

NARRATIVE STRUCTURE IN THE NOVEL *YOUNG FREDLE*

BY CYNTHIA VOIGT

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2024**

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THESIS

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2024**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Narrative Structure in The Novel *Young Fredle* by Cynthia Voigt**” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 20 November 2024

The researcher



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APPROVAL SHEET

This is to certify that Zakiya Sabila Assaidah's thesis entitled "**Narrative Structure in The Novel *Young Fredle* by Cynthia Voigt**" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S.).

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MOTTO

“What’s meant for you, will always find you.”

DEDICATION

I dedicated this thesis to the ones I truly love, my mom, my dad, and my
grandmother.

ACKNOWLEDMENT

All praise and gratitude are due to Allah SWT for His abundance of grace and help so that the author can complete the final project entitled “Narrative Structure in The Novel *Young Fredle* by Cynthia Voigt”. Also, *shalawat* and *salam* are always poured out to the Prophet Muhammad SAW, who has guided us from the darkness to the lightness, from the stupidity to the cleverness era, namely Islam religion, the true religion in this world and hereafter.

I would like to express my biggest gratitude to all parties who have supported me in preparing, conducting, and completing the writing process of this thesis. Therefore, my gratitude goes to my advisor, Mr. Agung Wiranata Kusuma, M.A., for his time, input, and patience while guiding me in the preparation of this thesis. I would also like to express my gratitude to my supervisor lecturer, Dr. Rohmani Nur Indah, M.Pd., who has guided me from my first semester in college until my final semester. Additionally, my gratitude also goes to all the lecturers of English Literature Department at Universitas Islam Negeri Maulana Malik Ibrahim Malang, who have given me a lot of knowledges during my studies in college.

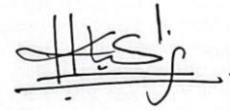
In addition, I want to dedicate my deepest gratitude to my family, who have always supported me from the beginning until I was able to finish this thesis. First and foremost, I would like to give my purest gratitude to my parents, who have always taken care of my financial needs, given me moral supports, prayers, advices, and stood by me every step of the way until I finally reached this point. Secondly, I would like to express my gratitude to my grandmother who has always supported and prayed for my success in achieving my bachelor's degree. If I ever have the chance to continue my study up to a doctoral degree, I will dedicate it all to my grandmother. Thirdly, I would like to thank my aunts who have always encouraged me during the process of making this thesis. Lastly, to my two younger sisters, I thank you for being a source of happiness for me during the process of this thesis. The support that my family provides is a priceless gift. They have all made tremendous contributions to my academic journey, and for that, I am very grateful. May Allah SWT reward all the kindness and love they have given. Amen.

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Finally, I do realize that this thesis still has many shortcomings and is far from perfection. Therefore, all forms of suggestions and criticisms from the readers will always be welcomed. I hope this research can contribute to literary criticism research in the future.

Malang, 20 November 2024

The researcher

A handwritten signature in black ink, appearing to read 'Zakiya Sabila Assaidah', with a horizontal line underneath the name.

Zakiya Sabila Assaidah

ABSTRACT

Assaidah, Zakiya Sabila (2024). *Narrative Structure in The Novel Young Fredle by Cynthia Voigt*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Agung Wiranata Kusuma, M.A.

Keywords: Narratology, Gérard Genette, children literature

In the last few decades, children's literature has undergone significant changes. Contemporary children's literature writers are increasingly exploring various storytelling techniques to offer a richer and more immersive reading experience for young readers. Therefore, it is not surprising that modern narratological studies are now widely applied to understand creative and critical practices in children's literature. This study aims to describe the narrative structure of the novel *Young Fredle* by Cynthia Voigt using the narratology theory proposed by Gérard Genette. This research focuses on three narrative structures proposed by Gérard Genette, namely tense, mood, and voice. Genette then divides the tense element into three parts, namely order, duration, and frequency. Therefore, the analysis conducted in this study includes five categories of narrative structure, namely order, duration, frequency, mood, and voice. The research design applied in this study is a literary criticism approach. This research is conducted by analyzing data in the form of words, sentences, and paragraphs contained in the novel *Young Fredle* by Cynthia Voigt related to narrative structure, including order, duration, frequency, mood, and voice in the novel *Young Fredle* by Cynthia Voigt. The results of this research show that in the novel *Young Fredle* by Cynthia Voigt there are five categories of narrative structure based on the perspective of Gérard Genette's narratology theory. First, the narrative order in *Young Fredle* is organized using a chronological order, which means that story time and narrative time run parallel. Second, the narrative duration in *Young Fredle* consists of pause, scene, and summary. Third, the narrative frequency in *Young Fredle*'s novel is in the form of singulative repetition and anaphoric repetition. Fourth, the narrative mood in *Young Fredle*'s novel is in the form of narrator technique instead of characters in the story. Meanwhile, the type of focalization applied in the novel is internal focalization with the type of fixed focalization. Fifth, the narrative voice in *Young Fredle* is extradiegetic-heterodiegetic.

ABSTRAK

Assaidah, Zakiya Sabila (2024). *Struktur Naratif dalam Novel Young Fredle karya Cynthia Voigt*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Agung Wiranata Kusuma, M.A.

Kata kunci: Naratologi, Gérard Genette, sastra anak

Dalam beberapa dekade terakhir, sastra anak telah mengalami perubahan besar yang cukup signifikan. Para penulis sastra anak kontemporer kini semakin banyak yang mengeksplorasi berbagai teknik penceritaan untuk menawarkan pengalaman membaca yang lebih kaya dan mendalam bagi pembaca anak. Oleh karena itu, tidaklah mengherankan bahwa studi naratologi modern kini banyak diterapkan untuk memahami praktik kreatif dan kritis dalam sastra anak-anak. Salah satu novel anak yang memiliki teknik penceritaan yang menarik adalah novel berjudul *Young Fredle* karya Cynthia Voigt. Penelitian ini bertujuan untuk mendeskripsikan struktur naratif pada novel *Young Fredle* karya Cynthia Voigt dengan menggunakan teori naratologi yang dikemukakan oleh Gérard Genette. Penelitian ini berfokus pada tiga struktur naratif yang dikemukakan oleh Gérard Genette, yaitu *tense*, *mood*, dan *voice*. Genette kemudian membagi unsur *tense* ke dalam tiga bagian, yaitu tata, durasi, dan frekuensi. Dengan demikian, analisis yang dilakukan dalam penelitian ini mencakup lima kategori struktur naratif, yaitu tata, durasi, frekuensi, modus, dan suara. Desain penelitian yang diterapkan dalam penelitian ini adalah pendekatan kritik sastra. Penelitian ini dilakukan dengan cara menganalisis data yang berupa kata, kalimat, dan paragraf yang terdapat dalam novel *Young Fredle* karya Cynthia Voigt yang berkaitan dengan struktur naratif, termasuk tata, durasi, frekuensi, modus, dan suara dalam novel *Young Fredle* karya Cynthia Voigt. Hasil dari penelitian ini menunjukkan bahwa dalam novel *Young Fredle* karya Cynthia Voigt terdapat lima kategori struktur naratif berdasarkan perspektif teori naratologi Gérard Genette. Pertama, tata naratif dalam novel *Young Fredle* disusun dengan menggunakan tatanan kronologis yang artinya waktu cerita dan waktu naratif berjalan sejajar. Kedua, durasi naratif yang terdapat dalam novel *Young Fredle* terdiri dari jeda, adegan, dan ringkasan. Ketiga, frekuensi naratif dalam novel *Young Fredle* yaitu berupa pengulangan tunggal dan pengulangan anaforis. Keempat, modus naratif dalam novel *Young Fredle* yaitu berupa teknik narrator bukan tokoh dalam cerita. Sedangkan jenis focalisasi yang diterapkan dalam novel tersebut adalah focalisasi internal dengan jenis focalisasi tetap. Kelima, suara naratif dalam novel *Young Fredle* yaitu ekstradiegetik-heterodiegetik.

مستخلص البحث

بدلاً من مسقة. تحورطاً، تغيوف ايتنيسد لـ "لدير فغنوي" تياور في تيدرسلا تينبلا (2024) لايبس تيكز، هديسأ جنوجاً: فرشملا. جذلاما تيموكلما تيملاسلا ميهاربا كلاما اذلاوم ععماج، تيناسنلا مولعلا تيك، يزيلجنلا ريتسجام، اموسوك اتاناريو

لإفطلاً بدأ، تينيج دراريج، درسلا ملء: تيجاتفملا تاملكلا

بدأ بآتك فشكتسيه لإفطلاً بدأ في فريبك تاريختة تيضاملا تليقلما دوقعلا في لإفطلاً بدأ دهشاً قوماغو ءارث رثكاً ءءارة تبرجتة مبدقتة تفلتخملا في صصقلا درسلا تاينقتة ديازتم لكشبن نورصاعملا لإفطلاً مهفل عساو قاطن في لع نلاً قبطتة تيدحلا تيدرسلا تاساردلا نأ برغتسملا نم سيل، كاذل. راغصلا ءارقلا فغنوي "تياورل تيدرسلا تينبلا فصو لي تاساردلا هذف فدهت. لإفطلاً بدأ في تيدقتلاو تيعادبلا تاسرامملا في لع ثحبلا اذه زكريو. تينيج دراريج اهرتقا في تلا تيدرسلا تيرظنلا مادختسا بتغيوف ايتنيسد تيتاكللا، لدير ف رتوتلا رصنع تينيج مسقي مڭ. بتوصلاو، جازملاو، نمزلا: هي هو، تينيج دراريج اهرتقا تيدرس في نبت ثلاثه سمخ تاساردلا هذف في فريجا يذلا ليحنتلا نمضتية، اذكو. راركتلاو ءدملاو بيترتلا هي هو، ماسقاً ءتلاته لي في قبطملا ثحبلا ميمصتة نأ. بتوصلاو، جازملاو، ددرتلاو، ءدملاو، نمزلا: هي هو، تيدرسلا في نبتا نم تائف تاملكلا في ءلتمتلا تانايبلا ليحنت لالاخ نم ثحبلا اذه ءارجا مڭ دقو. بيديلاً دقنلا جهنم وه تاساردلا هذف كاذ في فامب تيدرسلا تينبلا قلعنتي تلاو، تغيوف ايتنيسد، "لدير فغنوي" تياور في ءدراولا تارقلاو لمجلاو اذه جئاتنت ترهظاً دقو، تغيوف ايتنيسد، "لدير فغنوي" تياور في فتوصلاو بولسلاو راركتلاو ءدملاو بيترتلا روظنم نم كاذو، تغيوف ايتنيسد، "لدير فغنوي" تياور في تيدرسلا تينبلا نم تائف سمخ كانه نأ ثحبلا يأ، اينمز ابيترت بترم، "لدير فغنوي" تياور في في درسلا بيترتلا: لأوأ. تينيج دراريج درسلا ملء تيرظن دهاشمو تافقو نم لدير فغنوي في درسلا نمز نوكتية، اينات. يزاوتلاب ناريسي درسلا نمزو تصقلا نمز نأ: اعبار. يزاوملا راركتلاو يدرقلا راركتلا وه ريغصلا لدير فغنوي تياور في في درسلا رتاوتلا، ائلات. تاصلخمو في فو. تصقلا تاصلخت نم لادب يوارلا تينقت لكش في لع لدير فغنوي تياور في في درسلا طمنلا في تاي، اعبار توصلا، ائسماخ. تبتاتلا ءرؤبلا عونب تيلخادلا ءرؤبلا وه تياورلا في تقبطلما ءرؤبلا عون نأف، هسفت تقولا رياغمي جراخ توصو وه لدير فغنوي تياور في في درسلا.

