

**A CHILD'S EMPOWERMENT IN ENID BLYTON'S
*THE NAUGHTIEST GIRL AGAIN, THE NAUGHTIEST GIRL IS A
MONITOR, AND HERE'S THE NAUGHTIEST GIRL!***

A THESIS

**Presented as Partial Fulfillment of the Requirements for the Attainment of a
Sarjana Sastra Degree in English Language and Literature**



By

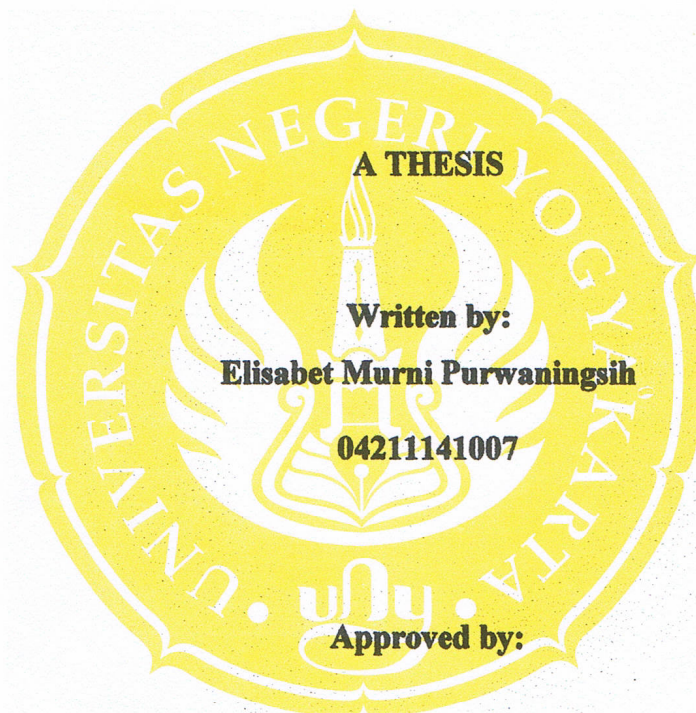
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ENGLISH LANGUAGE EDUCATION DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
YOGYAKARTA STATE UNIVERSITY
2012**

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MONITOR, AND HERE THE NAUGHTIEST GIRL!**



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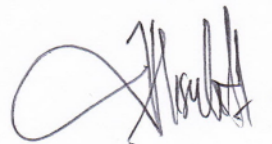
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*THE NAUGHTIEST GIRL AGAIN, THE NAUGHTIEST
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menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, hal itu sepenuhnya menjadi tanggung jawab saya.

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MOTTOS

“The fear of Lord is the beginning of knowledge.”

(Proverb 1:7)

“When you want something, all the universe conspires in helping you to achieve it.”

(Paulo Coelho)

“When writing the story of your life, do not let anyone else hold the pen.”

(Femi Adi Soempeno)

“You were born original, do not die a copy”

(John Mason)

“Orang boleh pandai setinggi langit, tapi selama ia tidak menulis, ia akan hilang di dalam masyarakat dan dari sejarah”

(Pramoedya Ananta Toer)

DEDICATION

This thesis is a representation of sorrow and happiness.

This thesis is an expression of gratitude and responsibility.

This thesis is a reflection of God's authority in my life.

And I lovingly dedicate this thesis to:

Mamak Maryam Sumartinah and Bapak B. Puji Kristanto

The greatest parents in the world, the reasons to catch my dream

Mas Chandra Cahyanto

Part-time boy friend and full-time best friend, thanks for being here

1000 Burung Kertas Movement

Keep spreading hope and happiness for Indonesian children!

ACKNOWLEDGEMENTS

Hallelujah, all praises be to my Lord and Savior, Jesus Christ, the Almighty, the Most Gracious and the Most Merciful, who has bestowed upon me blessing and ability, so I can finish my thesis. I would like to express my sincere appreciation to those wonderful people who have influenced and supported me in my entire life, especially in this thesis writing.

