

Narrative Structure in Translation of Jean Webster's Novel *Daddy-Long-Legs* "صاحب الظل الطويل" by Buthayna Al- Ibrahim: A Narratology Perspective

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ABSTRACT

The narrative structure is always present in the story, whether consciously or unconsciously. This study discusses the narrative structure contained in the translation of the novel "Daddy Long Legs", or "صاحب الظل الطويل", by Jean Webster (1912). It adopts a qualitative descriptive approach. The main source used in this study is the Arabic translation of the novel, which was translated into Arabic by Buthayna Al- Ibrahim in 2018 as "صاحب الظل الطويل". The data analysis technique begins with classifying and determining the narrative structure in the novel. Gerard Genette's (1980) narrative structure perspective was employed in this study. The results of this study showed that the narrative order contained in the novel was an anachrony, and that the duration of the narrative consisted of three forms; namely, pause, scene, and summary. It is also shown that the frequency in the novel was a type of single representation and anaphoric representation, and that the mood was internal focalization and zero focalization. The narrator's narration used in the novel is heterodiegetic and homodiegetic. The findings of this study strengthen previous studies in elaborating narrative structure based on Genette's perspective.

Keywords: *Daddy Long Legs, Jean Webster, Buthayna Al- Ibrahim, Gerard Genette, narrative structure, صاحب الظل الطويل.*

1. INTRODUCTION

The narrative structure is always present in the story, whether consciously or unconsciously. A story described a sequence of actions and experiences carried out or experienced by a certain number of people, both real and imaginary. These people are presented either in a changing situation or as a reaction to the change. In turn, these changes reveal hidden aspects of the situation and the people involved and give rise to new difficulties that require thought, action, or both. The response to this new situation leads the story toward its conclusion. On the other hand, the narrative is storytelling, that is, a way of ordering events and thoughts in a coherent order that makes them interesting to listen to (Venkateswaran 2020). The theory of narratology is the theory that dissects the structure of storytelling. Gerard Genette's (1980)

perspective on narratology theory is considered suitable to be used in this study. Discussing the narrative structure, Genette's perspective is categorized into five main categories, namely (1) narrative order, (2) narrative duration, (3) frequency, (4) narrative mode, and (5) voice (Didipu 2019).

Jean Webster's "Daddy-Long-Legs" (1912) or its Arabic translation "صاحب الظل الطويل" by Buthayna Al- Ibrahim (2018), is a novel that is unique in its storytelling or narrative structure. In telling the main character, this novel uses a letter that contains the life journey of the main character named Judy. Judy is an orphaned girl, in an orphanage, who always writes letters to a benefactor she does not know. Seeing him from behind, Judy only saw the shadow of that benefactor.

He is a tall man and has long legs. Therefore, she called

him Daddy Long Legs. This novel is in the form of a collection of letters that was published in 1912 and translated into Arabic in 2018 with the title "صاحب الظل الطويل". The letters written by Judy contain her feelings expressed through letters sent to Daddy Long Legs. Although the letters were not replied to, Judy was sure that one day she would be able to see her generous benefactor who paid for her tuition.

A myriad of studies has dealt with narrative structures. They are narrative structures (Didipu 2018), narrator's point of view (Sa'adah 2018; Tazkia, Firmansyah and Rosa 2018), a narrative frequency repeating representation with two identical events, namely explosions, imaginary, and terror (Alfiarizky 2019; Ramadhan 2020), and frame and narrative structure on social media (Venkateswaran, 2020). The storytelling technique consists of internal focalization (me), external focalization with symbolic forms, and emotions (Pribadi and Iriyansah 2020; Rifah 2021), transcripts and psychoanalytic self (Muller and Bermejo 2022), ancient feminist poetry (Ajeel 2023), large-scale film-music (Jarvis 2023), Persian painting scene (Mesbah and Bayat 2023), structural narrative's method (James 2023), and the content and structure of authors' narrative (Najjar and Katz 2023).

