

METAFICTIONAL MODE IN NOVEL HARI-HARI YANG MENCURIGAKAN BY DEA ANUGRAH

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Abstract: This study aims to determine the author's mode of using metafictional techniques in the novel *Hari-Hari yang Mencurigakan* by Dea Anugrah. The type of research used with a qualitative approach, the data is then described descriptively. The data is processed by reading procedures utilizing narratology and metafiction. Narratology to see the author's position in the story, while metafiction to observe the author's strategy in writing the story. From the results of the study, it is found that the author uses metafiction as a mode of establishing a connection with the reader. The author's metafictional mode is then utilized by the author for the following two things: 1) metafictional mode with intradiegal and metadiegal first-person point of view as a way to invite readers to get involved in the work. The reader's consciousness becomes blurred with this narrative method. Second, the metafictional mode with the narrator as intradiegesis uses parody that refers to the world outside the text, parody is used by the author not only as a form of satire but refers to the real world. The results of the study can be useful both theoretically and practically for Indonesian language and literature education. Practically, the research on metafiction can be used by practitioners, teachers, and students in writing narrative texts. The theoretical benefits of this research provide a new treasure of intrinsic reading of literary works.

Keywords: Narration, metafiction, mode, novel

INTRODUCTION

Stories intertwine, forming a universe and horizon of expectations for us as readers. Wolfgang Iser (in Fest, 2016: 23) states that literary works by their nature as texts consist of two poles, namely artistic and aesthetic. The artistic pole refers to the text created by the author, while the aesthetic pole is the concretization of the text by the reader. Furthermore, the meaning of a work depends on the creativity and imagination of the reader in filling the empty space within it. In other words, a literary work is read and interpreted by its readers in different ways.

According to Bramantio (2010), objectivity is structured with three criteria. First, conventions related to the text being read. The experience of reading the previous text has a direct effect on the experience of reading the current text. This means that the reader's reading wealth contributes. Second, the reader's experience and knowledge of previously read texts. Thirdly, the contrast between fiction and reality, which is the reader's ability to accept the new text within his narrow horizon of expectations and his broad horizon of life knowledge.

The horizon of expectation depends on personal statistics about various things inherent in human beings such as sex, occupation, education, residence, religion, attitudes, and norms of the reader, his literary and linguistic competence, his analytical experience, the breadth of familiarity with the sender of the means, and the reception situation of the reader. So in placing a text to be studied, the horizon of expectations plays an important role. Therefore, it is

important for the study of novels or literary texts not only to be read once, but also to be done several times.

Positioning a literary text, in this case a novel, can be viewed in various ways. One of them is by looking at the way the author tells the story, or the techniques used. This discussion will emphasize the way the author narrates the story. The way of narrating the story is related to the techniques used. This is because technique is part of narration, while narration is built with technique.

The study of literary narrative texts first appeared with the term narratology. Narratology itself emerged from an essay written by Genette through his book entitled *Narrative Discours: An Essay in Method*. Narratology is both a theory and a method of structural analysis of the storytelling of literary texts. So from that understanding, narratology provides a term that needs to be used in the description of texts arranged in a systematic way (Genette in Wardhani, 2015).

Genette (1983) further explains that narrative has three implications. First, narrative is an oral or written speech that contains an event or a number of events. Second, narrative also means a series of events, whether real or fictional, which are the subject of the story, as well as all the relationships of links, contradictions, and others that are in the universe of the story. Thirdly, narrative is the event itself, where someone tells something, including the act of telling.

There are a number of study points from Genette's narratology (in Didipu, 2020: 170) which are divided into five things, namely (1) order, (2) duration, (3) frequency, (4) mood, and (5) voice. However, not all of these points are applied in this study, but only one, namely mode. Considering the limited data and novel review, we only focus on one of them. Mode is oriented towards the form that is applied to explain the intensity of what is being discussed. In other words, this mode also means expressing various points of view.