1. *Ibu* Dr. Widyastuti Purbani, M.A, the first consultant, for her guidance, encouragement, patience, and advice during the writing process of this thesis; *Ibu* Niken Anggraeni, M.A, the second consultant, for her guidance and patience in correcting any misplaced words and scrambled structure in this thesis.
2. All the lecturers of English Language and Literature Study Program for opening the door to the fascinating adventure through the language and philosophy in life.
3. My beloved parents, *Mamak* Maryam Sumartinah and *Bapak* B. Puji Kristanto, for their endless love, belief, prayers, and for being very patient to wait for me to finish my study; my big family: Tyas, *pakdhe*, *budhe*, *bulik*, *om*, for always supporting me in everything.
4. *Mas* Chandra Cahyanto, thank you for being my *tessera* and completing my life. Your smile, joke, love, and support always brighten my day.
5. *Mbak* Rina Tri Lestari, for giving me Enid Blyton's book and input in my thesis arrangement; Aziz Abdul Ngashim for lending me his notebook; *Pak* Ouda Teda Ena, for giving me several e-books and journals.
6. Sukasih Ratna Widayanti, Hanindita Rakhmawity, Huda Khairun Nahar, and Pramudani Wisnu Burhan, thank you for eight marvelous years' friendship and for always giving your ears to listen to my story.
7. PMK UNY, BSKK, and Kambium Gloria's friends (Abel, Ega, Dek Na, Riris, Meke, Jati, Tuti, Dyane, Titis, Rosy, Lusi, *Mas* Sigma, Budi, *Mbak* Disti, *Mbak* Sasha, *Abang* Basri, Sunu, *Mas* Iuz, *Kak* Fatrik, Alan, Andin) for the prayers, warm caring, and for being my second family in Jogja.
8. Ekspresi Student Press Association members who introduced me into journalistic world and challenged me in learning about the glittering ideologies and giving me the understanding of "to be or not to be". *Mas* Iswara NR, for his belief that I can make a good writing; *Mas* Agung Deha, for the night chatting and giving me Pram's word; *Mbak* Fina and Tiwik, for the cheer days which are full of love and laugh.
9. Canting and 1000 Burung Kertas Community: *Mas* Cakil, *Paman* Dori, Yula, *Mas* Tosse, *Mas* Gugun, *Mas* Ulla, Bayu, Sigit, Ika, *Mbak* Mesha, *Mbak* Lina, Ines, *Mbak* Izah, thank you for never being tired of asking "*kapan lulus?*" in every single opportunity we met, and also the sacred word "*SemangART dan Berani Bermimpi!*".

10. Kompasiana.Com members: *Babeh* Helmi, *Mbak* Ary Amhyr, and *Mbak* Suri Natalia for their continuous supports, messages, and advices.
11. YogYES.COM team: *Mas* Agus and *Mbak* Inda, thank you for understanding my position and giving me time to rest a while from my daily job in office to finish my thesis; *Mas* Eros, *Mbak* Wahyu, Putri, Yanti, Hesti, Teti, Aji, Umi for their nice professional relationship.
12. My Elite friends: Cecil, *Mbak* Ika, *Mbak* Wulan, Eka, Lingga, Sigit, Prima, Dinar, Ifa, Asep, Tya, *Mbak* Desma, for the support, laughter, and togetherness.
13. *Bu* Indun, *Pak* Budiman, and *Pak* Tukijo, for their help when I am confused with academic administration.

Finally, I realize that this thesis is far from being perfect even though I have tried my best. I am looking forward to constructive criticism for the sake of the betterment of this thesis. However, I hope that this thesis will give contribution and awareness of the importance of children's literature to all people.

Yogyakarta, March 2012

Elisabet Murni Purwaningsih

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LIST OF ABBREVIATIONS

<i>The Naughtiest Girl Again</i>	TNGA
<i>The Naughtiest Girl is a Monitor</i>	TNGM
<i>Here's The Naughtiest Girl!</i>	HTNG

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A Thesis

Abstract

This study aims at describing kinds of child’s empowerment in *The Naughtiest Girl Again*, *The Naughtiest Girl is a Monitor*, and *Here the Naughtiest Girl!*. This study also aims at revealing the methods of empowering children used by the author, Enid Blyton.

This study is a qualitative research with the content analysis method. The subjects of this study are *The Naughtiest Girl Again*, *The Naughtiest Girl is a Monitor*, and *Here the Naughtiest Girl!*. The data taken are words, phrases, and sentences related to the topic. The researcher becomes the primary instrument of this study, while the secondary instruments are the data sheets. To get trustworthiness of the data, the researcher used four criteria, namely, credibility, transferability, dependability, and conformability.

The researcher finds two kinds of child’s empowerment in these novels; they are (1) empowerment in the form of child’s trait and (2) empowerment in the form of child’s action. In the form of child’s trait, child’s empowerment is divided into (a) knowledgeable, (b) full of understanding, (c) courageous, (d) empathetic, and (e) selfless. In the form of child’s action, child’s empowerment is divided into (a) confessing the mistake, (b) apologizing, (c) giving chance to others, and (d) helping others. The researcher also finds the methods used by the author in empowering the children’s character; they are (1) by presenting round character, (2) omitting adults’ intervention, (3) presenting imperfect adult characters, (4) challenging the child with problems, and (5) showing child’s ability to solve their problems.

CHAPTER I

INTRODUCTION

A. Background of the Study

Childhood is a period for growing and learning. It is the time when children perceive their world among other's lives. They will learn about the nature of the world, how to relate to other people, how to face and solve problems, how to think and what to believe from what they see, hear, and feel. Children also recognize each part of their body and its function by using them to do any activities. In sort, childhood is the time when physical, cognitive, emotional, social, moral, and personal aspects grow well.

In this period, children who are inexperienced in life will understand what a life is from their surroundings especially from their parents as their closest people. An unknown famous quote states that children are great imitators. Their learning process is started from imitating something. From the time they are infants, they are watching and mimicking the adults. They will observe every action or adults' talk and imitate it without concerning whether it is good/bad. Everything that they perceive and receive will influence their character in the future. Thus, adults should be the role models for the children. Adults should give children time to dream, to touch, to feel, and most of all to construct. Children also need places and chances to build their ideas, to expand on their questions, and to develop a deep sense of rootedness, of connectedness (physically and emotionally) to the world around them (Hart, 2004: 205).