From several previous studies, some similarities and differences can be detected in connection with this paper. The usage of the theory of narratology is one similarity. The differences, however, lie in the object as well as several narrative focuses, namely the duration and frequency of the narrative (Alfiarizky 2019, Ramadhan 2020), and the entire narrative structure (Didipu 2018). Some studies discussed duration, focalization, and speakers but did not deal with the narrative structure (Sa'adah 2018; Tazkia, Firmansyah and Rosa 2018). Tazkia, Firmansyah and Rosa (2018) did not discuss the narrative structure. They only focused on narrative structure in social media (Venkateswaran 2020). There are research that focuses on storytelling techniques and focalization (Pribadi and Iriyansah 2020; Rifah 2021), narrative structure of the transcript and the psychoanalytic self (Muller and Bermejo 2022), narrative structure in poetry (Ajeel 2023), narrative structure in film music (Jarvis 2023), narrative structure method (James 2023), and narrative of prolonged CSA (Najjar and Katz 2023). This study thus fills a gap in the literature of narratological studies.

2. METHODOLOGY

This study uses the descriptive approach. The primary data source used in this study is Buthayna

Al- Ibrahim's Arabic translation "صاحب الظل الطويل" of Jean Webster's "Daddy Long Legs" (1912) that was published in 2018. The secondary data sources used in this study were books on narratology theory based on Gerard Genette's (1980) narrative structure perspective, research journals that use narratology theory, as well as articles relevant to this research topic. In the data collection, the researchers used several steps. They are: (1) reading technique, where the entire novel was perused to understand the story expressed and reveal the five structures of narratology devised Genette; (2) translation technique, where the researchers ensured that the data collected were valid, translating from Arabic into the researchers' native language (Indonesian) to deepen the researchers' understanding; and (3) note-taking techniques, where the researchers wrote entire sentences and structures exemplifying Genette's five narratological structures to facilitate accurate data retrieval.

The technique of data analysis used three steps. They are: (1) data reduction, where researchers only choose the data representative of Genette's (1980) five structures of narratology ; (2) data display, researchers showed the chosen data in a table, arranged on the basis of the five structures of narratology according to which they were interpreted structurally; and (3) conclusion, researchers reached the data interpretation based on the five structures of narratology in a sentence or two, and ensured that the conclusion answered the study goals (Elbadiansyah 2022).

3. RESULTS AND DISCUSSION

The researchers found the five structures of narratology devised by Genette (1980) in the Arabic translation of American fiction novel "Daddy Long Legs" or "صاحب الظل الطويل" by Jean Webster as summarized in Table 1.

Table 1: Narrative structure

Narrative structure	Sub-narrative structure
Order	Anachrony
Duration	Scene Pause Summary
Frequency	Single Representation Anaphoric representation
Mood	Narrator position Focalization
Voice	Time of narrating Person Narrative level

quote from the scene, but only focuses on the pause (Didipu 2018, 20). Likewise, the study conducted by Ernanda (2018) shows that scenes are more dominant than pauses. Scenes in the film "3 Srikandi" by Imam Brotoseno occur simultaneously, such as telling two stories at the same time (Ernanda 2018, 4). Scenes are driving the story to make it look more interesting. Most of the dominant literary works use scenes in telling the relationship between the characters of the story. Therefore, the scene is an important part of storytelling because every story needs a character, and every character has a conversation with other characters in a story.

3.2.2 Pause in narrative duration

Pause occurs when storytelling is more dominant than story time. The pause makes the story time zero but is still in the Spatio-temporal scope (Genette 1980). The following is a break in the translated novel "صاحب الظل الطويل":

هناك ثلاثة أمور فقط أعرفها:
 ١. أنت طويل.
 ٢. أنت غني.
 ٣. أنت نكره الفتيات "
 .(Ibrahim 2018, 26)

Judy who was remembering the image of Daddy Long Legs. A glimpse of the narrator slips into her memory of the donors at the orphanage who do not want to donate to the girls who were about to enter college. In this novel, the main character exhorted orphans that they can maintain their attitude before the donors by saying "Yes, sir," or "No, sir," every time the donors speak. The findings of this study indicate that the pauses shown in the novel are more dominant than scenes because only dialogue or conversation between characters is displayed at the opening of the chapter. Storytelling is analogous to that person, and the story is the distance that the person has to travel. Then, the pause is a situation where the person is walking in place (Didipu 2019). The analogy of telling is that people and stories are the distance that the person has to travel, so that the pause is a situation where the person stops or walks in place (Genette 1980).

