a series of related incidents. In other words, a short story is prose fiction in a simple form. This does not mean that the novel is better or worse than the short story. They are simply different forms of narrative, both well adapted to achieve their own purposes. While the novel can recreate a fictional world in all its complexity and vastness, the short story is able to shine a sharper light on a particular character or situation (Ribo, 2019). The short story consists of two elements, which are intrinsic and extrinsic. Intrinsic element is an analysis from the inside of the literary work such as theme, character, plot, point of view, setting, the figure of speech, and symbols. According to Griffith (2010), intrinsic elements build the novel and make it into a solid story.

In the intrinsic element, point of view is one of the important elements that build the story. Point of view can build a story from many perspectives so that the readers can feel the story. According to Irani (2001), point of view is the most important factor in forming and giving unity to the materials of the parts of the story. Point of view shows how something happens in the story. Every character tells the stories based on their perspective or position in the story. We can understand the whole story if the narrations of the story are described well from the point of view of the character. In other words, what the author or the character sees is what we see in a story.

Kenney (1966) said that a story may be told from the inside or the outside. When a story is told from the inside, it means a story told by one of the characters in the story. This is a kind of point of view in first-person narration. In this kind of point of view, the author uses the first personal pronoun I in referring to himself. Besides, when a story is told from the outside, it means that a story told by an author that might be omniscient or limited in knowing the whole story. In this kind of point of view, the narrator more often refers to the characters in the story instead of to himself.

There are many studies about intrinsic elements in fiction. However, only a few studies discuss about point of view in fiction especially short stories. Whereas, point of view is the important thing to know in a short story. An analysis of the point of view in a short story is needed to discuss. Therefore, the writer is interested in analyzing the point of view of a short story. In this study, the writer analyzes the point of view in the short story *Dendam Pali* by Royyan Julian. This study aims to discuss what point of view type is used in the story and how it influences the narration of the story.

# Journal of Social, Culture, and Language

Vol 2 No 1 pp 46-54

The writer found some studies with their focus on analyzing the point of view in fiction. First, there is a study by Adista Putri (2021) entitled "Point of View Analysis of The Year of Miss Agnes by Kirkpatrick Hill". Putri's study analyzed the kind of point of view found in the novel *The Year of Miss Agnes* by Kirkpatrick Hill. Next, there is a study by Erlin Eka Sofyanti (2014) entitled "An Analysis of Point of View and Plot on Capote's *In Cold Blood*". This study was conducted by Sofyanti to find out the use of point of view and plot's construction in the literary journalism book, *In Cold Blood*. Last, the study found by the writer is "Analysis of Narrative and Importance of Point of View in Novels" by Iran Nasseris Sisakht (2014). In this study, Sisakht analyzed the importance of point of view in novels.

In analyzing the type of point of view in the short story *Dendam Pali* by Royyan Julian, the writer uses the theory proposed by Kenney about the type of point of view in fiction. According to Kenney (1966), the basic points of view in fiction, then, are omniscient and limited. Now, these different points of view may appear in combination in the same story (Kenney, 1966). So in this study, the writer analyzes the point of view in three types; omniscient, limited, and combinations.

## RESEARCH METHOD

This study is based on literary work and uses qualitative methods. To analyze the point of view in the story which consists of the source of data, the writer used two resources, which are primary resource and secondary resource. The primary resource of this study was taken from a short story entitled *Dendam Pali* by Royyan Julian. This short story was chosen because it has many points of view that interesting to analyze. Meanwhile, for a secondary source, the writer used many references to support this analysis.

The method used in collecting data is following the need of the study. The method used in collecting data is the documentation method because the data were collected through note-taking. There were some steps in collecting data. First, the short story was read to understand the whole story. Second, the important things related to the use of point of view were noted down. Then, the writer analyzes the data found related to the theory and elaborates the explanation.

Data analysis is also an important thing in a study because the data will have a meaning related to the theory, which is very helpful and useful in solving the problem. This study uses the theory proposed by Kenney. The way in analyzing data is analyzed and identified is the point of view used in the short story.

## RESULT AND DISCUSSION

### Result

The writer found there types of points of view, there are omniscient, limited, and combinations. In the story, the use of an omniscient point of view is very dominant. But, there are some limited points of view from the characters found in the story. Then, the combination point of

# Journal of Social, Culture, and Language

Vol 2 No 1 pp 46-54

view is also found in the story. It shows that the author of the story used all the types of points of view to build the story.