However, some adults often teach in preachy ways. They want children to always follow what they say. Adults also prohibit children to do things they consider harmful to them while children tend to be curious of anything they do not know previously. Constantly adults shout negative commands at children, “don’t touch”, “don’t do that”, “stop, it”, “sit still”, or “let me do that for you”. Adults may not want children to experience the difficulties in their lives so that they drive children’s lives.

Based on the explanation above, it can be seen that children need fair education which is governed by standard of excellence, and not orthodoxy, timidity, or intolerance, to encourage children’s growing mind and critical thinking and to shape their future (West, 1988: viii-ix). The education not only comes from their parents, but also comes from their society. Children also can learn from mass media, which have great authority over them.

Media as a source of information can be an alternative way to educate children. A children storybook is one of media forms in which children find guidance in coping with their future life. Through books, children not only get general knowledge about the universe and the human being, but also get a deeper understanding of others and their plights. In an article entitled “Why Reading is so Important for Children?” De Vito (2004:1) states:

Through stories and novels, children can vicariously try out new experiences and test new ideas, with no negative consequences in their real lives. They can meet characters who they’ll enjoy returning to for comforting and satisfying visits when they reread a cherished book or discover a sequel. Books also give kids the opportunity to explore their critical thinking skills in such areas as problem solving, the concepts of cause and effect, conflict resolution, and acceptance of responsibility for one’s actions.

Reading story book can open up new world and enrich children's lives. A character in the storybook also can be a great role model for them. McClelland (in Suwandi, 2011) states that storybook which is read by the children has great impacts for their character and will influence their way of thinking in the future. In August 1958, British soldiers have defeated Spanish troopers at Gravelines Beach, France. McClelland explains that British victory is because the soldiers always read the heroes and epos story in their childhood, so they have the higher need for achievement (n-Arch) rather than Spanish soldiers who usually read hedonic stories.

Unfortunately, the content in children's storybook mostly teaches normative values that children should have conducted in order to be considered as good children. The stories in children's books mostly contain didacticism and places children as the subject that is naïve, weak, and highly dependent to the adults. Nodelman (1992: 29) said that children's literature is a form of adults dominating, restructuring, and having authority over childhood. Thus, it is obvious that children are victimized in their own reading materials because there are many stories, which are not standing in their side.

Fairy tales, which are believed and assumed as children's literature, usually have values that not consider children in particular. *Bawang Merah dan Bawang Putih*, for example, contains value that a good kid is a child who never gazes and fights against her stepmother and stepsister even though they are cruel. She takes granted to all things that her stepmother does to her. This story will construct children's mind to be passive. Children are not stimulated to think

critically and act bravely when they deal with adults. It also shows that adults dominate children. Children are filled with values for adults' benefit, so adults will be easier to handle children in their passive willingness. This story does not empower Bawang Putih, as the main character.

Another famous fairy tales which contains values that may not consider children in particular are *Sleeping Beauty* and *Rapunzel*. Both of the main characters are not kids. Those main characters are described as passive girls who do not have the authority to decide their own life. These stories also depict that girls are weaker than a boys and powerless. In *Sleeping Beauty*, a charming Prince suddenly appears, and he easily breaks down the curse and saves the princess' life. Then, as usual, they live happily ever after.

Those fairy tales build a frame of thought that life is full of happiness and everything will end happily. Children in their obedient and docile attitudes will get a happy life as their suffering repayment. Thus, fairy tales will persuade them to believe that in their passive willingness, they will be blessed in their life. In *Bawang Merah dan Bawang Putih* there is no argument or chance for children to fight against adults though actually adults were wrong. Many fairy tales also describe unequal position between boys and girls. Girls are judged to be inferior to boys, whereas in fact it is untrue. They may do a lot of things as boys can. This value is dangerous because it will lead children into a wrong belief or perception. Here, it is important to reveal the content of children's literature whether it is empowering or disempowering.

Realizing this situation, adults as a person who has great authority and power toward children should have comprehension in children's reading material. Children want books that not merely give them pleasure, but also books that stimulate their critical thinking and growing mind, give them space for exploration, and are able to answer their curiosity about life. By reading children stories that provide many experiences of lives, children's imagination will grow up better than if they watch the audio visual media. A reading material stimulates an open character description in children's thought while the audio visual media definitely judge the character described in the story.

In addition, a good children's story can provide references from which children can learn about the future life. It stimulates the growth of children's thought, feeling, and attitude. The literary element such as theme, plot, character, and setting that are seriously explored in a good children's story stimulate children to criticize the story proposed. Children can agree or disagree with the deeds of the characters based on their own experience of life. In this context, children feel taking a part in the story. The story may inspire them to act the same things as told by it. By this reason, giving a good children's book is a strategic activity for adults to educate children in preparing their better future life.

There are many books written for children with many themes. However, the researcher will try to look closer on three of the books, in order to have detailed analysis. In this research, three books entitled *The Naughtiest Girl Again*, *The Naughtiest Girl is a Monitor*, and *Here's The Naughtiest Girl!* by Enid Blyton are chosen. Blyton is one of a famous children writer in this world. Based on

encyclopedia of Britannica, her works were sold around 600 billion copies and translated into 90 languages. In the 2008 Costa Book Award, Enid Blyton was voted as the best loved author, ahead of JK Rowling and Shakespeare. Her book also helps a generation of children become interest in reading.