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CHAPTER I

INTRODUCTION

This section provides an explanation for understanding the context and focus of the research. This section explains the main problem to be researched, as well as the reasons why this topic is important to research. In addition, the limitations and scope of the research are also explained to provide an understanding of the scope of this research. Definitions of key concepts are also provided to ensure a common understanding between the researcher and the readers.

A. Background of the Study

Over the past few decades, children's literature has experienced significant development. Almansour (2023) stated that in recent years, interest in children's literature has grown. Writers and publishers are increasingly active in producing books that describe the experiences of children from various backgrounds. Moreover, in today's digital era, technology has brought many changes to the way children learn and interact with the world. As a result, children's literature has become even more important because it provides a safe and enjoyable space for children, where they can understand stories according to their abilities, get to know story characters deeply, and learn new ideas that help them develop their cognitive and emotional skills. With the growing interest in children's literature, it is important to understand the narrative approaches used in these works, how the stories are structured and presented, so they not only entertain but also enhance children's cognitive abilities.

According to Hardy (in Hunt, 2004, p.3), narrative is the human understanding of life that is then transformed into art, including literature, as a medium to express life's experiences. Writers of contemporary children's literature are now more willing to explore storytelling techniques that were previously found only in adult literature, creating works that offer a richer and deeper reading experience for young readers. Therefore, it is not surprising that modern narratology studies, including formalist theories as well as linguistic, structural, and rhetorical analyses, which were once applied to adult literature, are now also used to understand creative and critical practices in children's literature (Hunt, 2004, p. 3). This approach helps uncover the complexity of narratives in children's works, showing that children's literature can be analyzed with the same theoretical framework as adult literature.

As a systematic approach for analyzing narrative structure, narratology offers a new perspective in understanding the complexity of children's literature. This theory was developed by Russian formalists such as Vladimir Propp and French narratologist, Tzvetan Todorov (Didipu, 2019). In the 1970s, the term narratology became widely recognized due to the work of several structuralist critics such as Mieke Bal, Gérard Genette, Gerald Prince, and others (Onega & Landa, 2014, p.1). Narrative theory, as known as narratology, originated from the formalist school that emphasizes the analysis of the form of the literary work itself, without regarding to external factors such as the historical context or the author's life. Later, in the 1960s, this theory developed into a broader structuralist approach (Castle, 2013, p.68). A deeper understanding of how texts in children's literature

work and function at the structural level can be gained by applying narratological theory.

One of the children's novels with an interesting storytelling technique is *Young Fredle* by Cynthia Voigt which was released in 2011. Although it may seem as simple as many people think about the narrative in children's stories, *Young Fredle* basically holds narrative uniqueness that deserves to be studied in depth, especially in the way the author, Cynthia Voigt, built and presented the contents of the story to young readers. *Young Fredle* tells the story of a little kitchen mouse named Fredle who had to experience life in the outside world because he was kicked out of his own nest by his family. This required Fredle to go through a long journey with various problems that he must overcome during his journey, until he could finally return to his home. *Young Fredle* is very interesting to read because it has universal themes, such as courage and self-discovery in a way that is relevant and easily understood by children. The storytelling techniques used in the novel are also very effective in conveying these messages, making it appropriate and interesting for children to read.

Young Fredle can be categorized into children's literature because it has fulfilled the characteristics of children's literature itself. According to Nodelman (2008, p.77-81), there are several characteristics that are commonly found in children's literature. First, the main characters in the story are usually children, animals that have childlike traits, or adults. *Young Fredle* fulfills the first characteristic because Fredle, which is the protagonist of the story, is a young mouse which fits the characteristic of having childlike animals as the main

character. The second characteristic is that children's literature is often accompanied by pictures. In *Young Fredle*, supporting images are included to provide visual information that helps readers understand the story. Third, the text is didactic. *Young Fredle* can be seen as didactic in nature, as it teaches lessons about courage and self-discovery. Fredle's journey to understand his world and his role in it reflects moral lessons about facing fears and making choices. Finally, children's literature has a happy ending. The ending of *Young Fredle* ends happily because Fredle is finally able to return home and reunite with his family.

The reason for choosing *Young Fredle* as the research object in this study is based on the lack of in-depth studies on the novel. Although several analyses of the novel have been conducted, most of them are limited to basic elements such as plot, setting, character, and theme. However, there is no research that specifically examines this novel with a more in-depth theoretical approach, especially through a narratological perspective. In fact, the storytelling technique in *Young Fredle* is unique and interesting, with the use of chronological order with minor analepsis and internal focalization, which succeeds in presenting a complex movement of time and space but is still easily understood by young readers. In addition, the selection of this novel is also driven by the fact that *Young Fredle* is one of the works of Cynthia Voigt, an American writer who has created many other children's novels, such as *Angus and Sadie* (2005), *Teddy & Co.* (2016), *Little Bird* (2020). The researcher is interested in exploring more deeply how Voigt builds and conveys stories in one of her works, entitled *Young Fredle*.

Therefore, in analyzing the novel *Young Fredle* by Cynthia Voigt, the researcher uses the theory of narratology proposed by Gérard Genette. Genette (1980: 31) offers a very comprehensive analytical framework with three main categories: tense, mood, and voice, each of which has detailed subcategories such as time sequence, focalization, and narrative point of view. Narrative sequence is the relationship between the chronology of events in the story and the way the story is presented. Meanwhile, narrative duration is the difference between the time of the story and the time the narrator spends telling it. Furthermore, narrative frequency refers to how often an event occurs and how many times it is told in the story. The narrative mood relates to distance and perspective, or what Genette calls focalization. Finally, narrative voice is a narrative structure that relates to who tells the story and from which point of view the story is told. By using this framework, various aspects of the narrative structure in *Young Fredle* can be analyzed to find out how the story is structured and conveyed in the novel.

In connection with the research conducted, the researcher has found similar research in terms of the aspect studied. The first research was conducted by Khan, Ghani, and Ajmal (2024) which analyzed the novel *Siddhartha* by Hermann Hesse. It focused in analyzing the narrative mood, voice, and tense in the novel *Siddhartha* by using Gérard Genette narratology theory. The results of the study showed that the narrative voice in *Siddhartha* is heterodiegetic-extradiegetic with the use of subsequent, prior, and simultaneous narrating all at once. Furthermore, the narrative mood in *Siddhartha* novel is internal focalization, while the narrative tense consisted of chronological order with the use of summary and pause. Besides,

Shukla and Tiwari (2023) tried to analyze the narrative order, duration and frequency in the novel entitled *Nectar in a Sieve* by Kamala Markandaya. The results of the research conducted by Shukla and Tiwari (2023) showed that *Nectar in a Sieve* has an anachrony plot with the use of analepsis and prolepsis, four types of narrative duration; ellipsis, summary, pause, scene, and also two types of frequency; singular and iterative.

Another study that also used Gérard Genette's theory was conducted by Tripathi and Singh (2024) which analyzed the book series *Shiva Trilogy* by Amish Tripathi. The results of the study showed that *Shiva Trilogy* has a narrative sequence in the form of chronological order with a few of analepsis and it used internal focalization. Besides, the narrative voice is in the form of past narration with extradiegetic-heterodiegetic paradigm. Furthermore, the research conducted by Xiao (2024) that analyzed the narrative order, duration, and frequency in *Sunday in August* by Patrick Modiano, found that *Sunday in August* has an anachrony time sequence in the form of analepsis or flashback. There are four types of narrative movement in *Sunday in August*, namely scene, summary, ellipsis, and pause. Meanwhile, Modiano's *Sunday in August* also uses singulative and repetitive narration.

In addition, Abdul-Kareem and Jassim (2024) analyzed the narrative voice in *An Old Woman and her Cat* by Doris Lessing. The study showed that *An Old Woman and her Cat* has an intradiegetic-heterodiegetic narrator status with subsequent narrating. Another study was conducted by Karami (2022) which focused on the forms of internal focalization and zero focalization in the novel *The*

Color Purple by Alice Walker. The results of the study found that internal focalization in the novel *The Color Purple* is used when the protagonists, Celie and Nettie, recite their own story. Meanwhile, zero focalization in the novel *The Color Purple* is used when Celie and Nettie recite the story of other characters. Suciyana (2022) examined the short story *Lederhosen* by Haruki Murakami and found a forward plot with internal focalization and a metadiegetic structure in which the narrator has five functions according to Genette.