In this analysis, the writer also shows the data found in each type of point of view as the evidence to be analyzed. See the data below:

Types of Point of View	Data
Omniscient	<p>a. <i>Setidaknya itulah yang membuat Abdullah Muson meleleh. Perempuan itu melumpuhkan isi kepalanya. (Julian, 2019:100)</i></p> <p>b. <i>Muson sadar bahwa dirinya sedang dipermainkan. Di jantung malam, ia rela menyibak dingin, belukar berduri, dan hutan sarat nyamuk demi ingin tahu dimana perempuan itu singgah (Julian, 2019:101)</i></p> <p>c. <i>Malam itu Muson tak dapat lelap dengan nyenyak. Perjumpaannya dengan perempuan itu telah melukai waktu tidurnya. (Julian, 2019:101)</i></p> <p>d. <i>"Pali, kau benar-benar gila! Hampir saja aku ketahuan," tukas Muson sembari menjatuhkan karung berleleran darah. (Julian, 2019:111)</i></p>
Limited	<p>a. <i>Pali tersedak menyimakku menuturkan apa yang dikatakan orang-orang. (Julian, 2019:105)</i></p> <p>b. <i>Maka simaklah ketika Pali berkisah kepadaku. (Julian, 2019:105)</i></p> <p>c. <i>Namaku Pali. Aku adalah keturunan Kiai Abdul Mukarram. (Julian, 2019:105)</i></p> <p>d. <i>Kau memang lelaki tolol, Muson. Sudah tahu aku perempuan terkucilkan dan dinajisi liur-liur Belanda, masih saja kau ingin aku. (Julian, 2019:109)</i></p>
Combination	<p>a. <i>Maka simaklah ketika Pali berkisah kepadaku.</i></p> <p><i>Namaku Pali. Aku adalah keturunan Kiai Abdul Mukarram. (Julian, 2019:105)</i></p>

Table 1. The data found in the short story *Dendam Pali* by Royyan Julian

## Discussion

The writer analyzed the data found in the short story *Dendam Pali* by using the theory proposed by Kenney (1966) about types of points of view. Based on the theory by Kenney (1966), the

<https://journal.trunojovo.ac.id/jscl>

# Journal of Social, Culture, and Language

Vol 2 No 1 pp 46-54

basic points of view in fiction, then, are the omniscient and the limited. Now, these different points of view may appear in combination in the same story (Kenney, 1966). In the short story *Dendam Pali*, all the types of point of view are found. In the beginning, the story starts with the omniscient point of view. Julian, the author of the story, used the omniscient point of view because he wanted to show the reader the general overview of the story. It gives the reader knowledge about how this story was built in the first. See the data below:

## Data 1

*Setidaknya itulah yang membuat Abdullah Muson meleleh. Perempuan itu melumpuhkan isi kepalanya.* (Julian, 2019:100)

(At least that is what made Abdullah Muson melt. The woman paralyzed his head.)

From the data above, Julian as the author of the story, begins the story by using omniscient narration. According to Kenney (1966), the omniscient technique is essentially a third-person technique. He also said that the author who chooses to exploit his Godlike knowledge of the fictional universe he has created will employ the omniscient narrator.

Julian used the omniscient point of view by using the third-person pronoun, which is the important thing that can tell the reader how the story begins from the outside position. Outside position means the story told by an author that omniscient in knowing the whole story. In this kind of point of view, the narrator more often refers to the characters in the story instead of to himself. As in data 1, the narrator told the story that refers to the character *Abdullah Muson* and also mentioned a girl in the word *Perempuan itu* as the other character in that story. That is why it can be classified as the omniscient point of view. Then, Julian also exploits his Godlike knowledge about the whole story universe. See the data below:

## Data 2

*Muson sadar bahwa dirinya sedang dipermainkan. Di jantung malam, ia rela menyibak dingin, belukar berduri, dan hutan sarat nyamuk demi ingin tahu dimana perempuan itu singgah* (Julian, 2019:101)

(Muson realized that he was being played. In the midnight, he was willing to brave the cold, thorny bushes, and mosquito-infested forests to find out where the woman had stopped.)