The Naughtiest Girl Collection is one of Blyton's school stories which describes about Elizabeth Allen and her daily life in boarding school, Whyteleafe. This series is set at progressive boarding school rather than a traditional one, so it is different with another Blyton's school stories. This book is interesting to be analyzed because the main character is a girl who is called as the naughtiest girl. In this novel, Blyton does not create a perfect character that is always doing something good, but she prefers to create a round central character. Elizabeth as main character is described as untidy, naughty, grumpy, but also friendly, faithful, fair, and selfless. These novels tell about the failures that have been done by Elizabeth and show the struggle and brave of Elizabeth in facing and solving her problems.

Considering the role of literature toward children, the researcher thinks that it seems necessary to conduct a research study concerning the influence of children's literature as a means of educating and exploring emotions and also as an agent of socialization.

B. Research Focus

Children's literature is an important genre in literature which helps preparing children to deal with their everyday lives. By reading good books,

children will get deep understanding and learn how to live in this world. Unfortunately as one of the most influential subjects in children's life, children's literature seems to have difficulties to be fair to children about the real fact in life. The fairy tales which is assumed as a children literature usually have values that may not consider children in particular. Fairy tales which always capture a life that is full of happiness will construct children's mind to be passive and always entrust their life into adults.

Children, with their specific characteristics, interest, and knowledge, intentionally need to enrich themselves with lots of experiences from their readings. They want books which are capable of challenging their critical thinking and empowering their growing mind. Children also eager to have honest books about life, although it portrays a bitter fact of life.

According to Hornby (1987), empowerment is derived from the word "to empower" which gives somebody the power or authority to do something. Thus, children empowerment means to give children authority and more control over their own life or situation they are in. In accordance with the situation of children's literature and importance of good book for children, it is obvious that empowerment of children's is crucially needed. To empower their readers, a story should give more authority, power, and ability to them. This empowerment can be seen from the literary elements (theme, plot, setting, character, point of view, style, and tone) of the story.

Studies on children empowerment are intended to suggest contribution to various themes of children's storybooks. It becomes important because such

studies could be references for children to solve their problems of lives by describing character's thoughts, actions, and emotions in coping with their problems in the story. By this description, children can identify the similarity of the story to their real lives.

This study is focused on a child's empowerment in Enid Blyton's *The Naughtiest Girl Collection*. In order to make analysis in this study, the researcher investigates the occurrence of children empowerment and evaluates the kinds of children empowerment in this book using the theories relating to empowerment in children's literature as a tool of its analysis.

These novels are interesting to be studied from many perspectives. Therefore, in order to focus the research, the researcher will not discuss all of them; the researcher will focus on the description of the main character's thought, actions, and feelings and other comments appraising her, showing her efforts to deal with her life and her problems. The limitation of the problems is mainly based on her limitation of time to explore deeper about this novel.

From the explanation of the research focus above, the researcher formulates two research questions as follows:

1. What kinds of child's empowerment appears in this novel?
2. How the writer empowers the child in this novel?

C. Research Objectives

Based on the explanation in the focus of research, the research is expected to be able to identify empowerment of child in Enid Blyton's *The Naughties Girl*

Collection through the feeling, attitude and main character's thought. This research is also expected to describe clearly how the children are being empowered by the author in these novels.

D. Research Significance

Theoretically, this result of this research is expected to be able to broaden the insight of the English Literature students upon Enid Blyton's *The Naughtiest Girl Collection*. The researcher also hopes this study will enrich children's literature perspective especially in empowering children characters and can serve as bibliographical resource to the next relevant research.

Practically, the researcher hopes that this study can open the awareness of the importance of good books for children. The result of this study is expected to add the knowledge and discourse of children's literature. This study hopefully can stimulate the authors of children's books to increase the quality of their books.

CHAPTER II

LITERATURE REVIEW

This chapter provides five sub-chapters. The first sub-chapter contains the theoretical framework, which consists of the definition of children's literature, the value of children literature, position of children's literature, good books for children, children's empowerment, and characterization in a children's literature. The next sub-chapter provides information of previous study related to the novel. The third sub-chapter is about the background of the work, including the information about Enid Blyton as the author and the novels, *The Naughtiest Girl Again*, *The Naughtiest Girl is a Monitor*, and *Here's the Naughtiest Girl!*. The fourth sub-chapter explains the conceptual framework of the research, and the last sub-chapter contains the framework of thinking in which the research is schemed.

A. Theoretical Framework

1. Children's Literature

a. Definition of Children's Literature

Children's literature in the beginning is stories that were told around the fires in the cottage or sung in the great halls of the castles in the Middle Ages. Young and old alike listened, with no distinction being made between stories for children and stories for adults. All gathered to listen, to be entertained after a hard day's labor (Huck, Hepler & Hickman, 1987: 97).

The first book for children was lesson books written in Latin by monks intended for the wealthy or for use by the teachers in monastery schools. Their purpose was religious and instructional instead of entertain.