Additionally, Abdulraziq & Geedallah (2021) analyzed the sequence and duration in the novel *Great Expectations* by Charles Dickens. The results of the study showed that in the novel *Great Expectations*, there are 87 analepsis, 21 prolepsis, 7 ellipsis, 73 summaries, 31 descriptive pauses, and 233 scenes. The duration of the story covers about 28 years told through Pip's words. Zakaria (2020) analyzed the novel *The Hate U Give* by Angie Thomas with the same theory and found that the narrative sequence in *The Hate U Give* is anachrony in the form of analepsis. Besides, the duration is in the form of pause and scene, the frequency is in the form of repeating repetition, the mood is in the form of mimesis, and the voice is in the first-person point of view. Another study was conducted by Sabarini & Widyastuti (2020) which analyzed the narrative order in the novel *Lolita* by Vladimir Nabokov. The study showed that the *Lolita* novel uses analepsis combined with achrony.

Based on previous studies that examined narrative structure in novels using Gérard Genette's narratology theory, it can be concluded that the study of narrative structure in literary works, especially novels, has great significance. However,

although many studies have been conducted on the topic, none have specifically examined children's novels, more specifically *Young Fredle* novel. This indicates a gap in the literature that has not been researched. Thus, this is the basis for this recent research to fill the gap. This study aims to broaden the understanding of the application of narratological theory to children's novels, as well as reveal how the narrative structure in *Young Fredle* is organized and conveyed to young readers.

B. Research Questions

1. How is the narrative tense in the novel *Young Fredle* by Cynthia Voigt?
2. How is the narrative mood in the novel *Young Fredle* by Cynthia Voigt?
3. How is the narrative voice in the novel *Young Fredle* by Cynthia Voigt?

C. Significances of the Study

By using Gérard Genette's narratology theory, this study contributes to enriching the understanding of narrative structures such as tense, mood, and voice in narratives, as well as how these elements are interrelated in building and conveying stories. In addition, this study also provides insight into the application of narratological theory in analyzing children's novels such as *Young Fredle* by Cynthia Voigt, which can be a reference for further research in the field of narrative literature. This study offers a model that can be applied to other literary works, so that it can provide a new perspective for literary researchers in understanding storytelling techniques in children's literature in the form of novels.

D. Scope and Limitation

The scope of this research is limited to analyze the narrative structure contained in the novel *Young Fredle* by Cynthia Voigt using Gérard Genette's narratology theory, especially the aspects of tense, mood, and voice. The limitation of this research is that it only focuses on the main narrative structure initiated by Genette, without taking into account other aspects of literary analysis, such as theme, character, or symbolism. In addition, this study is limited to one novel by Cynthia Voigt, so the results of the analysis cannot be generalized to other works by the same author or the novel genre as a whole.

E. Definition of Key Terms

1. Narrative refers to the series of events, both real and fictional, that are the subject of narrative discourse, as well as the relationships between these events, such as contiguity, opposition, and repetition (Genette, 1980: 25).
2. Narratology is the study of narrative function and form (Prince, 1982: 4).
3. Narrative tense is concerned with the temporal relationship between the narrative and the story being told (Genette, 1980: 31).
4. Narrative mood is the way a story is conveyed through two main modalities, namely distance and perspective. Distance relates to how much detail and how direct/indirect information is conveyed in the narrative, while perspective refers to whose point of view is used in the story (Genette, 1980: 162).
5. Narrative voice is related to the narrating instance, which is the source or origin of narrative discourse. So, narrative voice discusses the relationship

between narration and the source or origin of the storytelling, including who is telling the story and the situation of the storytelling (Genette, 1980: 213).

CHAPTER II

LITERATURE REVIEW

To provide theoretical and conceptual foundation needed to understand the subject matter of this research, this chapter presents a literature review containing concepts and theories relevant to the research topic from various references. The concepts and theories discussed are mainly related to narrative and the theory of narrative according to Gérard Genette.

A. Children's Literature

Children's Literature, ideally, is a literary genre aimed specifically for children. According to Sarumpaet (2010, p.2), children's literature is a literary work enjoyed by children, usually with guidance and supervision from adults. Another definition as stated by Ampera (in Didipu & Masie, 2020, p.2) defines children's literature as literary works or reading books specifically made to be read by children with contents are tailored to the experiences, interests, emotional development, and intellectual abilities or cognitive skills. Therefore, children's literature must maintain a balance between content and form. Content relates to the topic or themes discussed, while the form relates to the way how it is delivered. Since it is written for children, both the content and the mode of delivery in children's literature must be adapted to the age, character, and life development of children.

As part of literary works, children's literature also shares the same main functions which similar to literature in general, as Horace (in Mikics, 2007, p.95) said, namely *dulce et utile* which means sweet and useful. *Dulce* refers to providing

pleasure or enjoyment, while *utile* means offering educational value (Mikics, 2007, p.95). In other words, children's literature should both entertain and educate young readers. A literary work, including children's literature, is considered good if it can provide readers with at least these two functions. However, beyond these primary functions, according to (Didipu & Masie, 2020, p.11-13), children's literature also serves several other important functions, such as helping children's intellectual and psychological development, accelerating language skills, awakening children's imagination, and training and developing reading habits in children.

Basically, children's literature has similar characteristics to literary works in general. However, there are some distinctive features of children's literature that are different from adult literature. According to Didipu & Masie (2020, p.7-8), the special characteristics of children's literature are the use of simple language and the substance of the story that is directly related to children's lives. This aligns with Nurgiyantoro's statement (in Lestari, et al., 2021, p.65) that the defining characteristics of children's literature include simplicity and a depiction of children's everyday experiences. In this context, simplicity in children's literature refers to how the plot or storyline is presented in a way that is easily understood by children (Lestari, et al., 2021, p.65). This means that the storyline should be straightforward and not overly complicated so that children do not feel confused when reading it. In addition, children's literature must reflect children's experiences in their daily lives so that the literary work can be accepted by children.

Similar to literature in general, children's literature also encompasses several genres. The term *genre* according to Mikics (2007, p.132) refers to a type

of literature. The classification of children's literature basically refers to the types of literature in general, which include poetry, drama, and fiction. Luckens (in Nisya & Asteka, 2022) categorizes literary genres into six types, they are realism, formula fiction, fantasy, traditional literature, poetry, and nonfiction with its each types. Meanwhile, drama is excluded from this classification because, according to Luckens, drama is only considered complete if it is performed or watched.

One type of fictional children's literature is novel. Over time, a novel has come to be understood as a literary work in prose form. Children's novels are a type of story for young readers characterized by a long plot, featuring many characters and problems, and presenting numerous. Children's novels typically contain educational themes, have a straightforward and uncomplicated plot, use settings that familiar to or part of children's world, and present characters with good role models. Additionally, the language style is easy to understand yet capable to develop children's language, employ an appropriate point of view, and include imagination that remains within the grasp of children's understanding (Lestari, et al., 2021, p.61-66). According to Didipu & Marie (2020, p.43), children's novels have several special characteristics. First, they depict the world of children. Second, the number of pages is between 50-100 pages. Third, they often include illustrations on certain pages. Fourth, they generally use plots that are not overly complex. The intrinsic elements of fictional prose include theme, message, character, characterization, setting, plot, point of view, and language style.

There are several theoretical approaches that can be used to analyze children's literature. Each approach offers a different perspective and provides

greater insight into various aspects of children's literature. By using these approaches, a more comprehensive understanding of children's literature and how it functions in a broader context is easily obtained. Some theoretical approaches commonly used in children's literature studies include structural studies, semiotic studies, stylistic studies, literary sociology studies, literary psychology studies, literary feminism studies, and literary reception studies (Didipu & Marie, 2020). In addition to these approaches, there are still several other methods that can be used to analyze children's literature, one of which is narratological studies which focuses on the narrative structure and narrative function in children's stories.

B. Gérard Genette's Narratology Theory

As it develops, the theories and methods of narratology vary according to the expert or experts who develop them. One of the leading figures in narratology is Gérard Genette, a French theorist who contributed greatly to the development of narrative studies. His most influential thoughts are contained in his work *Discours du Récit*, which was first published in French in 1972. It was later translated into English under the title *Narrative Discourse: An Essay in Method* by Jane E. Lewin in 1980, making it an important reference in narratological studies that is still relevant and widely used today.

Gérard Genette is one of the important figures in the development of narratological theory, continuing the concepts that have been initiated by Russian Formalists such as Vladimir Propp, as well as French narratologists such as Tzvetan Todorov. The main difference between Genette and Propp and Todorov lies in their

approach to narrative analysis. Propp and Todorov divide narrative into two main components, namely “story” and “plot”. Russian Formalists like Propp use the terms *fabula* and *sjuzhet*, while Todorov, in French, uses the terms *histoire* and *discours*.

Genette distinguishes the meaning of narrative (in French: *récit*) into three different meanings. Based on these differences in narrative meaning, to avoid confusion, Genette (1980, p.27) proposes the use of three different terms. First, the word story for the signified which refers to the content of the narrative. Second, the word narrative for the signifier which refers to the discourse or narrative text itself. And the third is the word narrating, which means the act or process of telling, encompassing the whole situation in which the narrative is produced, whether in real or fictional contexts. Of these three meanings, Genette focuses her study on the second meaning, narrative discourse, because of its broad scope in textual analysis, making it very relevant for studying narratives in literary works, especially fictional narratives (Genette, 1980, p.27).

Genette (1980, p.31) bases his analysis of narrative structure on three main categories, namely tense, mood, and voice. In his book, he divides the element of tense into three parts, namely order, duration, and frequency. Thus, Genette's analysis of narrative structure consists of five main categories, namely a) order of events, b) duration of time, c) frequency of repetition, 4) mood, and 5) narrative voice. Each of these narrative structures has its own components that can be analyzed to understand how a story is structured in narrative discourse.

1. Narrative Tense

Tense is concerned with the temporal relationship between the narrative and the story being told (Genette, 1980, p.31). This category includes how time in the story is organized and presented in the narrative. In Gérard Genette's narratological analysis, tense is divided into three parts, namely:

a. Order

The basic concept introduced by Genette (1980, p.33) in understanding time in narrative discourse is the difference between story time and narrative time. Story time refers to the actual time of the events in the story, while narrative time is the way the story time is organized and presented in the narrative text. The relationship between the two forms narrative order, which is the way the events in the story are organized in the narrative, which is often different from the chronological order of the events. Narrative order is divided into two types.

- 1) Chronological Order, this is a condition where story time and narrative time move linearly or normally, without any difference in their arrangement. Simply put, the events are presented in a logical order of time, such as $A \rightarrow B \rightarrow C$.
- 2) Anachrony, this is a condition where there is a mismatch between story time and narrative time that runs abnormally and not parallel, or precedes each other (Genette, 1980, p.35-36). There are two types of anachrony.