The data above is the evidence of how the story is described from the omniscient point of view. The author explained the setting of the story which lets the reader know how the character's feeling and position. The sentence *Muson sadar bahwa dirinya sedang dipermainkan* is the evidence of the character's feeling. In this case, Muson as the main character realized that he was being played by the woman he watched. Muson feels curious so he decides to follow her.

<https://journal.trunojoyo.ac.id/jscl>

# Journal of Social, Culture, and Language

Vol 2 No 1 pp 46-54

But, he lost track of where the woman was going. Then, in the next sentence, the narrator tells how the setting describes where Muson is. From that evidence, Muson was described as being in the jungle at midnight. The narration of data 2 shows that the narrator exploits his Godlike knowledge by knowing Muson's feelings and position. This also appears in the data below.

Data 3

*Malam itu Muson tak dapat lelap dengan nyenyak. Perjumpaannya dengan perempuan itu telah melukai waktu tidurnya.* (Julian, 2019:101)

(That night Muson could not sleep soundly. His encounter with that woman had ruined his sleep.)

As we can see in data 3, Muson's feeling is also explained by the narrator he could not sleep well. The use of the third-person pronoun Muson indicates that this part is still using the omniscient point of view.

Next, from the use of an omniscient point of view in the beginning, the story is switched to a limited point of view. According to Kenney (1966), the limited narrator is, simply, a narrator who doesn't know everything. It may appear both in first-person narration and third-person narration. In this short story, the point of view has switched to Muson's point of view, which is the first-person narration. But before moving to Muson's point of view, the story led to a conversation that related to Muson's point of view. See the conversation between two characters in the story below:

*"Siapa nama perempuan itu?"* ("Who is she?")

*"Pali"* ("Pali")

(Julian, 2019:105)

The conversation above was written from an omniscient point of view before the story changed to a limited point of view of Muson. It was to make coherence inside the story while the point of view was switched. So, after the conversation above, the author cuts the conversation and the story will be continued by the limited narration of Muson. See the data below:

Data 4

*Pali tersedak menyimakku menuturkan apa yang dikatakan orang-orang.* (Julian, 2019:105)

(Pali choked listening to me say what the people were saying.)

The data above shows the use of a limited point of view in the story narration. As evidence, the story uses the first-person pronoun. From here, we can know the plot of the story from the

<https://journal.trunojoyo.ac.id/jscl>

# Journal of Social, Culture, and Language

Vol 2 No 1 pp 46-54

position of Muson. Here, the use of Muson's point of view is very important to tell the story from his perspective. From Muson's side, he finally met the woman Pali whom he looked for since that night. Then, they are having conversations until it leads the reader to know what will happen in the story from Pali's point of view. Julian wrote the data 5 below to indicate that the story will be continued by using Pali's perspective. See the data 5 below:

Data 5

*Maka simaklah ketika Pali berkisah kepadaku.* (Julian, 2019:105)

(So listen as Pali tells the story to me.)

As we can see from the data above, the use of first-person pronoun appears as a sign that the story is still in Muson's point of view. But in the next sentences, there is a combination point of view that is used here. Kenney said that different points of view may appear in combination in the same story (Kenney, 1966). This also happened in *Dendam Pali* short story. From the story that used Muson's point of view, the narration is switched to another character's point of view. Kenney also said that it can be called multiple viewpoints. Not to be confused with a combination of different point-of-view techniques is the use of multiple viewpoints, which is a particular application of the limited point of view (Kenney, 1966). In this case, there are two characters' point of view, which are Muson's and Pali's, that is combined in a text without a break. It means the switching happened naturally inside the narration of the story. See the data below:

Data 6

*Namaku Pali. Aku adalah keturunan Kiai Abdul Mukarram.* (Julian, 2019:105)

(My name is Pali. I am a descendant of Kiai Abdul Mukarram.)

As we can see from data 5 and 6, they are in the same text and naturally switched from one character's point of view to another character's. In data 5, it is Muson's point of view that he wants to tell the reader how the next narration of the story is from Pali's eyes. It was in the sentence *Maka simaklah ketika Pali berkisah kepadaku.* Then, the story switched by using Pali's point of view as in the data 6. By the time the author wrote the sentences *Namaku Pali. Aku adalah keturunan Kiai Abdul Mukarram.*, it was the signal that the story was already moving to Pali's perspective. This is also the important thing because the point of the whole story is in her. By using Pali's point of view, the story tells more detail and gives some emotional feelings to the reader about what Pali feels. As we can see in data 7 below, it is one of the examples of how Pali's feeling was described. Then, the use of the first-person pronoun below, of course, refers to Pali.