The findings of this study are in line with Ernanda's (2018) study that shows that the use of pauses in movie "3 Srikandi" are only brief flashes and are more dominant than the scene gaps due to straight exposed grooves that slightly change the story. Entry pauses are shown only at the beginning and end (Ernanda 2018). Likewise, the study conducted by Rahayu, Supratno and Raharjo (2020) shows that scenes are more dominant than pauses because scenes support the presence of an anachrony narrative order. Some of the pauses found in the novel "Merindu Baginda

Nabi" are only short flashes that function simply to convey knowledge and imagination of the reader on the focus of the next story (Rahayu, Supratno and Raharjo 2020). In Didipu's (2019) study, the scene is also more dominant than the pause. The pauses contained in this study are only brief glimpses that serve as an introduction to the knowledge and imagination of the reader toward the focus of the next story (Didipu 2018, 20). Pauses are always featured in a novel because in real life it often happens when someone imagines a short memory of something. So, with a pause in a novel, it can deliver the storytelling as experienced by the characters in real everyday life, although the delivery method uses the writing of the author in a literary work.

3.2.3 Summary in narrative duration

A summary in a story is very necessary because a literary work cannot tell the events that occur every time in detail. Therefore, a summary in story speeds up the storytelling. Even though it only occurs in a few parts of the story, the position of the summary is needed in shortening the story so that it becomes denser. This is illustrated in the following example:

"بعد اسبوع. كان يجب أن أنهى هذه الرسالة منذ وقت طويل، لكنني لم أفعل. لا تمانع يا أبي، إذا لم أكتب بانتظام. لقد استمتعت حقًا بالكتابة إليك، فقد أعطتني نوعًا من الشعور بالشرف مثل تكوين أسرة."
 .(Ibrahim 2018)

Judy had to send a letter once a month. At this moment, Judy could not finish her letter so it was written a week later which made Judy's days go by quickly. Judy apologized to Daddy Long Legs because she was not regular in writing letters. It was her duty to finish the letter even though it took a week. Judy was happy to get a letter like everyone else. A letter was received from a Princeton to whom she replied on time. It has been noticed that summary occurs when there is acceleration in the storytelling. Like the use of the phrase "بعد أسبوع" (a week later) which indicates that a week has elapsed. The concept of summary refers to the time when the story is summarized so that the story becomes dense (Didipu 2019). This conforms to the study conducted by Firmansyah, Abidin, and Yulianeta (2020) that shows the acceleration of the story which makes the story denser (599). In other studies, however, there is no mention of a summary (Didipu 2018; Ernanda 2018). Meanwhile, in this study, the summary shows that the summary occurs several times. The summary of what happened has a certain meaning and purpose in the storytelling.

3.3 Frequency in the Novel based on Genette's Narrative Structure Perspective

In the translated novel "صاحب الظل الطويل", the

Frequency is a single representation and an anaphoric representation.

3.3.1 Single representation in frequency narrative

A single representation shows that the storytelling done by the characters is important as much as the story is concerned. The use of a single representation tends to occur in a literary work. The purpose of using a single representation is that the audience of literary works should not get bored because of the repetition of storytelling. The story is only told once. The following example is illustrative:

”ها أنا! سافرت بالأمس لمدة أربع ساعات في القطار.
ضجة كبيرة. لم أركب قطارًا من قبل“
(Ibrahim 2018)

The first time Judy rode a train was only told once. She was very happy because she was about to enter college. The narrator mentions “أنا”, or ‘I’, to Judy because of the position where Judy is writing a letter to Daddy Long Legs. The author here uses a single representation because this snippet is one of the contents of Judy’s message that must be written but should not be repeated to avoid monotony. A single representation, according to Genette (1980, 115), occurs when storytelling only occurs once and does not repeat itself in a certain time. It is experienced by the main character in several stories. The story is not repeated in the future. The findings of this study are in line with the study conducted by Didipu (2018) that the single representation obtained supports the anachronic storytelling pattern in the novel “Osakat Anak Asmat” (23). Ernanda’s (2018) study reveals that using a single representation shows that the storytelling in this novel is an anachrony (6). Adelzade, Aryaei and Pashaei (2020) argued that using a single representation shows that the storytelling in this novel is an acronym.