The study of mode according to Genette (in Wardhani 2015:79) is divided into two, namely focalization and distance. Mimesis where the storytelling is in one fictional character as the narrator of the story. The mode used in this study is focalization, because distance looks more at the distance between the narrator and the story, as well as the distance between the reader and the narrator. Meanwhile, focalization looks at the position of the narrator in the story universe.

Focalization related to the position of the viewer in the story can be divided into three types (Didipu, 2020; Intan, 2020; Wardhani, 2015). First, the story is not focalized or can be called zero focal, which is a viewer who is completely outside the story. Second, stories with internal focalization, namely focalization with the viewer in the story or even being one of the characters. And third, external focalization where the viewer is the same as internal focalization. However, the difference is that in stories with external focalization the reader cannot know what the narrator is thinking and feeling. Of these, focalization is related to the position of the narrator.

Genette (in Didipu, 2020) divides the position of the narrator as a storyteller into two. First, the narrator can be outside the story, or the narrator is involved in the story. First, the narrator with a position outside the story refers to the author as the narrator (author-narrator) and the author implicitly (implied author), while the narrator whose position in the story refers to the character as the narrator (character narrator).

From this understanding, the position of the narrator is more specifically divided into four types. Narrator with extradiegesis, meaning that the narrator is located in the outer area of the fictional story without taking part in it or known as the omniscient storyteller. Secondly, intradiegetic narrator, which means that the narrator is inside the fictional story by taking part as a character in it and narrating thoughts and actions.

Lastly, the narrator's point of view is metadiegesis or hypodiegesis, which is when the narrator has a dual role as both the narrator and the character in the story. Through this section, metadiegesis is further specified into homodiegesis and heterodiegesis. Homodiegesis is a storytelling technique where the character and the storyteller take part in the part of the story they are telling. Meanwhile, heterodiegesis is a storytelling technique in which the character and narrator tell the story when they are not in the part of the story or in other words, they do not take part in it.

The study of narrative structure is important because, according to Didipu (2020), the narrator is the main concept in the analysis of narrative texts, which is indicated in the text and is closely related to the idea of focalization. The narrator is different from the author, the author is purely outside the story. Only the narrator has the right to tell or recite the narrative or story. According to (Bramantio, 2015; Fludernik, 2009; Matlock, 2016) the narrator may be a character in the plot who reports directly on his or her own experience. The narrator can also appear as a third person who is not a main character in the story, or is outside the story.

Metafiction is a technique of writing a story within a story, which causes the novel to lose the boundary between the fictional and the real. According to Matlock (2016), metafiction can be called a self-conscious work because the narrator and characters in the story realize themselves as part of the fictional story.

The characteristics of metafictional works according to Τσομπάνος (2016) are firstly self reflective, self-awareness to reflect on their own artistic process, drawing the audience's attention away from the story and allowing them to question the content of the text itself. The second is experimental. Experimental because it combines a number of different techniques together to create an unconventional narrative. It also experiments with the role of the narrator and his relationship with the fictional characters in the story. The experimentation and breadth of the narrator at times brings out a sense of parody or satire.

Metafiction is an author's technique of constructing fiction that has a constructive awareness of its form as fiction (Currie 2014). The construction makes the reader seem aware of reading or seeing a work of fiction. This storytelling technique includes self-awareness about language, literary form, and storytelling. At the same time, metafictional storytelling is used as a form of parody or a tool to laugh at literary conventions and explore the relationship between literature and reality, life, and art (Waugh in Alexander 2021).

The construction referred to in this case is the author's way of writing the story. The use of construction is examined by reading Gerard Genette's narratology (Didipu, 2020). The novel *Hari-Hari yang Mencurigakan* is a work of Dea Anugrah published in 2022. This novel tells the story of Soda Api, which is actually an alter ego or another name for a character named Dea Anugrah. The author clearly uses metafictional techniques in this novel by being an all-knowing narrator, as well as a character who invites readers to participate in the story. The main problem in *Hari-Hari yang Mencurigakan* is to find out the mode of metafiction and its consequences as a way for the narrator to tell the story.