- a. Prolepsis or often called flashforward, is a narrative technique in which the story discourse jumps forward to describe events that occur after the current event.
- b. Analepsis or flashback occurs when the storyline is temporarily cut to take the reader back in time, recalling events that have happened before.

b. Duration

Duration refers to the difference between the time of the actual occurrence of an event in the story (story time) and the time it takes the narrator to tell the event (narrative time). Genette (1980, p.95) identifies four types of narrative movement related to duration.

- 1) Pause, occurs when story time is paused to make room for additional description or explanation, while the narrative text continues. In this case, narrative time becomes more dominant than story time.
- 2) Scene, occurs when narrative time goes hand in hand with story time.
- 3) Summary, occurs when some parts of the events in the story (story time) are summarized in the telling (narrative time), thus creating an acceleration in the narrative because the time needed to tell the events is shorter than the actual time that happened in the story.
- 4) Ellipsis, occurs when the narrative stops, while the story time continues, so that the story time is longer than the narrative time.

c. Frequency

Narrative frequency refers to how often an event in the story (diegesis) is repeated or mentioned in the narrative. In narrative analysis, frequency helps to understand how certain events are reaffirmed or repeated to give emphasis or to form certain patterns in the story. Genette (1980, p.114-116) identifies four types of narrative frequency.

- 1) Singulative repetition, which is a narrative technique in which events that occur once are told once. Example: “On Wednesday, I had lunch at the cafe.”
- 2) Anaphoric repetition, which is a narrative technique where an event that happens several times is told several times. Example: “Monday, I walked to the office. Tuesday, I walked to the office. Wednesday, I walked to the office.”
- 3) Repeating repetition, a narrative technique in which an event that happens once is recounted several times. Example: “On last Sunday, I read my favorite book, on last Sunday, I read my favorite book, on last Sunday, I read my favorite book.”
- 4) Iterative repetition, a narrative technique in which an event that happens several times is told once (or in one narrative). Example: “Every weekend, I go cycling in the park.”

2. Narrative Mood

Narrative mode relates to the position or role of the author, narrator, and characters in the story. This mode emphasizes how the author presents the narrator

in the narrative. Either the narrator is the main character who tells the story, or the narrator is outside the story and tells it from an external point of view. Genette (1980, p.186) divides the position of the narrator into four types.

- a. The narrator as a character in the story who provides an internal analysis of events, where the narrator is the main character who tells the story.
- b. The narrator as a character in the story with observations outside the event, where the narrator is a supporting character who tells the main character's story.
- c. The narrator is not a character in the story with an internal analysis of events, where the narrator is the omniscient author.
- d. The narrator is not a character in the story with observation outside the event, where the narrator acts as an observer.

Genette introduces the concept of focalization as a replacement for the terms point of view and perspective to be used as a more accurate concept to see the narrator's position in the story. Genette divides focalization into three types (Genette, 1980, p.189).

- a. Zero Focalization, where the narrator knows more than the character.
- b. Internal Focalization, in which the narrator only knows as much as the character knows. The types of internal focalization are:
 - 1) Fixed Focalization: the narrative is told by one character from a fixed position.
 - 2) Variable Focalization: the narrative is told from several characters in turn.

- 3) Multiple Focalization: the narration of an event from the point of view of several characters.
- c. External Focalization, where the narrator knows less than what the characters know.

3. Narrative Voice

Narrative voice relates to who tells the story and from which position or perspective the story is told. Genette (1980, p.215) states that narrative voice includes three main studies, namely time of narrating, person (who is telling the story), and narrative level. These three aspects help to understand how the story is constructed and delivered to the readers.

a. Time of Narrating

Simply put, time of narrating is the time when the narrator narrates the event, whether the narration takes place after the event is over, during the event, or even before the event occurs. Genette (1980: 217) identifies four types of time of narrating.

- 1) Subsequent is a narrative in which the narrator recounts events that have occurred in the past.
- 2) Prior refers to predictive narrative, in which the narrator tells about events in the future, for example through dreams or prophecies.
- 3) Simultaneous refers to present narrative, in which the narrator recounts events that are currently taking place.

- 4) Interpolated is a narrative that combines elements from different times to create a more complex story structure because the narrator combines present and future events.

b. Person

The person aspect of narrative refers to who is telling the story, i.e. the position of the narrator in relation to the story. Genette (1980, p.244-245) distinguishes narrators into two main types, namely heterodiegetic narrator and homodiegetic narrator.

- 1) Heterodiegetic narrator is a narrator who does not appear as a character in the story he tells; he is completely outside the events of the story.
- 2) Homodiegetic narrator is a narrator who is also a character in the story he tells. If the homodiegetic narrator takes the role of the main character or protagonist in the story, then he is called an autodiegetic narrator.

c. Narrative Level

Narrative level relates to the narrator's position in the story hierarchy, i.e. from which level the narrator tells the story. Genette (1980, p.248) connects the narrative level consisting of extradiegetic (the narrator is outside the main story) and intradiegetic (the narrator is in the story) with the type of narrator, namely heterodiegetic (the narrator is not present in the story) and homodiegetic (the narrator is present as a character in the story). From this combination, there are four types of narrator status.

- 1) Extradiegetic-heterodiegetic, which is a first-level narrator who is not involved in the story.

- 2) Extradiegetic-homodiegetic, which is a first-person narrator who tells his or her personal story.
- 3) Intradiegetic-heterodiegetic, i.e. a second-level narrator who tells someone else's story.
- 4) Intradiegetic-homodiegetic, which is when the narrator in the story tells his own story.

CHAPTER III

RESEARCH METHOD

As stated by Creswell (2015, p. 3), research methods include the plans and procedures used to collect and analyze data. This chapter discusses in detail the research design, data sources used, data collection procedures, and data analysis steps. An in-depth explanation of these four aspects is presented in the following sections.

A. Research Design

The design applied in this research is literary criticism. Basically, literary criticism aims to investigate and discover new knowledge from a literary phenomenon scientifically by following systematic procedures. Wellek (1978) states that literary criticism is the study of concrete literary works with an emphasis on their assessment. The approach used in this research is an objective approach by utilizing Gérard Genette's narratology theory. In literary studies, objective approach is an approach that examines literary phenomena by focusing on the issue of the form of the text itself. It can be understood that objective approach focuses on the literary text itself, without involving factors outside the text, such as the socio-cultural context or the author's biography. This research is conducted by analyzing data in the form of words, sentences and paragraphs written in the novel *Young Fredle* by Cynthia Voigt. The analysis generates descriptive data, focusing on elements such as words, sentences, paragraphs, and aspects related to narrative

structure, including order, duration, frequency, mood, and voice in *Young Fredle* by Cynthia Voigt.

B. Data Source

The data source is the most important factor in determining the data collection method to find out where the data object is obtained from. The data source in this study is a novel entitled *Young Fredle* by Cynthia Voigt published by Random House Children's Books in the United States in 2011, in the form of a soft file. The novel is divided into 20 chapters and 227 pages. The main data studied by the researcher include words, phrases, clauses, dialogs, sentences, and narratives contained in the novel *Young Fredle* by Cynthia Voigt.

C. Data Collection

This research is library research with the object of study in the form of a novel entitled *Young Fredle* by Cynthia Voigt. Data collection is carried out through the read-and-record technique, which includes the following steps.

1. Reading the novel *Young Fredle* by Cynthia Voigt carefully and repeatedly.
2. Understanding the content of the novel to identify words, sentences, and paragraphs related to the narrative order, duration, frequency, mood, and voice in Cynthia Voigt's *Young Fredle*.
3. Marking words, sentences, and paragraphs related to the narrative order, duration, frequency, mood, and voice in Cynthia Voigt's *Young Fredle*.

4. Collecting and categorizing data in the form of words, sentences, and paragraphs that have been marked according to the type of data studied, namely to the narrative order, duration, frequency, mood, and voice in the novel *Young Fredle* by Cynthia Voigt.

D. Data Analysis

Data analysis in this study went through the following stages:

1. Dividing the novel *Young Fredle* by Cynthia Voigt into story content units or sequences to find out the narrative order and then describe it.
2. Describing words, sentences and paragraphs related to the narrative duration in Cynthia Voigt's *Young Fredle*.
3. Describing words, sentences and paragraphs related to the narrative frequency in Cynthia Voigt's *Young Fredle*.
4. Describing words, sentences and paragraphs related to the narrative mood in Cynthia Voigt's *Young Fredle*.
5. Describing words, sentences and paragraphs related to the narrative voice in Cynthia Voigt's *Young Fredle*.
6. After analyzing each narrative element separately, the next step is to analyze the intertwining of the narrative elements integrally. This integral analysis is intended to get the overall meaning of the narrative structure of the novel and then draw conclusions.

CHAPTER IV

FINDING AND DISCUSSION

This chapter discusses the analysis of data obtained from the novel *Young Fredle* by Cynthia Voigt using the narratology theory developed by Gérard Genette. In accordance with the research objectives, the discussion in this chapter is divided into three main parts. The first part identifies the narrative tense which consists of narrative order, duration, and frequency in the novel *Young Fredle* by Cynthia Voigt. The second part examines the narrative mood, and the third part discusses about the narrative voice, including the time of narrating, person, and narrative level in the novel *Young Fredle* by Cynthia Voigt.

A. The Narrative Tense in the Novel *Young Fredle* by Cynthia Voigt

According to Genette (1980, p.33), there are two types of time involved in a narrative. The first type is story time which refers to the actual time that happens in the story or the character's life. While the second type is the time of the narrative itself or what is commonly called narrative time, which refers to the way how the story time is told or arranged in the narrative text. The chronology of events that occur in the story may not match the chronology of events in the storytelling presented in the narrative, it can be faster or slower than the actual time. The relationship between story time and narrative time creates a storytelling structure called narrative tense (Genette, 1980, p.31).

Genette further explains that the relationship between story time and narrative time can be explained through three main categories, namely order,

duration, and frequency (Genette, 1980, p.32). The following discusses the narrative tense in the novel *Young Fredle* by Cynthia Voigt, which includes narrative order, duration, and frequency.

