

## INTRODUCTION

The study of narratology has become a frequently researched area in the literary field. Throughout the years, many experts have studied and developed narratology, such as Propp (1928), Genette (1972), Barthes (1975), and Bal (1997). All of these experts have different focuses on exploring a narrative. In this regard, Genette proposes five categories to analyse a narrative's structure. These categories are order, duration, frequency, mood, and voice. Apart from these categories, Genette also introduced a new term, 'focalization', which focuses more on understanding the narrative perspective.

According to Genette (1972), the term 'focalization' means 'viewpoint' or 'perspective', which is to say the point-of-view from which the story is presented. Besides, focalization can also be defined as the restriction of narrative information about the experiences and knowledge of the narrator or the characters in a story. Genette distinguishes three types or degrees of focalization: internal focalization, external focalization and zero focalization (omniscient). By focusing on the narrative perspective, the three types of focalizations can be used as a tool to analyse the story and the character in a narrative.

Knowing the importance of focalization as a tool in analysing narrative construction, numerous researchers also take focalization to be studied further. For example, Chodratillah (2017) analysed how autistic children's character development is expressed through the focalization of the main character in Mark Haddon's *The Curious Incident of The Dog in The Night-Time*. This research shows that Christopher's focalization expresses his own characterization and development. In the same year, Tanjung (2017) also used Genette's concept of focalization (1972) to analyse the narrative perspective and focalization in Khaled Hosseini's *The Kite Runner*. This study revealed that the two types of focalization used in the novel create different effects on the narrative. The internal focalization helps the story become more relatable, and the external focalization helps evoke the reader's curiosity. Another study conducted by Rakasiwi (2018) also uses the concept of focalization to analyse the multiple points of view found in the Kezia album by Protest the Hero in 2005. The result shows that the album represents multiple points

of view when telling the same stories. A recent study on focalization was conducted by Kusmayanti (2021) who analysed Neil Gaiman's *The Graveyard Book* as a gothic bildungsroman using focalization theory. The result shows that the narrative employs a third-person covert narrator. Therefore, the focalization relies on the reflector figure and the omniscient narrator.

Previous studies show that focalization can be used as a tool to analyse narrative perspective and character construction in narrative works such as a novel and a song. However, it is hard to find research that uses the concept of focalization to analyse the portrayal of a specific character in a children's book. Thus, conducting this study is important since it attempts to fill the gap by giving insights into how the concept of focalization depict the portrayal of a feminist figure in children's books. This study might also contribute to feminism studies in children's literature.

*Emmeline and The Plucky Pup* (2018) is a British children's book by Megan Rix which is set in the early 20th century, specifically in 1910. This book tells the story of a messenger boy and a pup who helped the leader of the suffragettes, Emmeline Pankhurst, during the women's suffragette movement in the United Kingdom. Emmeline Pankhurst is a famous British suffragette who became deeply involved in social and political activism. According to Purvis (2002), during her life, Pankhurst strives for fundamental changes by fighting the patriarchal system in the government and establishing women-only organisation that campaign for women's right to vote. Pankhurst is a woman who believes in gender equality and the need for women to have a voice in government. Her motivations about gender equality was shaped by her personal background, her recognition of societal injustices, and the broader societal injustices faced by women during her time (Purvis, 2002).