There are a number of studies that are relevant to this research. First, Bramantio's research, titled *Metafictionality of Cala Ibi*. The study explores Nukila Amal's work with two slices of consciousness from the characters in the story. The results show that the two slices of consciousness are the narrator's mode of telling the story to the reader.

The second literary criticism research from Alexander, who won examined the metafictional structure in the novel *Dawuk: Kisah Kelabu Dari Rumbuk Randu* by Mahfud Ikhwan. The explanation mentioned a number of metafictional structures applied in the storytelling structure in the novel. Third, Angelina conducted a research entitled *Metafiksi dalam Serial Once Upon A Time Season 4: Sebuah Kajian Alih Wahana*. The material taken as

research is a movie. It was stated that the movie experienced fixation in terms of narrative and character building, thus giving a strong influence on the audience.

This research is different from a number of previous studies. There are two things that distinguish the first in terms of the material chosen. This novel was published in 2022, there are several studies that have discussed it but from other perspectives that are different from this research. So that the coverage of data that tend to occur double data is unlikely to occur. Second, in terms of study, the metafictional mode will examine the position of the narrator who functions as a storyteller as well as a character in the story.

The study of the metafictional mode in the novel *Hari-Hari yang Mencurigakan* has two objectives. The first goal is to find out the author's ideas in using writing techniques in writing the story. Second, to correlate the use of metafictional mode so that it can be applied in the realm of education, especially Indonesian language and literature education. The results of this study are theoretically useful to expand the treasures of metafiction studies. Applicatively, this research is useful for authors of literary works in applying metafictional storytelling strategies. Therefore, this research is important to find out how novel authors write their stories.

METHOD

The approach used in this research is qualitative. Qualitative is an approach using data reduction that can be processed into descriptions in the form of descriptive sentences. The qualitative approach is used to describe the research data. There are two considerations regarding the determination of the qualitative research approach. First, this research requires in-depth reading with data sources. Second, in accordance with the needs of research data in the form of story narratives.

The theoretical orientation used in this research is Genette (1983) narratology theory and metafictional strategy reading. Narratology is used to prove the use of metafictional strategies by the novelist (Genette, 1983). The data in this study are in the form of story narratives and dialogues between characters that explain the metafictional mode strategy. The data source used in this research is the novel *Hari-Hari yang Mencurigakan* by Dea Anugrah published by Marjin Kiri in 2022 totaling iv + 102 pages. The research data sources are reinforced with scientific articles and literature reviews from various references.

Data collection in this study was carried out using the read-note technique. The technique was used because the data source of this research is a novel so that a comprehensive reading is needed and then the narration and dialog are recorded according to the research focus. There are three stages of data collection in this research. First, the researcher as the key instrument reads the novel *Hari-Hari yang Mencurigakan* carefully and focused on the issues raised in the research focus. Second, the data that has been collected is then grouped according to the research focus. Third, the appropriate data is then interpreted in accordance with the research focus. After the data is collected, data analysis is carried out. In this study, the data were analyzed based on three flows, namely (1) data reduction, (2) data presentation, and (3) conclusion drawing (Miles et al., 2018).

FINDINGS AND DISCUSSION

The metafictional mode is a multidisciplinary study. This means that there is a combination of the modes included in the study of narratology and metafictional storytelling strategies whose terms were first introduced by William H Gas. The metafictional mode in this discussion will be used on the narrator in the story. The narrator in this novel consists of three types. There is a first-person narrator, a third-person all-knowing narrator, and a third-person narrator only as a sideline.

The term metafiction refers to the opinion of essayist and novelist William H Gas (in Waugh, 2002). Metafiction is understood by William H Gas that the author provides the consciousness of the characters in the novel to obtain a model of consciousness in understanding the construction of subjectivity in the world outside the novel. In addition, the term used by William H Gas also refers to fictional writing that has consciousness and is then able to question its status. The work consciously places the literary work between the consciousness of fiction and reality.