Books of the seventeenth century were dominated by the stern spiritual beliefs of the Puritans who designed it solely to instruct. They wanted their children accept their beliefs and carry them on to next generation. From the early 1800s to the middle of the century, children's literature moved away from the religious to more stories one, though it was still morally instructive.

After the American Civil war in nineteenth century, children's literature became entertain. The genre of stories varied from folktales to fantasy and humor. Children's literature develops rapidly in the twentieth century with the rise of the picture book and the growth of informational books besides poetry. In the present time, publication of children's books comprise a big business which producing billion dollars. The new kinds of books have continuously developed with producing the text less books for the infant (Huck, Hepler & Hickman, 1987: 106 – 136).

The books are categorized into children's literature because they give lessons to children who need lots of teaching. But in fact, adults also have interest in those books. The limitation of children's literature and adults' literature or literature in general is still vague because it is not only children who read the books but also the adults (Tarigan, 1995: 5). Therefore, the definition of children's literature or children's book is still debatable. There is no single fixed definition of children's literature ever established.

Saxby and Wich (1991: 4) state that a book is classified as children's book when the image or metaphor is within a child's range of sensory, emotional, cognitive and moral and expressed in linguistic terms that can be apprehended and comprehended by young readers. Tarigan (1995: 5) adds that children's literature is "any pieces of work that reflect children's emotion and experiences, which can be seen through the eyes of children."

Heinz (in Hunt, 1991: 60) distinguished the definition of children's literature in two different ways. They are (1) the literary criticism of children's literature, and (2) the criticism of books concerning with the different kinds of people who use and work with it. Based on the first definition, children's literature is viewed from its literary elements (characters, theme, setting, point of view, style, and tone) and its form.

The second definition highlights on the author and especially the audience of children's literature. The authors of children story should be aware of and concern with children's need and rights from the stories. They have to realize that they write not only for their satisfaction but the main purpose is to transfer their knowledge, wisdom, and belief to children. As its name suggests, children's literature closely related to children.

From the definition above, it is obvious that children's literature is defined not only by any special features of its own, but also by its audience. To sum up, children's literature is literature that posits children as the main observer, so they should get special priority when an author of children's book writes for them. It is

important for the author considering in literary elements and the form to suit and satisfy the readers.

b. The Value of Children's Literature

Literature is more than a piece of writing that clarifies something like articles or books that gives only information and vicarious experience. Literature, which sometimes called *belles lettres*, is traditionally described as the body of writing that exist because of inherent imaginative and artistic qualities (Lukens, 1999: 3). Literature explores the nature of human beings, the condition of humankind.

Lukens (1998, 3-8) states that literature gives both pleasure and understanding. It also shows human motives, provides experience, reveals life's fragmentation, helps people focus on essentials of life, reveals the institutions of society, reveals nature as a force, provides vicarious experience, and forces and leads the readers into meeting a writer-creator in the medium of words, subject of human nature and vision of life's meaning. Literature for children, therefore, should provide enjoyment and understanding as that for adults. Lukens (1999: 9) says that literature for children differs from literature for adults in their degree but not in kind.

Literature gives vast values not only inside the body of its writing; moreover, it records and gives influences to the social occurrences at once. Tarigan (1995; 6-12) states that literature gives children intrinsic and extrinsic values. Intrinsically, literature at its best gives happiness, pleasure, and joys. It also develops their imagination, provides new experience, develops human

behavior, introducing universal experiences, and provides a literary legacy. While extrinsically, literature influences children's language, social, cognitive, and personality development.

Saxby and Winch (1991:8-9) state that literature which represents life through language, also expresses children's personal growth including cognitive, social, ethical, and spiritual aspect reflecting the essential of children's multifaceted growth. The explanation of those aspects is as follows:

1) Cognitive

Literature provides images (picture) in people's minds. The images can function to strengthen the knowledge of fact and data of the human heart, believes and behavior, all of which can be experienced. Hence, through literature, people are encouraged to learn and recognize new knowledge.

2) Social

It is through literature that an awareness of social values can grow. Literature presents social phenomenon, from the society both past and present that crosses all barriers of class and creed. Children's novels of today encompass many problems of society in the world. By facing these dilemmas – those of the society and those of the inner self -, the ethical and moral insight develop. Thus, literature provides reading experience which is wide and varied enough.

3) Ethic

The idea of 'Ethic' in literature refers to the essence of moral principles. Traditional literature fundamentally concern with the battle between good

and evil. Contemporary literature, like epics of old, also concerns with the dark side of the heroic figure and the grey area of human behavior. Nevertheless, nowadays children's novels have presented dynamic dilemmas that are far more real and soul-searching than those of traditional novels.

4) Spiritually

Human spirit is also presented in literature. Many children's novels express children's spiritual thought, both related to their own belief and behavior and also to the society's belief and behavior. Literature also provides a means of weighing people's spiritual life in a wide social context.

c. Position of Children's Literature

Children's literature is a genre in literature, but it gets less regarded position among others. Citraningtyas in her article states that children's literature is like an almost forgotten soil (2011). The existence of children's literature as one of established genre in literature for some of literature expert is still marginalized. Paul (in Hunts 1995: 191) states that the position of children's literature is in the same places as women's literature:

There is a good reason for appropriating feminist theory to children's literature. Both women's literature and children's literature are devaluated and regarded as marginal or peripheral by the literary and educational communities. Feminist critics are beginning to change that children, like women are lumped together as helpless and dependent creatures to be kept away from the scene of action, and who the otherwise ought not to be seen or heard. But women make up more than half the population of the world-and all of us once were children. It is almost inconceivable that women and children have been invisible and voiceless so long.