3.3.2 Anaphoric representation in frequency narrative

Anaphoric representation often occurs in a literary work, but the repetition at different times does not mean that a story uses a backward plot. The existence of anaphoric representations indicates that there are activities that can indeed be repeated in the lives of the characters in the story as well as in human life.

”مع تحياتي. يا صاحب الظل الطويل“
(Ibrahim 2018)

Judy wrote letters frequently with the greeting “Greetings Mr. Daddy Long Legs,” and it was not just one or two times. The written concluding remarks also demonstrate the use of anaphoric representations because these greetings are often written by him even though he sometimes uses different greetings,

but the greetings that are most often used are like that in the quotation. anaphoric representations have been detected in the opening and closing greetings written in the letters of the main characters in the novel. Anaphoric representations occur many times at different times, in contrast to iterative representations that occur many times but at one time (Didipu 2019). This concurs with Didipu’s (2018) study that uses a single representation to support the anachronic pattern in the novel and does not use anaphoric representations except when writing the letters (23). This study also finds a single representation that indicates that the narrative order in this novel is an acronym. In Ernanda’s (2018) study, it was found that the repetitions were identical but had different backgrounds and expressiveness (6).

4. MOOD IN THE TRANSLATED NOVEL BASED ON GENETTE'S NARRATIVE PERSPECTIVE STRUCTURE

The narrator can have four positions in a story, but this novel only uses two, namely, the narrator is the hero of the story and the one who tells the story, and the narrator is an observer who tells the story. The person or focalization is divided into three, namely, zero focalization, internal focalization, and external focalization. Zero focalization is an implied point of view with the narrator is outside the story. Internal focalization is when the narrator only says what the characters know. External focalization is when the narrator says less than what is known by characters (Genette 1980). The author tells the story in the translated novel “صاحب الظل الطويل” using zero and internal focalization because the researchers have found data indicating that the narrator is a character who is in the story and sometimes becomes an observer therein.

4.1 Position of the Narrator

The position of the narrator in the translated novel is of two types, namely, the main character in the story, and the narrator when he is an observer in the story. This point is clarified in the following lines.

4.1.1 The main character in the story

The main character in the story tells her own story (Genette 1980, 186). Here is a snippet showing the narrator as the main character in the story.

”بدأت الغرفة قائمة للغاية لأني كنت قد جئت لتلوي من الغرفة ذات الإضاءة الساطعة التي بالكاد أستطيع رؤية أي شيء لفترة من الوقت. ثم رأيت أريكة استرخاء أمام المدفأة وطاولت شاي لأمعة مع كرسي صفيح بجانبها“
(Ibrahim 2018)

The narration here pertained to Judy's meeting with Daddy-Long-Legs for the first time. Even though they had never met before, they seemed to have a beautiful bond of affection. Judy's wish to meet Daddy Long Legs finally came true. She could only write letters hoping to see him. She was now in front of him. She can see him directly in front of her eyes and talk casually with him. The main character tells the story she experienced herself, without the need for another character or an observer to tell it. In line with Genette's expression, the narrator can come from the main character in the story who tells her own story without involving other characters in the story (Didipu 2019). This is different from the research done by Didipu (2019) where the narrator was not a character in the story. The author is omniscient or analytical in the story telling (Didipu 2019). The position of the narrator here mirrors that of a character in the story, a technique whereby the author describes the story in a literary work. By becoming a character in a literary work, the narrator can tell the story in detail because he can understand what happened and what was experienced by the character in a literary work.