1. Metafictional Mode to Penetrate the Reader's Consciousness

The very essence of the metafictional novel is to make a fiction and at the same time make a statement about the making of that fiction (Alexander 2021:91). The use of this kind of metafiction creates a novel with characters who are self-aware that they are part of the story. The character creates awareness for the reader.

In this novel, the whole is centered on a character named Soda Api. Soda Api is a student majoring in philosophy who is fascinated by poetry. His admiration for poetry is realized by publishing the Ahasveros newsletter. In the Ahasveros newsletter, Soda Api acts as a metadiegesis because he is the first character as well as the one who tells the story. Soda Api brings the reader to the search for an Indonesian obscure poet named Rudi Rodhom.

However, we are told that there is not much news about Rudi Rodhom. The only information is obtained by Soda Api from the encyclopedia of the composition of the person he hates the most named Dea Anugrah. The main character in this novel is actually named Dea Anugrah, but for reasons of hatred he uses the pseudonym Soda Api. As a first-person narrator, the novel begins with a foreshadowing style. A technique that makes the reader curious about the continuation of the story. According to Waugh (2001), this technique is an attempt by the author to position himself as God in the universe of the story. The God in question is certainly not in the human sense, but as the creator of the characters in the novel. Consider for example the following quote.

'Cerita ini berakhir di Belinyu, kota paling utara di Pulau Bangka, pada suatu siang di bulan Juni 20xx. Rudi Rodhom dan Kobra berhadap-hadapan di bekas lapangan parkir Bioskop Bintang Fajar.' (Anugrah, 2022:1).

The narrative can be said to be foreshadowing or flashforeshadow because the ending of the novel is exactly the same as the beginning of the novel (Fedosova, 2015; Fest, 2016; Wafula & Wanjala, 2013). Through the leaked ending, the author seems to emphasize himself as an all-knowing creator. He is positioned as the organizer of destiny in the novel. Through this mode, the reader is made to believe that this novel is only a deliberately created universe.

The next metafictional mode can be seen from the use of the pronoun I. The pronoun shows the narrator's position as an all-knowing creator (Muñoz, 2023). The pronoun shows the narrator's position as the first person telling a story about himself. The position of the narrator in this novel can be referred to as intradiegesis because the narrator is a first-person character who tells the story with all his thoughts and feelings. The use of this first-person narrator tries to penetrate the reader's consciousness with the self-awareness that the 'I' in the novel is part of a story created by the author. This can be seen, for example, in the following quotation.

"Saat cerita ini dimulai, aku hanya hidup dari hari ke hari, miskin dan terjerat pelbagai kewajiban tanpa sedikit pun memahami apa yang sesungguhnya kuinginkan." (Anugrah, 2022:3).

Through this quote, my character shows her self-awareness as part of the story. The first part of the novel uses a first-person narrator. However, in the second chapter of the novel, the narrator changes to third-person omniscient narrating another character named Rudhi Rodhoom. This dual-role narrator can be referred to as metadiegesis because it doubles as a

storyteller (third person point of view) as well as a character (first person point of view). From the beginning of the novel to the middle to the end of the novel, the first-person character who enters the story is very dominant. However, at the same time, the characters sometimes act as metadiagnosis. Furthermore, the metafictional mode to penetrate the reader's consciousness can be seen further with the author's presence in the story as shown in the following quote.

Tepatnya, penulis 'ensiklopedia' itu telah menghancurkan-ku sejak awal. Karena dialah aku menganggap nama asliku, Dea Anugerah (dengan dua huruf e), telah jadi semacam kotoran yang menyumbat pipa-pipa kehidupan, dan kuputuskan untuk menjadi Soda Api. Terlepas dari kegagahan pseudonim yang ku-pilih, aku tak sudi jika suatu hari nanti orang-orang salah mengiranya, yang bernama mirip denganku (tetapi hanya mengantongi visi seorang tukang catut) sebagai penulis karya-karyaku hanya karena dia jauh lebih terkenal. (Anugrah, 2022:12).