The fact shows that children's literature is marginalized among others. It is because children have no opportunity to sing their minds, feelings, and needs. In children's literature, children are treated as an object or target for adults to spread their wisdom. Moreover, children have less authority and power to create or decide their own readings. They only consume and read books, which are written or given by adults.

Seeing the position of children's literature, adults, as the authors of the stories, hold main role in deciding what children's literature look like. However, the problem is they do not have the same understanding and awareness to realize the importance of children's literature. There are two sides in seeing children's literature with different interest, called book-people and child people. Book-people mainly concern adults' judgment, their importance, and the difference of literary merit. Most authors of children's book place children as a sub-ordinate object that naïve, plain, and weak. So they write a simple and didactic story that gives lot information without letting it take over from suspenseful and exciting plot, or from well-developed character. The story does not explore the truth of life which is considered by dangerous and inappropriate but only portrays the happiness.

In *Trust Your Children* (West, 1988), the American's children writers said how important being honest with child, showing the real life which is full of problems. They see the over-protective attitude of children's books writer and adults is not educative thing.

What children have to face out there can be so hard. They have to learn to cope with situations they didn't create. Many of the letters I get from young kids deal

with life in school and life with friends, and they tell how incredibly painful every day can be. Unhappiness does not come from books, it comes from life. Tell them anything, how bad it is, but don't keep it a secret. Like all age groups, they want people to be honest with them (Blume in West, 1988).

The people who give priority over children's judgments, their importance, and the influence of a book's social and educational values on the reader are called the child-people. They place children as a subject and write a story based on the interest of the readers.

Writing literature for children should be judged by the same standard as writing literature for adults. Even, it can be more difficult. As what is pointed out by Walsh (in Hunt, 1995: 45), children's books present a technically more difficult and interesting problem than adults' books. The authors of children's stories should be able to posit themselves as children; they should make a fully serious adult statement into a simple and transparent statement. They have to try to be as communicative as possible to their readers in order to deliver knowledge and messages through their story, so the children can achieve both knowledge and messages. Thus, it is obvious that creating a children's story is not a simple work. The story should be understandable, useful, and meaningful for children.

Based on the explanation above, children literature then becomes an interesting and important subject to learn. The growth of interest in the study of children's literature arises from the believe that good books have fundamental importance to the healthy development of children as Carpenter and Prichard (in Saxby and Winch (ed), 1991: vii) state:

...the status of children's literature as a subject changed dramatically. From being the concern of a very brave individuals, who were often on defensive against charges of triviality and where as likely to be collectors as critics, children's book

become the focus of countless courses, conference, center of study, and works of scholarship

This situation is understandable because children's literature has unique characteristics. Adults, as the authors of children's stories, should start to realize and concern the importance of children's needs from their reading. On the other hand, children as the readers need to get the lesson of life from the stories.

d. Good Books for Children

Good books for children are books that will make the reader hear, feel, and see, not the book whose purpose is to teach or to preach by giving a lot of instruction. According to Lukens (1999: 138) a good story does not mean to instruct the readers. Its purpose is to entertain by its action and characters, and at the same time, it gives the insight into people and how they think and feel, and enlarge readers' understanding. Moreover, Winch (in Saxby and Winch (ed), 1991: 19, 23) states that a good children's book must bring light to a child's eye, provide enjoyment and satisfaction for young readers who are in the long run the final arbiter of worth. It should reflect life and remark it in a new form. A book should be of an intellectual kind in which one thinks new things and an emotional or moral kind in which one feels and understands new things. Books that reflect the child's perception of the world are the books children clamor for. Children are eager to identify themselves in the story.

Good book also gives space for exploration that extends experience and brings joy. According to Hazard (1947: 43 -5), book for children should remain faithful to the very essence of art that offer to children an intuitive and direct way of knowledge. The books are presented in a simple way to be perceived

immediately and stimulating in souls a vibration. They should awake children's sensibility that enable them to share the great human emotions and give them respect to universal life, contain profound morality, and integrity to perpetuate children's own faith in trust and justice.

Purbani in "Sastra Anak Indonesia Sebagai Genre, Sebuah Utopia?" states that nowadays children pursue books that are more complex. Children do not interest with simple stories and naïve plot, they need more challenges and chance to explore both themselves and the stories. Besides, an inadequate character portrayal becomes one of the biggest disappointments for a perceptive reader. Children are eager to have books in which they can portray themselves in the stories to put up stranger and new experience as if they experience it by themselves. Thus, it can be concluded that children want stories with complex psychological and emotional aspects. Those stories can stimulate and challenge their emotion and intelligent to fulfill children's need to experience life.

