CHAPTER II
A BRIEF DESCRIPTION OF NARRATOR AND
THE FUNCTIONS OF NARRATOR

2.1 Narrator and Types of Narrator

To identify the narrator of a story, describing any part he plays in the events and any limits placed upon his knowledge, is to identify the story’s point of view (Quoted from X.J. Kennedy: *Literature*). The point of view is the story's perspective. Through whose eyes the reader will see the story. Point of view is a way the events of a story are conveyed to the reader, it is the “vantage point” from which the narrative is passed from author to the reader. A narration requires a narrator, someone (or more than one) who tells the story. This person or persons will see things from a certain perspective, or point of view, in terms of their relation to the events and in terms of their attitudes towards the events and characters.

According to Genette, a narrator is the speaker or 'voice' of the narrative discourse (Genette 1980: 186). He or she is the agent who establishes communicative contact with an addressee or reader, who manages the exposition, who decides what is to be told, how it is to be told, and what is to be left out. If necessary, the narrator will comment on lesson, purpose, or message of the story.

A narrator may be external, outside the story, telling it with an ostensibly objective and omniscient voice; or a narrator may be a character (or characters) within the story, telling the story in the first person, either central characters or observer characters.

Gerard Genette called the first type a heterodiegetic narrator and the second one a homodiegetic narrator.

"We will therefore distinguish here two types of narrative: one with the narrator absent from the story he tells, the other with the narrator present as a character in the story he tells. I call the first type, for
obvious reasons, heterodiegetic, and the second type homodiegetic" (1980: 244-245).

In a homodiegetic narrative, the story is told by a homodiegetic narrator who is present as a character in the story. The prefix 'homo-' points to the fact that the individual who acts as a narrator is also a character on the level of action. In a heterodiegetic narrative, the story is told by a heterodiegetic narrator who is not present as a character in the story. The prefix 'hetero-' alludes to the 'different nature' of the narrator's world as compared to the world of the action.

A homodiegetic narrator traditionally known as first-person narrator. This kind of narrator usually characterized by ‘I’. Although heterodiegetic narrator also sometimes appears as an 'I' in the story. The first-person narrator tells reader the story from the inside, as he/she is a character in the story he/she tells. This kind of narrator does not allow reader to enter the minds of other character in the story, and sees the story only from the way he/she sees it.

Heterodiegetic narrators, or what is traditionally known as third-person narrative, typically assume the power of omniscience, knowing everything. This kind of narrator gives reader accesses to enter more than one’s character’s mind as he/she wishes, and also allows reader to perceive the events of the story from several different points of view. Heterodiegetic narrators can speak directly to their addressees, and they can liberally comment on action, characters, and storytelling itself.

A heterodiegetic narrator has several typical ways in delivering their story or narration to reader. A heterodiegetic narrator could be omniscient, limited omniscient, or objective. The difference between, omniscient narrator and limited omniscient narrator is that, third person limited omniscient is a point of view such that the reader and the writer observe the situation from the outside through the senses and thoughts of a single character, although the focal character may shift throughout the course of any given narrative texts. Omniscient narrator is a point of view similar to third person limited
omniscient but unlike it, an omniscient narrator shifts the focal character instantly, without any special events causing the change of the viewpoint.

An omniscient narrator witnesses all events, even some that no characters witness. The omniscient narrator is privy to all things past, present and future - as well as the thoughts of all characters. As such, an omniscient narrator offers the reader a birds-eye view about the story. The story can focus on any character at any time and on events where there is no character. The third-person omniscient narrator is usually the most reliable narrator; however, the omniscient narrator may offer judgments and express opinions on the behavior of the characters. This was common in the 19th century, as seen in the works of Jane Austen, Leo Tolstoy or George Eliot, and so is the case in Thackeray’s *Vanity Fair*.

The third person limited omniscient is quite similar to the first-person narrator, except for the notable use of the third person pronouns, he, she and it. The plot centers on a protagonist and covers only that with which the character is involved. But this character is *not* the narrator. The narrator is disembodied. It does nothing, casts no judgments, expresses no opinions and has no physical form in or out of the story. This narrator is privy to the thoughts, feelings, and memories of the protagonist, but of no other characters.

When a story is viewed from a third-person objective narrator, author doesn't enter a single mind, but instead records what can be seen and heard. This type of narrator is like a camera or a fly on the wall. This is used by journalists such as in articles, etc. It only provides and conveys the mere facts to reader.

2.2 The Functions of Narrator

A narrator accomplishes the most important issue involved in narrative. Narrator, in several ways, helps reader to undergo similar feelings like the author has.
The author is reckoning with a certain set of ideas which give rise to characters and narrative forms. The reader interprets this narrative which, in turn, stimulates the ideas. Although that the idea that appears to reader not necessarily the same ideas that actually originally inspired the author. However, the message it conveys should be the one that the author intended.

According to Roman Jakobson, a narrator serves a variety of functions, mainly are:

1. An *addressee-oriented phatic function*: maintaining contact with the addressee.
2. An *appellative function*: persuading the addressee to believe or do something.
3. An *'emotive' or 'expressive function'*: expressing his/her own subjectivity.

(Quoted from Manfred Jahn: Narratology: A Guide to the Theory of Narrative)

Gerard Genette proposes five functions of narrator in his book Narrative Discourse: An Essay in Method (1980). The functions of narrator he proposes are quite similar with the functions of narrator that Jakobson suggests above. Genette only adds one more function, that is, *testimonial function*.

According to him, the five functions of narrative are:

1. *The narrative function*: The narrative function is a fundamental one. Any time we have a narrative, this role is assumed by the narrator, whether present in the text or not.
2. *The directing function*: The narrator performs a directing function when he interrupts the story to comment on the organization or articulation of his text.
3. *The communication function:* The narrator addresses the narratee directly (that is, the text's potential reader) in order to establish or maintain contact with him or her.

4. *The testimonial function:* The narrator affirms the truth of his story, the degree of precision in his narration, his certainty regarding the events, his sources of information, and the like. This function also comes into play when the narrator expresses his emotions about the story, that is, the affective relation he has with it.

5. *The ideological function:* The narrator interrupts his story to introduce instructive comments or general wisdom concerning his narrative.