Through this narrative, the story is made to appear as a biographical account of Dea Anugrah, the author of the novel. However, in the story Dea Anugrah appears as a character named Dea Anugerah who uses the pseudo name Soda Api. In novels that include characters with their own names, readers are made aware of the fictitious position of the story (Alexander, 2021; Bramantio, 2015; Waugh, 2002; Imandini, 2021). This is reinforced by a number of references to the story that point to Dea Anugrah's work as the author. The author is indeed different from the narrator because the author is purely outside the story, while the narrator is the position of the storyteller who tells and has a storytelling plot and storytelling point of view.

The narrative causes a paradox, which according to (Τσομπάνος, 2016; Currie, 2014) narrative becomes unrealistic, irrational and not credible, when the 'real' enters into fiction. There is a contradiction and instability with the insertion of the author's personal name into the universe of the story text. This intrusion of the seemingly real into the realm of the unreal provides a challenging task for readers and makes them question Dea's role in the story.

In addition to name references, the all-knowing first-person narrator also makes references to Dea Anugrah's work. The narrator takes the position of metadiagnosis which also brings the novel closer to being metafictionalized. For example, what happens in the following quote.

"Aku mengeraskan rahang, dan pandanganku melorot ke sampul belakang di atas meja. Foto orang itu dalam pose melankolik yang dibuat-buat memakan seperempat halaman." (Anugrah, 2022:19).

The first-person narrator as I refers directly to Dea Anugrah's work outside the novel universe. The sentence clearly refers to one of Dea's books which is indeed made with her own photo cover. Fest (2016) argues that a work is called a fictional autobiography when the author trusts the role of narrator as a storyteller to a fictional character who pretends to have a different identity or enters with the identity of the author. The position of the narrator is also reinforced by a kind of manuscript appendix in the novel. If the appendix is usually located in a non-fiction text, the appendix in this novel is a mode of technique to further obscure the position of the narrator. For example, the text called Lampiran Bab 2 contains the biography of Dea Anugrah. In one of the excerpts, he becomes the author-narrator.

"Sampai di sini, mengingat bahwa kalian, pembaca, adalah orang-orang haas yang itu-itu saja," (Anugrah, 2022:25).

The narrator's words invite the reader to participate as part of the story. The narrator's position is clear as the author, but it does not stop there. The narrator also invites readers to participate in his work (Bramantio, 2010). Another reference that makes the novel critically self-aware, in form and in language occurs in the following quote.

Hah. Tanpa bisa kupahami, mereka memaksaku berhenti mencari Hari-Hari yang Mencurigakan. (Anugrah, 2022:69).

Hari-Hari yang Mencurigakan is the title of the novel as well as the codification of the character Soda Api's search for the obscure poet Budi Rodhom. The narrator's position as the first person to enter the story, intradiegesis, so the mention of the book title in the story is a sign that the author is actually explaining his creative process.

According to Matlock (2016), metafiction is fiction whose main concern is to reveal the novelist's experiential vision by exploring the process of creation. However, it is not fully utilized, as metafiction is primarily concerned with causing instability from the reader's point of view in perceiving the real and the fictional (Shekher & Louis, 2022). With this, the technique emphasizes the message of the reader's awareness of the work, the reader is invited to become involved in the universe of the story. Dea Anugerah enters to give awareness to the character of Soda Api. That her world is just a fabrication, the characters involved in the story are just her creations. The author, who in this case also means the author is outside, means in the quote as God for his recreated characters.