1. Narrative Order

Genette (1980, p.35) states that narrative order refers to how the sequence of events in the story compares to how those events are arranged in the narrative. Narrative order consists of two types, namely chronological and non-chronological order, which are later referred to by Genette as anachrony. Chronological order occurs when story time and narrative time run chronologically or linearly, which means they run normally and do not precede each other. In contrast, anachrony occurs when there is a discrepancy between the chronological order of events in the story and the way they are arranged in the narrative. Anachrony can take the form of flashback or analepsis, and flashforward or prolepsis.

To examine the narrative order in *Young Fredle*, the smallest unit of the story called sequence of events is first identified. These sequences intertwine with each other to enable the story to move from the beginning to the end. The next step is to compare the sequence of events presented in the narrative with the actual sequence of events that occur in the story. This sequence must be explicitly indicated by the narrative itself or can be inferred from other clues in the text (Genette, 1980, p.35). Genette explains this concept by symbolizing the time sequence of the storytelling with letters and the time sequence of events in the story with numbers (Genette, 1980, p.37).

The table below presents the sequences of events in the novel *Young Fredle* along with the order of those events based on narrative time (marked with letters) and story time (marked with numbers). The table is designed to show whether the two time sequences are aligned or not, thus facilitating the analysis of the narrative structure in its narrative order form. The table below provides an understanding of how the story in *Young Fredle* is structured, as well as how the narrator rearranges the events to create a particular narrative effect.

Table 4. *The Narrative Order in The Novel Young Fredle by Cynthia Voigt*

The Sequences of Events	Narrative Time	Story Time
Fredle was looking for food in the kitchen at night with his cousin, Axle.	A	1
Axle was caught in a mousetrap but managed to escape even with an injured right ear.	B	2
Fredle helped removing the blood from Axle's injured ear so that the other mice wouldn't chase her away as was the rule in the kitchen mice community, where a mouse who was wounded or sick would be chased away from the nest.	C	3
Fredle became more curious about the rules among kitchen mice and the concept of "went" after what happened to Axle.	D	4
Fredle was warned by his grandfather not to be too curious about things and to live by the rules that apply to the kitchen mice.	E	5
Fredle and Axle ate a chocolate that made them got a stomach-ache.	F	6

Fredle was invited by Axle to leave the nest before the other mice chase them away, but Fredle was unable to move, so Axle left him.	G	7
Fredle was pushed out onto the pantry floor and left behind its closed door. Missus then took Fredle outside.	H	8
Fredle tried to survive outdoors by eating tall green stalks (grass) and seeking for safety around white lattice.	I	9
Fredle met a field mouse named Bardo who taught him many things about the outside world.	J	10
Fredle was left on his own again by Bardo.	K	11
Fredle met with Bardo again, but this time he also met with Neldo, Bardo's sister.	L	12
Neldo took Fredle along the front of the house. Fredle sees various structures such as the chicken pen, barn, and woodshed.	M	13
Fredle and Neldo met Patches, the kitchen cat. Neldo quickly ran away without warning Fredle, leaving him to come face to face with Patches. But luckily Fredle was saved by Sadie.	N	14
Fredle and Neldo returned to their shelter, where Fredle offended Neldo for running away without warning him. Neldo defended herself by saying that it's how mice survive.	O	15

Fredle decided to walk along the fourth side of the house as there might be a way back into the house.	P	16
Fredle eventually found a gap in the wooden window frame that was large enough to squeeze through. He crept into the basement, but before fully returning inside the house, he hesitated because he felt like saying goodbye to the outside world.	Q	17
Fredle came out of the gap again to enjoy the night sky and bid farewell to Neldo, Bardo, or perhaps to the stars and flowers.	R	18
Fredle was caught by a group of raccoons while enjoying an ice cream in a rubbish bin.	S	19
Fredle tried to escape from the raccoons, but he always failed.	T	20
After many attempts, Fredle finally managed to escape in the morning while the raccoons were sleeping and continued his journey following the river towards home.	U	21
Fredle reached the area around the barn, but there he encountered a large black snake. He quickly escaped from there.	V	22
Fredle ran quickly through the open fields, avoiding the danger from the barn cat while keeping a lookout for other threats.	W	23

<p>Fredle made it back into the house through a crack in the basement window. He was relieved to be inside the safety of the house with dry ground under his feet and a low ceiling above him.</p>	X	24
<p>Fredle fell into a pile of onions in the basement and met Tarnu, a cellar rat. Tarnu invites him to join the group of cellar rats who live without much threat and have a plentiful supply of food.</p>	Y	25
<p>Fredle began his journey back through the pipe leading to the kitchen, excited and hopeful to return home soon.</p>	Z	26
<p>Fredle finally arrived at his nest, amongst the warm bodies of the sleeping mice family. He found his place next to Kidle. He was very happy because he felt accepted by his family again.</p>	A'	27
<p>Fredle met up with Axle again after a long absence. Axle was happy, but felt awkward, with mixed feelings about their past.</p>	B'	28
<p>Fredle felt that he has changed a lot. He had no desire to remain in his kitchen nest. He wished he could go back outside.</p>	C'	29
<p>Fredle began planning to go back outside and get some of the young mice, including Grandfather, to move out of the kitchen to a more spacious and colourful place out there.</p>	D'	30
<p>Fredle led Grandfather, Kidle, and a few other young mice out of the kitchen, heading outside</p>	E'	31

the house. They passed through the cellar, ate from the food supply, and eventually made it to the outside world.		
Fredle eventually chose to live outside. He told his story to the next mice generation and became a role model for the mouselets.	F'	32

Referring to the formulaic pattern between narrative time sequence and story time sequence described by Genette, the story formula in the novel *Young Fredle* can be formulated as follows.

A1-B2-C3-D4-E5-F6-G7-H8-I9-J10-K11-L12-M13-N14-O15-P16-Q17-R18-S19-T20-U21-V22-W23-X24-Y25-Z26-A'27-B'28-C'29-D'30-E'31-F'32

From the pattern formula that has been identified above, it can be seen that there are no significant temporal deviations in the narrative of *Young Fredle*. The narrative time and story time in *Young Fredle* run linearly or chronologically and do not precede each other with a forward-moving plot, which means that the events in the story are presented in a regular time sequence, from one event to the next event. There are no leaps into the past (analepsis) or into the future (prolepsis).

The narrative movement stage begins in the first chapter which tells the story of Fredle looking for food in the kitchen at night (A1). Unfortunately, that night, Fredle's cousin, Axle, who was also looking for food with him, was caught in a mousetrap (B2). However, Axle was freed from the mousetrap even though her right ear was injured and bleeding. Fredle, who saw Axle's condition, immediately

helped her to clean her wound before other mice found out about Axle's condition (C3). As far as Fredle was concerned, if a mouse was injured, sick, too weak, or too old, they would be pushed out onto the pantry floor and left there, never to be seen again, went. Fredle felt that the kitchen mice lived with a lot of rules, dos and don'ts if they didn't want to end up went. Fredle began to wonder what went really meant (D4), so he asked his grandfather about it, but his grandfather advised him not to be too curious about everything and just obey the rules among the kitchen mice for his own safety (E5).

The story continues into the second chapter. As usual, Fredle foraged in the kitchen together with Axle. They found a chocolate and ate it together, but, after eating the chocolate, Fredle felt unwell, his stomach hurt, and so did Axle's (F6). Axle asked Fredle to leave before they were chased away by the other mice, but Fredle's stomach hurt so much that he couldn't move, so Axle left him alone (G7). Fredle's illness caused him to be pushed out onto the pantry floor by the other mice and they left him there alone behind its close door until Missus found him and took him out of the house (H8). After being kicked out of the house, Fredle tried to survive by eating grass and taking shelter behind a white lattice (I9). The next day, Fredle woke up and felt thirsty. He went out of his hiding place to drink. When he returned, he saw that there was a dried orange peel there. Fredle ate it because he was hungry. After that, another mouse came to greet Fredle, it was Bardo, the field mouse (J10). Bardo taught Fredle many things, the things that Fredle did not know about the outside world, such as winter, predators and how to survive in the outside world.

The story continues in the next chapters, telling of Fredle's journey to find his way back to his original home in the kitchen in order to be with his family again (J10-K11-L12-M13-N14-O15-P16-Q17-R18). On his journey, Fredle also experienced many obstacles that he was fortunately able to face and overcome (S19-T20-U21-V22-W23). After struggling desperately in the outside world, Fredle finally managed to get back into the house through a crack in the basement window (X24). Fredle then met Tanu, the cellar rat and he invited Fredle to join the other cellar rats (Y25). The life of a cellar rat is very comfortable according to Fredle. There was plenty of food and no predators. Even so, Fredle still decided to return to his original home, the kitchen (Z26). In the end, Fredle made it back to his home and was welcomed back by his family (A'27). The next night, Fredle met Axle who turned out to be fine after the incident of eating a chocolate (B'28). Despite having returned to his original home, Fredle felt that he had changed a lot and finally found his true self (C'29). He planned to go back outside and take some mice and his grandfather out (D'30). Fredle, Grandpa and some other young mice made their journey to the outside world and they succeeded (E'31). Fredle eventually chose to live outside and he has become a role model and inspiration for the next generation of mice (F'32).

From the narrative analysis, it can be seen that all events that occur in the story of *Young Fredle* are arranged in a coherent time sequence that aligns with the story time. There are no flashbacks or flashforwards that affect the main plot. Therefore, it can be concluded that Cynthia Voigt's *Young Fredle* uses a chronological narrative order, also known as degree zero (Genette, 1980, p. 36),

because the story time and the narrative time move parallel and do not precede each other. Thus, the narrative order in *Young Fredle* falls into the category of chronological order.

However, although the main plot, which Genette (1980, p. 48) refers to as the first narrative, generally follows a chronological time sequence, *Young Fredle* also uses some minor anachronies that aim to provide additional information or context to the story. In *Young Fredle*, the type of anachrony used is analepsis or flashback. These analepses appear in several dialogues between characters that describe past events which are not directly related to the main plot. The following is an excerpt from *Young Fredle* that illustrates the use of analepsis.

