

## CHAPTER FIVE

### CONCLUSION

This chapter presents the conclusion from the analysis in Chapter Four, which gives the summary of the findings and my personal comments on the discussion results. The chapter also includes some limitations in the writing of the thesis and recommendation for future research.

The purpose of this thesis is to examine the structure of narrative in Roald Dahl's novel for children entitled *Esio Trot*. The novel is analyzed using the theory of Narrative Structure by William Labov. In addition to finding the structure of the narrative, this thesis also aims to see the effect of said structure for the readers.

Labov's Narrative Structure theory proposes that there are six main elements in the novel. My analysis of the novel *Esio Trot* finds that out of the six elements, there are two that are not present in the novel; they are abstract and coda. Usually abstract in the novel is used to give a summary of the story in the beginning. For example, in children literature, the novel entitled *Snow White* by Bondor (1995) has abstract in the beginning of the story. It is used to introduce the characters and the places that used in the story. If there is no abstract in children's story, children are expected to create their imagination about what will happen in the story. It can trigger them to create something in their mind as creative as they want. The absence

of the abstract also can make children be more curious and interested with the story, because they are not given a hint in the beginning. In my opinion, Dahl's not adding any summary or hint about what the novel is going to be about is a very effective strategy because it increases the readers' interest in reading the novel. As this novel is targeted for children around 8- 12 years old who are already able to think logically and whose curiosity is high, the lack of abstract in the novel will make them very curious to know what the novel is going to be about.

I think that the lack of coda or explicitly mentioned moral and/or lesson in the novel creates a similar effect to the lack of abstract. The target audience is older children to pre-teenagers. Children around these ages have more ego than younger children; they tend to dislike being dictated or told what to do. Besides, their logical and critical thinking have started to develop; thus, by leaving the moral or lesson not mentioned explicitly, the readers will be able to decide or think of the lesson of the story. They can choose for themselves what they want to learn from the novel and relate it with their life. This means that each reader may have a different lesson that they take from the story itself. Again, I believe that this is very effective in making the story more relatable to the target audience.

From the analysis of the evaluation element in the novel, it is found that Dahl uses both the external and internal evaluations, with the internal evaluation being the dominant one. Only a total of 17 external evaluations are present in the story out of 67 evaluations. The external evaluation in this novel mainly addresses the readers in order that they keep interested in reading the story. I also find it interesting that Dahl, aside from directly addressing the readers, gives some additional information which may help children develop their general knowledge about their environment and

surroundings. For example, he compares a weight of two ounces with something that children can find in their daily life—that is chicken eggs. By doing this, I think it makes the story more relatable for the children. It also makes them feel more engaged with the story because they can learn something new without feeling dictated.

As has been mentioned previously, there are more internal evaluations (50 out of 67) in the novel compared to the external one. The most dominant internal evaluation in the story is the intensifying evaluation, especially the typography and repetition. Typography is used to make some parts of the novel become eye-catching and curious to read. It will grab the readers' attention to read it. For repetition, it is usually used to make some parts become rhythmic and memorable. In my opinion, this strategy is quite effective to grab the readers' attention since in the novel uses a lot of repetition and typography, it easier for children to understand the text. It is because children do not have to think harder in order to get interpretation or the meaning of the text. If Dahl uses a lot of hyperbole, personification, etc., children may lose their interest with the story because they may do not get the meaning or sense of the text. However, by providing various kind of intensifying evaluation, children will be more focus and attracted about the story. It will make them do not get bored easily when reading the novel and perhaps they want to read it until the end.

My thesis is not free from some limitations. Due to the time and space constraint, my data source is limited to only one novel. This makes it difficult to claim a generalization of Roald Dahl's writing style; that is, I am unable to say that Dahl always uses this type of structure in his writing for young children. In addition to the limited number of data, the theory that I use is also limited to Labov's Narrative

Structure theory. This means that I am only able to see the style of Dahl's writing through the elements that he uses in this novel.

Based on the limitations above, I have suggestions for future researchers who are interested in taking a topic similar to mine. I believe that in order that we can see a style of the writer, more stories of the same writer should be analyzed. I also suggest that future researchers use different theories and approach for the analysis to get a better and more thorough understanding about the style of the writer.

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