"Dunia ini dan segala isinya hanya karanganku. Maksudku, benar-benar karanganku." Kukira otak orang ini telah sepenuhnya terpelintir, dan aku benar-benar tidak bisa meresponsnya. "Lihat," katanya tiba-tiba. "Pengumuman, pengumuman Rudi Rodhom bangun dan berputar-putar di tempat, kemudian meroda tiga kali ke depan, koprol empat kali ke belakang, melolong seperti anjing, dan kembali pingsan." Dan semua yang diucapkannya benar-benar terjadi, sesuai urutan, Aku menoleh ke Kobra, dan dia balas menatapku sambil tersenyum. Senyum yang kuduga berarti sudah tahu semua ini' (Anugrah, 2022:99).

Metafiction in this novel is the ultimate closure because the author uses it at the end of the story. The scene when Dea Anugerah (the author) enters the story chart overturns the presumption that this story is written based on the real world. Metafiction is used to shape the consciousness of the fictional character, which at the same time obscures the reader from equating the universe of this novel with reality.

The novel Hari-Hari yang Mencurigakan uses metafiction as an explosion at the end (the ultimate ending). Dea Anugerah's ending will make the reader conclude that this novel really metafictionalizes itself. Flicking a reader's awareness that the characters involved in the story are only Dea Anugerah's circle, without intending to involve the reader in the story.

The presence of the narrator as a story character in Hari-Hari yang Mencurigakan not only makes the reader feel that the author is God for his recreated characters, but also makes the reader believe that the characters of Soda Api, Bodhi, Sunlie, and a series of names that Dea uses in this novel are only fictional realizations.

"Jadi Maksudmu, kau ini Tuhan bagiku, bagi Kobra, mama Wulan, Wahyu, Rudi Rodhom, dan seisi dunia ini?Pwah. Ego maniak keparat. Semoga besok ada landak keluar dari hidungmu", kataku. (Anugrah, 2022:97).

The quote shows that if intradiegesis is still used, the narrator enters as a character and tells the story. However, the presence of another character named Dea Anugerah who enters the story universe makes the position of the intradiegetic narrator questionable. The character tells the characters that the story is a fabrication and a personal creation. The narrative reinforces that this novel is indeed built with metafictional techniques to shape the consciousness of the reader.

The first-person narrator who enters the story, in this case Soda Api, then searches for another figure named Rudi Rodhom indicates that this novel contains the creative process of searching for an obscure author. This way of narrating with full awareness is included as a feature of metafiction, namely extreme awareness of language, form, literature, and fiction writing (Alexander 2021:140; Waugh 2002:124). Another feature is the blurring of boundaries between reality and fiction. The narration when Dea Anugerah enters as a metadiegesis

character, and says that the universe of the novel is her creation, is an image of the metafictional mode feature.

2. Metafictional Mode as Parody

The storytelling style applied by Dea Anugrah uses a language style that is flexible and close to everyday life. The author also no longer refers to conventional novels that emphasize their form as mimesis or imitation of the real world. He engages his creativity with metafictional techniques in writing this novel so that the novel seems to fit the context in which it was created.

The author uses a parodic style in developing the story. From a postmodern point of view, this view is defended. A parody from the postmodern dimension is considered to no longer denigrate the plagiarized work, because what appears to be a work of art is no longer a work of art itself, but a work of art as a form of criticism.

Caesar, T (in Merawati, 2018: 275) sees it differently and not generally. He uses a postmodern approach in looking at parody to conclude that parody actually has dualism, parody as art and also as criticism.

The view of postmodernism is the value shift that accompanies mass culture from production to consumption, from creator to recipient, from work to text, from artist to audience. The shift can also be seen from serious (intellectual) to playful (popular) values, from depth to surface, from the universal to the particular, the revival of aesthetic values, the emergence of a politics of representation that challenges authority structures, and the revival of tradition, primordial, and other old societal values.

Dea Anugrah's novel becomes a parody of itself. Through the figure of the main character named Soda Api, Dea combs her ability to become an author. Soda Api curses Dea Anugrah as a Bangkok chicken. The nickname may be in line with her lifestyle and writing style, which seems banal and indeed quite haphazard.