Grandfather told Fredle everything he remembered about the long - ago days on the Old Davis Place. "The dogs are new. Not as new as the baby, but I remember when there were no dogs," Grandfather said. "I remember when there were two cats, but no traps. Foraging was easier then, without traps."

"Axle can snatch food from traps," Fredle said. (p.13)

The quote above is a dialog between Fredle and his grandfather. The dialog presents an analepsis or flashback, where Grandfather told Fredle about the condition of the old Davis Place, when there were still no dogs and baby there, also when finding food was easier for the kitchen mice because there were no traps. The analepsis inserted in the dialog provides additional information about how the kitchen mice lived before the traps and other environmental changes. However, this additional information in the form of analepsis does not interfere with the main plot, so the main plot continues chronologically. Besides, analepsis also appears in the following quote.

“We all warned her,” Grandfather said. “Bacon, we told her, and cheese and peanut butter. That’s how humans bait their traps. Those things might taste good but they lead straight to went. She couldn’t have foraged with one leg like that, ruined. We had to push her out, didn’t we?” (p.15)

In the quote above, Grandfather recounted a bad experience in the past about Fredle's grandmother who injured her leg in a trap and was ultimately forced to leave the nest. This flashback illustrates the consequences that kitchen mice have to accept if they break the rules. Furthermore, the inclusion of this analepsis or flashback also provides additional insight into how the kitchen mice community acts based on their survival principles, whoever was injured must be expelled from the nest, even if the decision seems too harsh.

The two examples above are categorized as analepsis because there are parts of the story that go back to an earlier time than the first narration. However, both are dialogic in nature so they do not interfere with the main plot. In this case, the type of analepsis found in the novel *Young Fredle* is classified as external analepsis, as stated by Genette (1980, p.49) that external analepsis occurs when part of the story jumps back in time, but the time is outside the time frame of the first narrative. In other words, the events in the story occur long before the time when the main narrative begins. In this context, when there are no dogs, no babies, no traps, and when Fredle's grandmother is kicked out of the nest due to her injured leg, all of these events occur long before the first narrative, which focuses on Fredle's journey from the beginning of his life in the kitchen nest, to being kicked out of the nest, and finally being able to return home, begins.

The external analepsis in *Young Fredle* does not occur within the time span of the first narrative so it does not interfere with the main plot. The purpose of the external analepsis inserted in *Young Fredle* is to provide additional information about the background or previous events related to the first narrative. It serves to clarify or add information to the main story without destroying the ongoing timeline. Therefore, it can be concluded that the narrative order in the novel *Young Fredle* is a chronological order, where narrative time and story time run normally and linearly with some minor analepsis that only recounts past events and is dialogic so that there is no real time shift in the narrative and the story still runs linearly. References to the past in dialog only serve as additional information, it's not part of the main plot.

The main function of using chronological order in a narrative is to provide a clear and easy-to-follow structure, so that readers can understand the storyline well. Therefore, the story becomes more coherent and logical, making it easier for readers to follow the development of events and cause-and-effect relationships in the story. The use of chronological order in children's novels such as in *Young Fredle* has the function of helping young readers to understand the storyline more easily. That way, they can follow the sequence of events without any confusion, because the events are presented according to the order in which they occurred. This is especially important for children who may not be used to more complex narrative structures. Basically, analepsis is used to recount the past event. However, the use of minor analepsis in the story of *Young Fredle* in the form of dialog is just a

storytelling technique used to provide information about the background of the story long before the main story begins, so the main plot is still linear.

2. Duration

Duration tries to explain the difference between the time that the narrator takes to tell an event in the story (narrative time) and the actual time of the story itself (story time). For example, a scene in a story only lasts for two minutes, but it can be told at an unbelievable length of several pages. In addition to being extended, the scene can also be condensed into just one sentence. Genette, classifies duration into four categories, they are pause, scene, summary, and the last is ellipsis (Genette, 1980, p.95).

There are three types of narrative movement that were found in the novel *Young Fredle*. They are pause, scene, and summary. The use of pause in *Young Fredle* is to stop the story time, so the narrative could provide a more detailed description. Scene is often used to enliven the interaction between characters and support the presence of chronological order to align the story time and narrative time, such as in dialog or direct actions in the story. Meanwhile, the use of summary in *Young Fredle* is to create an effect of acceleration in the narrative and keeps the storyline dynamic and only focuses on elements related to the main plot.

A pause occurs when the story time is paused to make space for additional description or explanation, while the narrative text continues. In this case, the narrative time becomes more dominant than the story time. The following is an example of pause found in the novel *Young Fredle* by Cynthia Voigt.

In the dim light of the nighttime kitchen, where all colors were dark, this thing gleamed as silver as the pipes in the cupboard under the sink. It smelled of humans. Fredle wondered what they might use it for, and why its edges were ridged. He wondered about the design on its surface. (p.6)

In the excerpt above, the story time stops as the narration turns to Fredle's description and curiosity about the metal object he has just found. The narration stops the story time to describe in detail how the metal object looks in the dim room, how it smells, and what it does according to Fredle. By adding these descriptions, the readers are invited to see and feel the metal object through Fredle's perspective.

Another pause found in *Young Fredle* is as follows.

A mouse could never know what awaited him out in the kitchen. There might be crusts of bread or bits of cookies, chunks of crackers, forgotten carrot ends, or the tasteless thick brown lumps that sometimes rolled up against a wall, behind the stove, or under the humming refrigerator. There were brown things in the cat's bowl, too, if you were hungry enough, if you dared. On the pantry shelf there might be a smear of sweet honey on the side of a glass jar, or a cardboard box of oatmeal or cornflakes to be chewed through, and sometimes it was Cap'n Crunch, which was Fredle's personal favorite, although his mother often warned him that his sweet tooth was going to get him into trouble. In the kitchen there were drops of water clinging to the pipes in the cupboard under the sink, enough to satisfy everybody's thirst. In the kitchen, at night, you never knew what good surprises might be waiting. (p.7)

The data above is also classified as a pause because the story time immediately stops to make a special space for the description of the daily life of the mice in the kitchen. In the beginning, story time and narrative time progress simultaneously, from the moment Fredle looked for food and found metal. Fredle became curious about the metal object. He raised his head, ears perked up, and looked into the darkness of the kitchen at night. However, suddenly afterwards the story time stops, while there is still narrative text describing the daily life of the kitchen mice. The description of how the kitchen mice live on a daily basis gives

the reader insight into how Fredle, which is the main character in the story, forages for food and lives his days.

In addition to pause, there are also several scenes that were found in the novel *Young Fredle* by Cynthia Voigt. Scene occurs when narrative time goes hand in hand with story time. Scene is often found in dialog or direct action. The following is an example of scenes found in the novel *Young Fredle* by Cynthia Voigt.

*“That’s metal,” Axle said, adding, “Mice don’t eat metal, Fredle,” as if he didn’t already know that.
“You’re a poet and you don’t know it,” he snapped back, touching the round, thin disk with his nose. (p.6)*

The dialog between Fredle and Axle above is an example of a scene where the time of the story takes place directly according to the narrative time. Every word and action performed by the characters in *Young Fredle* is told in sequence. This makes the reader feel like they are witnessing the conversation between Fredle and Axle directly. In *Young Fredle*, scenes are often used to provide important details that bring the interactions between characters to life. Below is another example of scene found in the novel *Young Fredle*.

*“Why not? There’s a lot left. What about Kidle?”
“If anyone knew we’d come up here ... If anyone knew we were the kind of mice who’d smell something and not be afraid to track it down ... Think, Fredle. It’s bad enough with my ear looking weird. Besides, it’s ours. That is, it’s ours if whoever put it there doesn’t take it away before we come back.” She stopped moving, turned around and said to him, “I mean it, Fredle. Promise you won’t tell.” (p.22)*

This dialog shows that story time and narrative go hand in hand, as evidenced by the direct conversation between Fredle and Axle. Every word and

action performed by the characters is described sequentially. Starting from Fredle who asked Axle to share the delicious food they just found with the other mice, but Axle refuses by explaining the reason she had to Fredle, then she asked Fredle to promise that he won't tell anyone about it. This is a perfect example of a scene, where the narrative moves along with the story time, creating a real-time morning effect for the readers.

In addition to pauses and scenes, in the novel *Young Fredle* by Cynthia Voigt there are also several summaries. Summary occurs when the story time is summarized in the narrative time, resulting in acceleration. In this case, some parts of the events in the story are simplified in their narration. In other words, the narrative time becomes shorter than the story time. The following is an example of summary found in the novel *Young Fredle* by Cynthia Voigt.

The night after her misadventure, when they gathered together at the end of their shelf between the walls before going down to the kitchen, there was Axle, "as fat and sassy as ever," Father grumbled. (p.12)

The data above is categorized into summary because it takes place from the night Axle was trapped by a mousetrap and injured her right ear to the next night when they went back down to the kitchen to look for food again. What happened to Axle since the night she was injured and Fredle helped her is not told explicitly. The narrative jumps straight to the night when they gather again to look for food in the kitchen. Another example of summary in *Young Fredle* can be seen from the data below.

A couple of nights later, as they waited in the pantry to make the climb back up between the walls, he asked his grandfather, "Do I ask too many questions?" (p.15)

The data above is a summary because in the excerpt, the narrative skips the details of what happened a few nights earlier. There is no information about the events of those nights, the story time is summarized and immediately mentions that several nights have passed. This shows how summary is used to shorten the story time. Less important details are skipped and direct the reader to the next important moment, when Fredle and his grandfather talk. The use of summary in narration can keep the plot moving and focus only on events that are more relevant to the development of the plot and characters.

Essentially, the three narrative movements that were found in the novel *Young Fredle* are used to set the tempo and rhythm of the storytelling. In children's novels, the use of pause provides more explanations or descriptions that help young readers understand the background or important details of the story. Thus, it will be easier for children to follow the story and understand its context, especially if there are new concepts or information that need to be explained. Meanwhile, by using scenes, writers can make the story more interesting and engaging for young readers. The use of scenes can also enhance children's imagination and make them feel as if they are in the story. Finally, summary is used to keep the story flowing quickly and not boring. That way, events that are not very important to the development of the story can be summarized, while still keeping the interest of young readers. This technique also helps to keep the attention of children who may quickly get bored with too much detail.