4.1.2 Narrator as an observer in the novel

The position of the narrator not being a character in the story is one of the ways the author describes the story in a literary work. Not being a character in a novel or other literary work does not mean that the narrator cannot describe the story well. The narrator can describe well when she can be an author who can analyze or is omniscient in telling a story.

"تحول العبوس القلق على جبين الجروشا إلى ضحك. إنه بطبيعته روح مرحة ، ويجد دائماً أدنى سبب للتسلية. إنه أمر غير متوقع إذا كان الممول يُعتبر دائماً ظالماً. توجه إلى المكتب بمرح شديد بسبب الشيء القليل المرير، والتقى بالسيدة ليبيت بوجه مبتسم". (Ibrahim 2018, 7)

Jerusha is discovered to be a cheerful person. Even though she is feeling sad she always tries to find reasons to cheer herself up. Here it is also said that Jerusha always thinks that the donors are only pretending to be good in front of the orphans who are oppressors. Mrs. Lippet smiled even though her smile could not be considered a real one, but at least she was friendly enough as shown in her expression when she met the funders. It is noticed here that the main character in the novel is told by the narrator without being a character in the story. The narrator seems to be the character. In line with what Genette said that the narrator can tell without being a character in the story, so the author becomes omniscient of all events experienced by the character in the story (Didipu 2019). This finding conforms to the study conducted by Didipu (2018) which states that the narrator technique used in this study is not a character in the story, but an omniscient

or analytical author telling the story (23).

4.2 Focalization

This section will tackle both the zero focalization and the internal focalization in the translated novel "صاحب الظل الطويل".

4.2.1 Zero focalization

Zero focalization or implied person is often used in literary works with an omniscient narrator. The narrator describes what is seen, heard, experienced, thought, or felt by the characters in the story. However, it is limited to certain characters. There may be many characters in the story, but only the main character is shown.

"اتسعت عيون الجروشة قليلاً. لم يعتاد على استدعائه للمكتب لمناقشة شذوذ الممولين مع المريية؟" (Ibrahim 2018, 8)

Judy was called by Mrs. Lippet to the office, and this rarely happened, let alone discussing funders with her. Judy found it strange because she was not like Mrs. Lippet on her usual days.

It is noteworthy that the stories of the characters in the novel are told through letters written by the main character, which is a narrator's storytelling technique that is outside the story. Although the narrator is not a character in the novel, he can convey an atmosphere that seems real in the novel in as much detail as possible. The zero-focalization technique is used in this novel. This indicates that the narrator knows more than the characters, or often says something more than what the characters know (Didipu 2019). The findings of this study are in line with Didipu's study which uses the zero-focalization technique, which is only telling or telling the characters in the story using a narrator outside the story (Didipu 2018, 24), The author uses zero focalization which does not require the presence of the author (Ernanda 2018, 6).

4.2.2 Internal focalization

Internal focalization in a literary work serves to make the story in a literary work appear more alive. Because the use of special words like "I" is only made by important characters in a story, the author, by using internal focalization, knows more about the story because she is a character in the story.

"أنا حقاً أحب الكلية وأنا سعيد جداً لأنك أرسلتني إلى هنا. أنا سعيد ومتحمس للغاية في كل مرة لا أستطيع فيها النوم. لا يمكنك تخيل مدى اختلاف الأشياء هنا وفي البيت جون غرير" (Ibrahim 2018, 7)

In the snippet above, it shows "أنا", or 'I', as the viewer of the story from the first letter to the last

letter. Here Judy recounts that she loves the days that have happened to her since being at Fergusson House in college. Judy's experience is enhanced by meeting new people and all the things that she never dreamed of, are now in front of her without having to cry so hard. The researchers argue that the usage of "أنا", or 'I', in the short story is tantamount to say that there is only one opinion of the character who does not require the help of other characters in telling it. The narrator here uses the homodiegetic type which seems to require the presence of the narrator as the main character (Didipu 2019). Through the main character in the letters contained in the novel, there are no opinions from other characters in this novel. All these letters use the "I" character who tells the story through the letters he writes. Such finding of this study is different from the study in the novel "Osakat Anak Asmat" by Ani Sekarningsih which uses a zero-focalization technique that only tells or tells the characters in the story using the narrator outside the story (Didipu 2018, 24). In the study of the film 3 Heroine, the author uses zero focalization which does not require the presence of the author (Ernanda 2018, 6).