'Di bawah foto ayam itu ada pujian mentereng dari Linda Christanty: "Buku ini menunjukkan penguasaan seni bercerita." Anjing, mungkin maksudnya seni berkokok. Kupikir lebih baik aku melihat nama orang itu di halaman depan saja ketimbang gayanya yang sok. Buku itu kubalik dan matak langsung menemukan pujian lain, kali ini dari Eka Kurniawan, "Dia penulis yang menggembirakan!" Cukimay, buku ini menghancurkan ketenangan tropisku seperti perubahan iklim menghancurkan dunia.' (Anugrah, 2022:20).

The author parodies himself by laughing at the way he writes that others might find novel. He brings out the skepticism of his ability to write. Although he has been recognized by other writers, he doubts himself. This doubt is conveyed in a parodic way. Parody in the context of the quote above is not only art and criticism, but also emphasizes that this story is formed by construction from awareness of its form as a work of fiction.

One of the prerequisites of parody must be that it is used in a structural sense where humor is a possible quality, but not the main one. The relationship between parody and humor To avoid the expected relationship between parody and humor is indeed interconnected. But specifically for parody, Kuester in (Azevedo, 2007; Rodríguez, 2002) uses the term as a piece of writing, in which an author's words or thoughts are taken, and with minor changes adapted to a new purpose. This is what happens in this novel, the author Eka Kurniawan, and Dea Anugrah exist in the real world, but in the context of the narrative the author's name is described with a new perspective.

A parody, in essence, is not intended to challenge what is in the previous text, but is a technique of conveying a reaction to the existing social reality of its time. There are several characteristics of parody. First, a parody is a literary work that deliberately uses the technique of imitating the style, words of another writer or creator of an existing work. Secondly, the technique of imitating the style, words of other authors or creators in the parody is meant in

this case as a way to seek humorous effects with narrative depictions. Third, the mockery in parody is not directed within the universe of the text, but usually refers to the reality outside the text (Viora, 2017). Dea also parodies Indonesian writers and literary figures. For example, what was written in Mahwi Air Tawar.

"Namanya Mahwi Air Tawar, dan kurasa Mahwi lebih menyukai celurit ketimbang belati. Tapi, ya, Kobra mewarisi belatinya dari Roy, dan mungkin Roy bukan orang Madura seperti Mahwi. Nah, selain celurit, benda yang kerap disebut-sebut oleh para penyair Madura adalah pohon siwalan. Kukira bagus juga jika suatu hari nanti Mahwi menulis puisi tentang balap motor berhadiah celurit emas di atas trek lahan tandus, di mana pohon-pohon siwalan berjajar di kedua sisi jalannya. (Anugrah, 2022:45).

The author's narrative describing Mahwi Air Tawar also parodies Madurese poets about their tendencies in writing. The narrator in the interdiegesis uses parody in placing the author in the real world as parody material. Parody to express the feeling of satisfaction for his displeasure through the intensity of the referenced style. Parody, according Rodríguez (2002), is one of the important qualities of metafictional narrative. Parody serves to imply a broader exploration of the text, obscuring the sense that fiction is not just an imitation of the real world, but contains the real world. Not only Mahwi Air Tawar, the first-person narrator refers to a number of writers in Indonesia. This is the case, for example, in the following excerpt.

Aku membayangkan Rendy memasukkan puntung bekas Jamal D. Rahman ke satu kantong plastik bening, puntung Agus R. Sarjono ke plastik lain, Toto St Radik ke plastik lain lagi, dan seterusnya, dan seterusnya, lalu melabeli setiap kantong dengan nama-nama mereka dan kapan rokok-rokok itu diisap. (Anugrah, 2022:34).

The quote uses the pronoun I, the first person, meaning the narrator in the text. However, the names of the imagined characters refer to the real world of reality. Jamal D Rahman, Agus R Sarjono, Toto St Radik, are seen as critical parodies of these names. In the narrative about labeling each bag, the narrator imagines the name labels as marketable and easily smoked.