<https://journal.trunojoyo.ac.id/jscl>



# Journal of Social, Culture, and Language

Vol 2 No 1 pp 46-54

Data 7

*Kau memang lelaki tolol, Muson. Sudah tahu aku perempuan terkucilkan dan dinajisi liur-liur Belanda, masih saja kau ingin aku.* (Julian, 2019:109)

(You are a stupid man, Muson. You already know that I am an isolated woman and defiled by Dutch saliva, but you still want me.)

From the data above, we as the reader can know and understand what kind of emotion Pali felt. The use of *aku* or "I" in the narration also reminds the reader that the story is still told in Pali's eye. The story then still uses the limited narration of Pali to give more detail about the whole story. As the writer said before, the main point of this story is on Pali. So here, the function of Pali's point of view is to give the answers to what are being some clues in both the omniscient point of view and Muson's perspective. As in the beginning, the character namely Muson was very curious about the woman that he met in the jungle at midnight. Then, finally, the clues were answered in the story using Pali's point of view. That is why Pali's point of view is the most important thing in the whole story.

By using the combination point of view, which is Muson's and Pali's limited point of view, Julian wants to show the reader how the story will be different if it is told by different characters. What Muson knows about Pali before is not accurate, of course, because his knowledge of the character is limited. The description of Pali from the omniscient point of view is also different from Pali's point of view. It gives some plot twists in the story that are felt by the reader. In other words, the other characters' thinking about Pali is wrong before the story told by Pali. Yet, so does Pali, her point of view is also limited only to what she knows. In the story, Pali would not know what people think about her without Muson saying it to her in the part of Muson's point of view. So, this is the importance of showing the character's point of view that Julian wants the reader to know.

Then, at the end of the story, the use of point of view is moved to the omniscient point of view. This is because the story will be in the end, so it is the conclusion part of the story. We can see in the data below:

Data 8

*"Pali, kau benar-benar gila! Hampir saja aku ketahuan," tukas Muson sembari menjatuhkan karung berlelehan darah.* (Julian, 2019:111)

("Pali, you are completely crazy! I almost got caught," said Muson as he dropped the blood-stained sack.)



# Journal of Social, Culture, and Language

Vol 2 No 1 pp 46-54

Julian ended the story by using the omniscient point of view as in data 8. It can be indicated by the use of a third-person pronoun as the word Muson in the data. This part is the conclusion of the story and it makes sense because the story also starts by using the omniscient point of view. However, the plot of this short story is very easy to understand although it has many perspectives. There are omniscient, limited, and also a combination of them. That is why the story is interesting to be read and analyzed by the writer.

## CONCLUSION

By the types of points of view found in the short story, the writer can understand how it influences the narration of the story. The narration of this story can be switched from omniscient to limited, even the combination of multiple viewpoints. The use of many types of points of view in the story is the technique of the author to build the story from many perspectives. In these ways, the reader can easily understand the whole story, whether from the narrator or the characters inside the story.

## REFERENCES

- Griffith, K. (2010). *Writing Essays About Literature, 8th Edition*. Massachusetts: Cengage Learning Publishing.
- Irani, N. (2001). *The Art of Novel*. Tehran: Iran University Press.
- Julian, R. (2019). Dendam Pali. In R. Julian, *Ludah Nabi di Lidah Syekh Raba* (pp. 99-112). Yogyakarta: Rua Aksara.
- Kenney, W. P. (1966). *How to Analyze Fiction*. New York: Monarch Press.
- Putri, A. (2021). "Point of View Analysis of 'The Year of Miss Agnes' by Kirkpatrick Hill". <https://repository.ar-raniry.ac.id/id/eprint/18410/>
- Ribo, I. (2019). *Prose Fiction: An Introduction to the Semiotics of Narrative*. Open Book Publisher.
- Sisakht, I. N. (2014). *Analysis of Narrative and Importance of Point of View in Novels*. <https://www.ijsr.net/archive/v3i7/MDIwMTQ3NTc=.pdf>
- Sofyanti, E. E. (2014). *An Analysis of Point of View and Plot on Capote's In Cold Blood*. <http://repository.unpas.ac.id/13726/>