5. VOICE IN THE NOVEL BASED ON GENETTE'S NARRATIVE STRUCTURE PERSPECTIVE

The translated novel "صاحب الظل الطويل" has a contemporary storytelling time. The present telling time is the time when the telling takes place in the present. Meanwhile, the narrator's technique used in this novel is homodiegetic and heterodiegetic. Heterodiegetic is a point of view that is often used to convey stories by being an observer, while homodiegetic uses characters in the story because they experience things that happen in the story. Meanwhile, the narrative level in this novel involves an extradiegetic-homodiegetic paradigm. This narrative level is used by the narrators to tell their own stories from the characters in the story.

5.1 Time of Narrating

The present time of storytelling greatly influences the attractiveness of a novel or literary work, because the use of future storytelling makes the genre of a novel into fiction. Most readers prefer works that use the time according to the time in which the work was published or written.

"سأكون شخصاً لطيفاً ولطيفاً ولطيفاً للجميع لأنني سعيد جداً. وهذا الحيف سأكتب وأكتب وأبدأ في أن أصبح كاتباً رائعاً"
(Ibrahim 2018, 57)

Judy will try to be good, in the 13th letter she tells the character "me" or Judy who promises to be a good

person. Judy would spend her summers writing to become a great writer. Her mood got better at this moment. So, she will write well, and develop good character as well. It is noticed that the story takes place in the present, a time when the main character wants to develop her current abilities. The narrator's position in describing the present or simultaneous storytelling goes in accordance with the anachronic narrative time technique used in the novel (Didipu 2018, 25). Simultaneous storytelling is a story that is happening in the present (Didipu 2019).

5.1.1 Person

There are two persons used in the translated novel. They are heterodiegetic and homodiegetic. They are clarified as follows:

5.1.1.1 Heterodiegetic

The heterodiegetic storytelling technique is unavoidable in its use in a story. The narrator is always the best observer as if she knows everything experienced by the characters in telling a story. It is undeniable that in every literary work, the narrator is like a character in a story who can understand what happened to the character.

"الأربعاء الأول من كل شهر هو يوم سعيد حقاً. انتظر اليوم بخوف وبشجاعة وسرعان ما أنسى. يجب أن يكون كل طابق نظيفاً , ويجب أن يكون كل كرسي خالياً من الغبار , ويجب أن يكون كل سرير نظيفاً وخالياً من التجميد"
(Ibrahim 2018, 4)

The extract above shows that this event is experienced by the main character (Judy) and the residents of the orphanage every Wednesday of every month. They should be kind to the funders out of respect for the people who already care about them. This event is told in anachronic with the story time experienced by the characters in the novel. This study shows that the narrator positions herself as an observer to tell the main character starting from where she lives and her habits. This story is the beginning that explains the life of the main character which has been going on for a long time. The narrator seems to have observed the lives of the characters in the story. The narrator is not included in the story but can tell the story through the characters in the story (Didipu 2019). The findings of this study are in line with previous studies that explained the heterodiegetic technique by describing the characters in the novel by observing (Didipu 2018; Rahayu, Supratno, and Raharjo, 2020, 119).

5.1.1.2 Homodiegetic

Homodiegetic technique in a literary work is very much needed. Because by being a character in a story, the narrator knows everything that happens to the character in a story, so there are no mistakes in the

storytelling. This technique is more often used in telling a literary work.