Based on the statement above, the authors of children's stories should realize that they have to give spaces in their stories for children to develop their critical thinking and growing mind. This space will stimulate personal development and growth in self-understanding of children. Giving spaces in a story means the author gives the readers authority or power or ability to identify and draw meaning from the story. Another way is by empowering the child characters in the story, hopefully the readers are also stimulated to do things like the characters in the story. Children tend to imitate all things as one of ways of learning and understanding new experiences. It is almost certain in childhood that

children are most susceptible, both to living examples and to the examples they find in books.

2. Empowerment in Children's Literature

Empowerment is derived from the word “to empower”, which according to Hornby (1987), means to give somebody the power or authority to do something; “to empower” also means to give somebody more control over their own life or situation they are in. Empowerment is the noun form to empower that is defined as giving authority, power, or ability to someone.

In accordance with the situation of children's literature and the importance of good books for children, it is obvious that empowerment of children's is crucially needed. Empowerment takes a significant role in the children's literature because it gives children guidance to solve their problems of lives by giving ability or authority to children in its main character. The story that contains empowering characters can stimulate children as the readers to identify with the characters. They think critically and do the same things as the empowering characters in order to draw the message of that story.

Empowerment is also important to break the themes of children's literature which usually delivers normative values taught by adults. It seems that children's stories give children guidance to prepare their future life; however, the way the values transferred does not conducted within the children's range of experiences. These storied lead to didacticism and disempowerment over children.

Nodelman sees the similarity frame of thought in *Orientalism* to the frame of thought used by adults over children. In *Orientalism*, Edward Said reveals that Western (the Occidents) tends to dominate, restructure, and have authority over the East (the Orients) whereas in children's literature Nodelman figures out the domination of adults (the author) toward children (the readers). Nodelman borrows Said's *Orientalism* to create a brief description of the condition of children's literature. Nodelman (1992: 29) states:

Children's psychology and children's literature can be discussed and analyzed as the corporate institution for dealing with childhood, dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it; in sort, children's psychology and children's literature as a adult style for dominating, restructuring, and having authority over childhood.

The quotation above shows that adults (the authors) have power to control children (the reader) through the stories. An exploration of parallel insight between Said's description of *Orientalism* and the representation of childhood in children's literature reveals a number of characteristics not empowering children. Disempowerment can be used to figure out the empowerment values as the contrary side. The more characteristic of disempowerment is recognized, the more it is known that the children are not described. After knowing the characteristics that weaken children, the values empowering children can be created by thinking in opposite way. Those characteristic of disempowerment are:

a. Inherent Inferiority

Inherent inferiority describes adults' position toward children as thinkers and speakers. Adults believe that children to be similarly incapable of speaking for themselves. Therefore, they posit themselves as the superior that has more knowledge and speak for children (Nodelman, 1992: 29). In children's literature,

adults as the author tend to create a simple story instead of the complex one. They have presumption that the readers will find difficulties in understanding a complicated story because of their lack of vocabulary mastery and knowledge as a means to understand the story.

Another form of inferiority is that the authors place children characters in a weaker side. This is obviously seen in fairy tales. Child characters in fairy tales, though they are the main characters in the story, are described powerless and speechless. They tend to depend on and entrust their life to adults.

Based on that situation, the empowerment of children can be presented through creating challenging stories and giving strong characterization for the child characters. Nowadays, children who live in modern society need challenging stories both in structure and content for stimulating their cognitive and emotional ability (Purbani, 1999: 2). Children actually have their own judgment and wisdom toward their reading. They cannot be seen as inferior reader. The challenging story will give them information and knowledge of life.

Presenting strong children characters is also a form of empowerment in children's story. It will make the readers easier to portray themselves in the story and give them self-awareness to explore their own potential. Children, as a good imitation, are eager to do the same things as the child characters do in the story. It will influence readers' way of thinking and acting to be a stronger person.

b. Inherent Femeness

Inherent femaleness deals with adults' language which manages to suggest something traditionally feminine about childhood, something traditionally

masculine about adulthood, and something sexual about adult dealings with children (Nodelman, 1992: 30). This situation subordinates children to an inferior position. Adults gaze at and talk about how charming or cute children are in their passive willingness. Through this gaze, adults plant their seeds of their wisdom in children. Adults describe children as intuitive rather than rational and creative rather than practical. Children's true happiness is about pleasing adults, bending to adults' will, or doing what adults want. On the contrary, adults get angry when children dare to gaze back.

Inherent femaleness posits children as the object, which is represented to speak for, as passive, and depend upon adults as the subject of gaze. Inherent femaleness characteristic disempowers children because it does not give children chance to describe themselves outside the gaze of adults. Children cannot show their critical or rational thinking as well as their practical attitude.

In relation to that situation, critical and brave characterization in story will help the readers to choose and figure out what things they really want for their own good. This type of character influences the readers to use their knowledge and wisdom to deal with adult life. Children deserve to know the reasons for adults' order or prohibitions. They will learn and think about adults' reason to make their own decision whether they agree or disagree with those adults judgments. This condition will teach and empower children to face their own problems of life and also to give them a way to explore their ability and sensibility to other.

c. Inherent Adult-Centered

It becomes mainly concern that adults write books for children to provide them with values and images adults approve of or feel comfortable with. Adults may claim to study childhood in order to benefit children. But in fact, adults actually do it to know how to deal with children. In general, this effort aims to prove children with values and behaviors that make children easier for adults to handle: more passive, more docile, and more obedient. As a result, children need more guidance and more willing to accept the need for it (Nodelman, 1992: 30).