3. Frequency

Frequency refers to how events in the story are repeated or represented in the narrative. An event can be told once although it occurs many times in the story, or conversely, an event can be told many times with different perspectives. It means that the same event can be told several times from different perspectives, giving readers a more comprehensive insight into the event. In narrative analysis, frequency helps to understand how certain events are reaffirmed or repeated to give emphasis or to form certain patterns in the story.

The Frequency narrative that was found in *Young Fredle* consists of two types. They are singulative repetition and anaphoric repetition. Singulative repetition means that every event in the story is only told once. Simply put, every event experienced by a character whether the main character or other characters, is only told once throughout the storytelling in the novel. Meanwhile, anaphoric repetition refers to narrating multiple times what has occurred multiple times. It means that the number of narrations is equal to the number of events (Genette, 1980, p.114-115).

The data below is an example of an important event that occurs in the novel *Young Fredle* experienced by the main character and other characters in the story that only happens once and is told once as well. This is called singulative repetition.

For a long time they ate in happy silence, and still there was a wide expanse of the food remaining between them. Fredle's stomach was full but his mouth was not tired of the taste, so he kept on taking little nibbles. (p.20)

The quote above is an important event that only happens once and is only told once throughout the story, which is when Fredle and Axle eat chocolate which then makes their stomachs hurt. Through singulative repetition, the author could describe important events that are meaningful and form a storyline in the narrative. Basically, most of the events in the novel *Young Fredle* occur only once and are narrated just once as well. However, there is one particular event that happens repeatedly and is also retold multiple times. Therefore, in addition to singulative repetition, the following are some examples of anaphoric representation found in the novel *Young Fredle*.

He foraged without finding anything until his way was blocked by another wall, also made of wood, but without any holes in it. (p.35)
So he turned around and foraged back the way he had come. (p.35)
He foraged on past it, still following the white wall. (p.35)

The data above is part of the anaphoric repetition found in the novel *Young Fredle* by Cynthia Voigt. The narrative frequency in the form of anaphoric repetition in *Young Fredle* tells an event that occur several times. In this case, it is Fredle's foraging activity. Foraging is a routine that happens many times and is told many times as well. The use of anaphoric repetition in *Young Fredle* shows the habits and routines of the characters, not only Fredle, but also the other mice who are also the characters in the story. By using anaphoric repetition, the author can emphasize the importance of foraging to the mice in the story. Therefore, the readers can view how important this activity is in their lives, and how it shapes the storyline and the character development.

The two types of repetition that were found in *Young Fredle*, namely singulative repetition and anaphoric repetition, have their own functions in organizing the plot and tempo of the storytelling. As previously explained, singulative repetition is a narrative technique in which the events that occur once in the story are told once only as well. Even so, this one-time event has a significant impact on the storyline and character development. By using singulative repetition, the writer can highlight important moments or events that are crucial in the development of the story. Therefore, young readers can easily identify and remember those key events in the story.

In addition, anaphoric repetition is a technique in which the events that occur repeatedly in a story are told repeatedly as well. By using anaphoric repetition, the author can build an understanding of the patterns and routines in the character's life, so, young readers can understand that some events do occur repeatedly in the character's daily life, such as habits or some routine activities. Frequency narrative plays an important role in developing children's cognitive abilities in understanding the concept of time and sequence of events. By using frequency narrative technique in children's books, young readers can understand how to distinguish between events that happen once (singulative) and events that repeat (anaphoric), for the understanding of the storyline.

B. The Narrative Mood in the Novel *Young Fredle* by Cynthia Voigt

In the narrative theory proposed by Gérard Genette, the narrative mood tries to describe the position of the author, narrator, and characters in a story. This mode

emphasizes how the author presents the narrator in the narrative. Either the narrator is the main character who tells the story, or the narrator is outside the story and tells it from an external point of view. According to Genette, the position of the narrator is of four types: 1) the main character tells the story, 2) a minor character tells the main character's story, 3) the author tells the story as an observer, and 4) an analytical or omniscient author tells the story.

In conveying the story, the author of *Young Fredle* uses the technique of a narrator who is not a character in the story. This narrator technique is categorized as an internal analysis of events at the omniscient or analytical author level in telling the story. In *Young Fredle*, the narrator is outside the story and only tells the main character, which is Fredle, and some other characters in distance. Despite being outside the story, the narrator is able to tell every event experienced by the main character, which is Fredle, in detail. The narrator is omniscient and analytical of the thought forms, physicality, and feelings of one character in the novel, which is Fredle. The following is an example of data from the novel *Young Fredle* that shows the position of the narrator in the story.

Went, they all thought, but nobody said it out loud. Right away they started to forget Axle. Fredle, although he knew it was against the rules, silently recalled everything he could about his cousin, the quick sound of her nails on the floorboards, the gleam of her white teeth when she yawned at one of Grandfather's stories, the proud lift of her tail. (p.8)

The data taken from the novel *Young Fredle* above shows a storytelling technique where the narrator is outside the story. The use of the third person pronoun "they" shows that the narrator is not part of the story. The narrator only tells the characters in the story by reporting everything that the characters

experience without being part of the story itself. Nevertheless, the narrator is able to tell in as much detail as possible what the characters in the story experience. In the data above, the narrator is able to describe Fredle's thoughts and feelings regarding his memories of Axle which are very subjective and detailed such as the movement of Axle's tail and the sound of her hooves. Other examples are as follows.

Fredle thought. Until then he hadn't really thought about anything at all; he'd just worried and been afraid and tried not to think. (p.25)

Hiding in the shadows, his nose and eyes looking out through the opening in the wall, Fredle was both frightened and excited. (p.38)

Both data show that the narrator knows what Fredle is thinking and what he is feeling, such as worry and fear. The narrator also gives an interpretation of how Fredle tries not to think about something. In the context of the story, Fredle tries not to think about whether the food he just ate and made him sick is poison or not. That is something that only the omniscient narrator knows. In the second quote, the narrator also describes the emotional condition that Fredle is feeling, which is fear and excitement. This shows that the narrator not only knows Fredle's physical actions, but also his emotional condition.

Furthermore, in his book, *Narrative discourse: An essay in method*, Genette introduces the concept of focalization as a replacement for the terms point of view and perspective to be used as a more accurate concept to see the narrator's position in the story. Genette divides focalization into three types, they are zero focalization, internal focalization, and external focalization (Genette, 1980, p.189). Internal

focalization is then divided into three types: fixed focalization, variable focalization and multiple focalizations.

The focalization technique used in *Young Fredle* is internal focalization because the story in the novel is seen from the perspective of the character in the story and the narrator only tells what the character knows. The type of internal focalization in *Young Fredle* is categorized into the type of fixed focalization. Fixed focalization means that the story is consistently narrated through the perspective of the same character from the beginning of the story to the end. In this case, Fredle, who is the main character in the story, acts as the main focalizer who is the center of the story experience. Thus, the narrative in *Young Fredle* focuses only on Fredle's experience and point of view. Here, the narrator knows what Fredle is doing including his feelings and thoughts, but this is limited to other characters. In a sense, although all-knowing, the narrator is limited to Fredle's perspective only. The narrator does not know what the other characters are thinking.

Fredle wondered what they might use it for, and why its edges were ridged. He wondered about the design on its surface. He'd never seen anything like it. (p.6)

Internal focalization limits the narrative information to what the focal character knows. The quote above shows how the narrative information is limited to Fredle's perspective and understanding of the objects he observes. Therefore, the readers only know as much as what Fredle knows. By using the internal focalization storytelling technique, the narrator only provides information that the main character, which is Fredle, sees, hears and thinks. This technique creates a more intense reading experience, where the readers can experience the character's limited

knowledge and perspective firsthand. By using internal focalization, the author invites the readers to feel the curiosity and confusion experienced by Fredle. The reader is made to wonder about the object and the meaning behind its design and shape. Internal focalization also makes readers more emotionally involved with the main character, as they only get as much information as Fredle knows.

Another quote in the novel that supports the focalization technique used in *Young Fredle* is internal focalization is as follows.

Fredle had never smelled anything like it before, but anything that smelled like that had to be good. (p.18)

The narrative in the above excerpt is limited to Fredle's perspective. The readers only know what Fredle feels, smells and thinks, so the curiosity and interest that Fredle feels towards the delicious smell is created and conveyed to the readers. The use of internal focalization in *Young Fredle* as found in the quote above, succeeds in making the author create an emotional closeness between Fredle and the readers. By using internal focalization, the reader feels Fredle's strong curiosity about the strange yet delicious smell. This narrative that focuses on Fredle's subjective experience helps readers, especially young readers, to understand and feel what the main character is experiencing. In addition, readers are also encouraged to imagine the smells and atmosphere described, making the reading experience more interactive and engaging.

Internal focalization allows readers to access the thoughts, feelings, and perceptions of characters in a story. By using internal focalization, the readers can view the events in the story through the point of view of a particular character,

usually the main character, the readers can feel and understand the emotions, thoughts, and experiences of the character directly. This creates an emotional closeness between the readers and the character, making the reader more emotionally involved in the story. In the context of children's novels, internal focalization has some more specific functions. Internal focalization makes the story more relevant and meaningful to young readers. When they can see how a character overcome challenges that may be similar to the ones they face, the story becomes more relatable and understandable to them. In addition, by using internal focalization, writers can convey moral message and life lesson through the main character's or the focalizer experiences. Therefore, young readers can more easily receive and understand the message because they feel it along with the characters.

C. The Narrative Voice in the Novel *Young Fredle* by Cynthia Voigt

Narrative voice relates to who tells the story and from which position or perspective the story is told. According to Genette (1980, p.215), narrative voice includes three main aspects, namely time of narrating, person, and last is narrative level. These three aspects help to understand how the story is constructed and delivered to the readers. Furthermore, Genette (1980, p.248) describes four basic types of narrator status derived from the relationship between narrative level and narrator type, including extradiegetic-heterodiegetic, extradiegetic-homodiegetic, intradiegetic-heterodiegetic, and intradiegetic-homodiegetic. The following is an analysis of the narrative voice in Cynthia Voigt's *Young Fredle* which includes time of narrating, person, and narrative level.