On the other hand, the parody used in this novel refers to real reality while making fun of it. According to (Rodríguez, 2002; Patil, 2022), parody is not only a means of exposing the literary shortcomings of the common, but also a way for the author to bring out the creative explorations that allow new forms and open up new possibilities for the figure being parodied. When the character of Fire Soda as the narrator contacts someone named Zen Hae, the strong use of it refers to the real reality. The Fire Soda character makes a lengthy message with effective sentences. However, Zae Hae's answer is written with a twist. See the following excerpt.

Aku pernah mendengar keluhan para senior di Yogya tentang kebiasaan anak muda yang menurut mereka mengesalkan, salah satunya berkirim SMS secara asal-asalan, dan aku ingin menghindari kesan pertama yang buruk. SMS balasan datang dengan cepat: "Slm kril jg, Soda. Sperti prnh dgr nama itu. Mohon maaf, sy sdg makan singa. Nnt sy cek buku-buku dan kabari lg. Tks." Ponsel kukantongi dan aku bersandar ke dinding bak sambil merentangkan lengan. Kedua tanganku mencengkeram pinggirannya. (Anugrah, 2022:55).

The quote in the novel is written in a different font format, which can be seen as a function to emphasize the context in which it is used. Zen Hae, in reality a literary critic, becomes so funny when portrayed in this way by mistyping the message. The parody in Zen Hae is not to criticize, but rather an art that makes the reader aware that this work is only parodistic.

In addition to parodying the names of writers or poets who do exist in the real world. The narrator with a position as a first-person extradiegetic all-knowing as well as an observer

and character in the story parodies the text of literary works. For example, the following quote parodies the work of Ws Rendra.

"Aku bertanya, tetapi pertanyaanku membentur meja kekuasaan yang macet dan terlepas dari persoalan kehidupan," kata Bodhi. Lalu dia tertawa. "Lagi apa, Bung?" katanya. "Biasalah, terberak-berak di kaki Dewi Kesenian," kataku. (Anugrah, 2022: 21).

The parody is done by the author as a response to art without criticism. The position makes it funny for those who have read the original work of Ws Rendra. The position of parody in this novel is not just a kind of funny without intention. More than that, the position of parody as a complement to the application of metafiction (Patil, 2022). A fiction that is aware of its existence, by referring to a number of names of writers, poets, and literary critics. With the narrator's position in the story, as well as the narrator's position as the author, it allows the reader to find out more about the parodistic context in the novel.

Parody when contextualized in this novel functions as metafiction. Especially the feature of metafiction that contains extreme awareness of form, language, literature, and fiction writing. Parody is used to criticize the work, as well as to make fun of the writer's name, by containing elements of humor. In addition, the way it is narrated makes the boundaries between the fictional and the real increasingly blurred within the universe of the story.

CONCLUSIONS

From the discussion, it is concluded that in the novel *Suspicious Days* there are three types of narrators with alternating positions. The first-person narrator as a character, the extradiegetic narrator who is only a know-it-all or third person, and the narrator who indirectly also implies himself as the author.

These data are evidence that the novel is constructed in a metafictional mode. Metafiction in this novel is realized in two forms, the first is metafiction to invite readers to be directly involved in the story. Second, metafiction as a way to make the story more flexible by including parodistic elements. In both ways, this novel has fulfilled the characteristics of the mode of metafiction as mentioned in the theory in the introduction.

The above research will be useful for the world of education, because the technique of metafiction is still not widely used. If this technique is explored further, it will create a wider repertoire of story writing techniques. Story writing techniques are not only applicable to education, but in general can help story writers to explore these techniques. The limitations of this research are in the reading of the data and the application of theory in reading the data. This research is only limited to the metafictional mode and does not look further into the function of the use of metafictional strategies. Therefore, future research on metafiction can cover the weaknesses of this study.

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