“أردت فقط أن أخبرك أنني آسف، لقد كنت وقتًا جدًا بشأن الشيك الخاص بك. أعلم أنك تقصد جيدًا، وأعتقد أنك والد محب يتحمل مشكلة الأشياء الصغيرة السخيفة مثل القبعات. كان يجب أن أعيدها برشاقة أكثر”
(Ibrahim 2018, 101)

Judy felt guilty for mentioning someone who had bought a hat in the previous letter, and then Mr. Smith sent her a check asking her to buy a hat. But Judy felt guilty and wanted to return the check what Mr. Smith had given her. Since the writing of the first letter, the author does not mention Judy's name anymore, the author uses first person narration. The findings of this study indicate the use of the character “I” as a consistent viewer from the first letter written to the last letter. It can be said that the author is present in the storytelling (Didipu 2019). Genette's view indicates that the homodiegetic narrator is a story that presents the narrator as a character in the story he tells. The use of the person of the “I” character is in line with Genette's view that a homodiegetic narrator is a story that presents the narrator as a character in the story he/she tells. That finding differs from the study conducted by Rahayu, Supratno, and Raharjo (2020) who used the heterodiegetic technique, which describes the characters in the novel by means of observing (119). It is also different from Didipu's study which uses heterodiegetic techniques where the narrator is not present in the story (Didipu 2018, 26; Rahayu, Supratno, and Raharjo 2020, 119), and from the study conducted by Abasi used an intradiegetic narrative form: an observer narrator as the protagonist, as a witness, and a second-person narrator (Abasi and Abdi 2020).

5.1.2 Narrative level

The narrative levels in the novel “طاحب الظل الطويل” is extradiegetic-homodiegetic, where the narrator can tell the story alone. The explanation is as follows:

5.1.2.1 Extradiegetic-homodiegetic

The narrator tells the story as the main character in the story, which is an easy technique in telling. This extradiegetic-homodiegetic level is often used by authors in telling their characters by making the narrator a character in the story, thus facilitating the storytelling in a novel or a literary work.

“أنوي تخصيص بعض الوقت، المفيد جدًا- في دراسة اللاتينية، لكنني، بلا شك، طالبة لاتينية فاترة الهممة. لقد أنهينا كيف وعن الهرم وبدأنا بـ عن الصداقة (تلفظ دام إسثيا)”
(Ibrahim 2018, 85)

Judy, or the character “me”, does not want to waste her time. She wants to spend her time gaining knowledge. She decided to learn Latin. But in her class, some students are very proficient in Latin. She is their friend. It is indicated that in telling the main character, the narrator also plays a role as the character. Therefore, it is in line with Genette (1980) who stated that when the narrator becomes a character in the story and tells the story, this is called the extradiegetic-homodiegetic paradigm (Didipu 2019). The findings of this study are different from Didipu's study which uses the extradiegetic-heterodiegetic narrative level, namely the first narrative level where the narrator is not present in the story (Didipu 2018, 27) and where the narrator who is outside the story is referring to himself/herself as the author of the story (Ernanda 2018, 6). Such finding is different from the study conducted by Abasi which used an intradiegetic narrative form a narrator as the protagonist, as a witness, and a second-person narrator (Abasi and Abdi 2020).

6. CONCLUSION

Based on the analysis that has been carried out and presented, five conclusions have been reached. First, the narrative order contained in this novel is in the form of an anachrony, namely the occurrence of deviation between the time of the story and the storytelling time. The narrative structure runs normally because there is a temporal deviation that is found between the time of the story and the storytelling time. Second, the duration of the narrative found in this study has three forms, namely, scene, pause, and summary. Third, the frequency of narratives is found in the type of single representation and anaphoric representation. Fourth, the person or focalization used in this novel is zero focalization and internal focalization. Fifth, the type of storytelling is extradiegetic-homodiegetic.

The narrative structure is an important element that can attract the reader's attention. The narrative structure in every literary work has different forms. Narrative order relates to story time and storytelling time. Narrative duration describes the difference between story time and storytelling time. Frequency relates to story repetition and storytelling. Mood explains the storytelling person and the voice relates to the author's person. The narrative structure in every literary work has different elements and according to Genette (1980), the narrative structure is divided into five elements, namely, narrative order, narrative duration, frequency, narrative mode, and narrative voice.

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