1. Time of Narrating

Young Fredle's novel uses subsequent narrating, also known as past narrative. Subsequent narrative is a condition in which the narrator tells about events that occurred at some time that has passed. According to Genette (1980, p.220), subsequent narrative is the most commonly used time of narrating in fiction. Narratives that use subsequent narrating basically use past tense verbs (Genette, 1980, p.217). This can be found in Cynthia Voigt's *Young Fredle*, which predominantly uses the past tense in its narration. Such as the following quotations from *Young Fredle* novel.

"I'm not finished foraging," Fredle protested. (p.6)

Fredle swallowed back a wail and said again, "I can't move." (p.26)

He knew he had no chance of getting back behind the wall... (p.28)

Fredle took a thoughtful bite of the orange peel, chewed at it, swallowed, and took another bite. (p.51)

The consistent use of past tense in *Young Fredle's* narrative is enough to explain that the novel uses subsequent narrative time. The use of verb 2 such as "protested", "swallowed", "said", "knew", "took", and "chewed" used in some excerpts from *Young Fredle* novel above prove that the narrator is narrating events that have happened before. So, it can be concluded that the time of narrating used in *Young Fredle* is subsequent narrating. This statement is in accordance with what Genette states in his book (1980, p.220) that the use of past tense is sufficient to make a narrative subsequent, even without showing the temporal interval that separates the moment of narration from the moment of the story.

In narratives that use the time of narrating subsequent, the narrator basically has more and complete knowledge about the events that occur in the story, including their consequences. This is because the narrator already knows the whole story. In addition, by using subsequent narrating, the narrator can also give a leak about what will happen next without revealing the details directly. For more details, the following data on events in the story are included.

And that is probably just what would have happened, had it not been for the Peppermint Pattie. (p.17)

The data above comes from an excerpt at the end of the first chapter. Previously, it was told that Fredle was being advised by Grandfather to stick to the rules by being safe because that is the first rule that applies to the kitchen mice. By being safe, Fredle will survive and one day he will grow up and understand why the kitchen mice must obey the rules. Then the narrator mentions Peppermint Pattie, which has not been told before, and is only told afterwards, in the second chapter. This shows that the narrator knows how the story is progressing and gives the reader a sneak peek of what will happen next. According to Zahro & Indrastuti (2024), the use of subsequent narrating is one of the narrative writing techniques that can generate curiosity and surprise in young readers. By giving these leaks, the narrator creates an element of suspense that encourages young readers to keep reading in order to find out what will happen next with Fredle and the Peppermint Pattie.

The use of subsequent narrating technique in children's novels as Voigt employs in *Young Fredle*, has a very important function. First, it helps young readers to understand cause-and-effect relationships in a better way. It is because

the narrator had already known the whole series of events in the story. Therefore, the narrator is able to tell the events in a more structured and clearer way to young readers. In addition, the subsequent narrating technique used in *Young Fredle* serves to provide curiosity to the readers, so that the readers are made to wonder and guess how the story would develop further. It will keep the readers interested in reading the novel until the end of the story. Importantly, the use of subsequent narrating in *Young Fredle* also helps to convey a moral message to young readers that every action must have consequences that can affect the future, as seen with Fredle and his Peppermint Pattie. However, the function of subsequent narrating in each novel will certainly vary depending on the context of the story, the author's purpose, and the target audience.

2. Person

Young Fredle novel uses the heterodiegetic narrator technique for its persona. Heterodiegetic narrator is a type of narrative in which the narrator is not present in the story he tells (Genette, 1980, p.244). In this sense, the narrator does not refer to himself, does not have a direct relationship with the characters, and does not interact with the world of the story he is telling.

It was night when Fredle found a way back into the house. Just as he had suspected, and hoped, one of the wooden window frames on the fourth side of the house had pulled away from the mortar, leaving a crack large enough for a mouse.
(p.108)

In the excerpt above, we see that the narrator uses the third person pronoun “he” and “Fredle”, which indicates that the point of view in *Young Fredle's* narrative is third person point of view, focusing on Fredle. In the excerpt, the

narrator only observes and narrates the actions of Fredle who has found his way back into the house and is not directly involved with the events in the story. There are no signs that the narrator is a character who has a direct relationship with Fredle or even shares personal experience with the events that occur in the story.

They were all asleep in their nests after a busy night of good food, play, and conversation when, suddenly, the weak light from the high windows disappeared in a blast of silent and immediate brightness. (p.182)

The data above shows that all events in the story are told with “distance”. Just like the previous data, the narrator uses the third person pronoun “they” in the quote which further strengthens the evidence that the narration in *Young Fredle* uses the third person point of view which means that the narrator in *Young Fredle* is not present in the story he is telling. In other words, the narrator only narrates the events in the story. It can be concluded that the type of narrator in *Young Fredle* is a heterodiegetic narrator.

By using a heterodiegetic narrator, the story in *Young Fredle* can be told more objectively. Therefore, readers can receive broader information about the characters, especially Fredle as the main character, and also about the events that occur in the story without being influenced by the personal perspective of the narrator involved in the story. In addition, the use of heterodiegetic narrator in the novel *Young Fredle* also serves to provide a more detailed description of the actions and events that occur in the story. Overall, the use of heterodiegetic narrators in children's novels basically aims to provide a more objective narrative that is easily understood by young readers.

3. Narrative Level

If the person aspect relates to who tells the story, where the person in *Young Fredle* has been identified as a heterodiegetic narrator as previously described, then in the narrative level aspect, the discussion relates to where the narrator tells the story from. According to Genette (1980, p.248), narrative level consists of extradiegetic and intradiegetic. Extradiegetic refers to a narrator who is outside the story world and is external, means that the narrator is not part of the events being told. While intradiegetic refers to narrators who are involved in the main story.

Based on this definition, *Young Fredle* is at the extradiegetic narrative level.

As the following excerpt from *Young Fredle*.

Fredle hurried along the rough terrain, stopping to sip water out of puddles when he grew too thirsty not to. (p.154)

Based on the quote above, there is no sign that the narrator is part of the story. The narrator simply recounts the events of how Fredle attempted to escape from the raccoons, stopping to drink water from a puddle because he was thirsty. In the excerpt, the narrator gives a fairly detailed description of Fredle's actions, but there is no direct involvement between the narrator and the story. In this case, the narrator only functions as a neutral and objective external observer. Thus, it can be concluded that *Young Fredle* is at the extradiegetic narrative level.

Fredle's eyes snapped open. His heart raced. He looked across at Tarnu and Ellnu, who were sleeping peacefully. (p. 182)

The data above shows how the narrator tells the events experienced by Fredle from an external point of view without any direct interaction with the characters or events in the story. Nevertheless, the narrator could tell how Fredle's feeling is. The narrator gives a description of Fredle's actions and feelings that his heart was racing and he was looking at Tarnu and Ellnu. However, the description is only given from an external perspective and not from the narrator's own experience as a character in the story. In the data above, the narrator did not show her involvement with the characters or events being told. Therefore, it can be concluded that the narration in the novel *Young Fredle* is at the extradiegetic level.

Based on the person and narrative level aspects that have been identified in the novel *Young Fredle* as previously explained, the narrator status in the novel *Young Fredle* is classified as extradiegetic-heterodiegetic. Extradiegetic-heterodiegetic narrator means that the narrator is outside the story, does not interact with the characters or events in the story, and only tells the story in an objective way. This type of extradiegetic-intradiegetic narrator allows the author to present the story with a broader and more objective perspective. It is because extradiegetic-intradiegetic narrator can see and tell all aspects of the story without the limitations of a particular character's point of view. In the context of children's novels, extradiegetic-heterodiegetic narrator plays an important role in providing additional explanations or context that young readers may not know. For example, the narrator can provide additional information about an event, character action, or setting in the story so that young readers can visualize the story better.

CHAPTER V

CONCLUSION AND SUGGESTION

This last chapter is a closing that presents conclusions and also suggestions obtained from data analysis in the previous chapters that have been carried out by the researcher. The conclusion aims to provide an overall summary of the results of data analysis, so that readers understand the main points without having to reread the entire contents of the study. Meanwhile, the suggestions are intended for readers and other researchers who are interested in conducting research on the same theme, namely those related to narratological theory, especially those proposed by Gérard Genette, and its application to children's literature.

A. Conclusion

The result of this study shows that in the novel *Young Fredle* by Cynthia Voigt, there are three categories of narrative structure based on the perspective of Gérard Genette's narratology theory. They are narrative tense, narrative mood, and narrative voice. Furthermore, narrative tense is divided into three categories, namely narrative order, duration, and frequency. The narrative order in the novel *Young Fredle* by Cynthia Voigt is organized using chronological order, which means that the story time and the narrative time run linearly. The use of chronological order in children's novel has several important functions, which can facilitate children's understanding and follow the storyline easily without the confusion of time manipulation such as flashbacks and flash forwards. However, even though the main plot is in chronological order, there are minor analepsis that

provide additional information related to the story without disrupting the main storyline.

In addition, the narrative duration in *Young Fredle* consists of pause, scene, and summary. Pauses in *Young Fredle* function to provide space for young readers to digest information, imagine additional descriptions inserted in the narrative. Scene in the narrative creates closeness between the reader and the characters, as if they are witnessing the events in the story in real-time. Besides, the narrative frequency in the novel *Young Fredle* consist of singulative repetition and anaphoric repetition. Basically, the events in the story only happen once and are told once. While anaphoric repetition in the novel *Young Fredle* is a repetition of the foraging event that occurs several times in the novel.

Furthermore, the narrative mood in the novel *Young Fredle* is in the form of narrator technique instead of characters in the story. Meanwhile, the type of focalization applied in the novel is internal focalization with fixed focalization. Last, the narrative voice in *Young Fredle* novel is extradiegetic-heterodiegetic. It means that the narrator is at the first level telling the story, but the narrator is not present in the story.

B. Suggestion

This study is only limited to the five categories of narrative structure according to Gérard Genette's perspective with the object of research coming from only one children's novel. For future researchers who are interested in studying similar matters, it is recommended to expand the study of narratology by analyzing

more than one children's novel to see the comparison of narrative structures in various works, both from different authors and different genres in the category of children's literature. The narratological theories that can be used are not limited to those proposed by Gérard Genette alone, but can use other experts' narratological theories such as A.J Greimas, Mieke Ball, Tzvetan Todorov, and others.

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CURRICULUM VITAE



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