In children's stories, adult-centered can be seen through the dominant role of adults characters. Meanwhile, children tend to be given limited role in influencing the story though they are main characters in it. Another form is that the story restricts children's curiosity to experience and learn many things. Children are focused on the belief that adult are the perfect heroes for them to be obeyed and imitated. It makes children easier for adult to control. This frame of thought in this characteristic is very dangerous for the growth of children. Children will never learn how to be dependable person and moreover always depend their life on adults.

The empowerment of children can be presented by giving spaces in a story where the readers have an opportunity to explore their capability and potential to value a situation based on their own wisdom and knowledge. They will learn how to judge and criticize something wisely. This lesson will be very important for the children. It is a way for them to learn how to deal with real life without adult intervention.

d. Silencing and Inherent Silence

Silencing and inherent silence concern with adults' effort to hide things, which are considered dangerous or inappropriate for children (Nodelman, 1992: 30). Adults want to protect their children from the bitterness of life and taboo matters. For example, adults try to hide matters of sexuality, divorce, poverty, and death in order to believe that children are truly as innocent as they claim and that childhood is devoid from bitterness of life. They would rather have to lie that be forced to confront children as they really are or as they really speak, whereas children crucially need the truth. In fact, the over-protective behavior from adults and the writers of children's book precisely uneducated them.

Children intentionally expect they can learn many things even miserable life from their reading. It is due to the fact that somehow they will face that problem too. Children need the stories in which adults are honest about all things, which happen or may happen in life. It is pleased that children have already prepared themselves how to deal with the problems through the stories.

3. Character and Characterization

a. Character

Character is one of the literary elements among other elements such as plots, theme, setting, point of views, style, and tone that build the structure of the story. Characters as the term is generally used mean the aggregate of mental, emotional, and social qualities that distinguish a person. In children's literature, the term character is used to mean a person, a personified animal or object that

inhabits in a story (Lukens, 1999: 80). In other words, each of the living being in a story, play, or poem is a character.

A character may be presented mainly through description and discussion or, in a more dramatic manner; the author simply reports the character's speech and action. One extreme of dramatic method is the modern device of interior monologue or stream-of-consciousness technique, in which all that is recorded is the flow of impression and thought passing through some character's mind from moment to moment.

In the story, the importance of a character determines how character develops and understood by the readers. Character development means showing the character –whether a person or animal or an object- with the complexity of human being (Lukens, 1999: 80). There are two types of character development. First, a flat character is the character that is not fully developed. The conflict does not influence the character to make any impact upon personality or outlook. However, its functions are to help carry the action, to show how the central character behaves or relates to other, to make the setting a believable place where other people present. Second, a round character is the character that is fully developed. The round character develops as though he or she were a real person, who surprise readers or responds impetuously on occasion (Lukens, 1999: 86-88).

Children have keen interest in character (Lukens, 1999: 94). They want character in the story involved in action and making decisions. Children like to imitate or follow characters and their motives through their emotions and their reasoning as they face decisions and make choices. They are also excited by the

possibility of the accidental and also inevitable situations. These descriptions show the importance of characterizations in children's literature in drawing meaning and message and pleasing the children.

b. Characterization

Characterization means the process of how author characterizes the character. According to Lukens (1999: 81-82), the process of coming to know a character can be done by:

1) Action

Character's action helps to define the character's nature. Anything they act creates a picture of their character.

2) Speech

What and how the characters speak, say something or express their feeling and mind showing the nature of them.

3) Appearance

How the character look, verifies and supplement what readers know about the character.

4) Other's Comments

The comments of other characters help to show the character. Readers may trust the comments that fit to their judgment as well dump out opinion, which are on the wrong side of the judgment.

5) Author Comments

It is oftentimes that the authors also add their comments to the character, from which their attitude to the characters is known.

Except the above process of characterization, the author may chose to tell what the characters are thinking. In this case, the writer may fill in detail about the characters' innermost anxieties and dreams, the pattern of childhood behavior, and early home life.

B. Previous Study

There is one record of literary research at the Study Program of English Language and Literature in Yogyakarta State University that having similar topic with this research. The research was written by Afdina Afitri's (2004) entitled "The Empowerment of Children in Edith Nesbit's *The Railway Children*". The research was aimed at describing the empowerment of children in their object of research through the description of thought, actions, and feelings the main character in the novel and presenting other character's comment dedicated to the main character.

Afitri's findings show that the novel contains children's empowerment, which can be divided into four categories. Three of them are viewed from the characterization of the main characters. They convey empowerment through children thought, actions, and feelings. Another category is seen from other characters and the author's comment for the main characters that indicate the empowerment of children.

Although having the same topic about children's empowerment, this research has different object of research with the previous study. This research tries to revealing the empowerment of children in Enid Blyton's *The Naughtiest*

Girl Collection. The goal of this research is to find the children's empowerment in Blyton's novel through the child's action and trait, and also to show the methods that are used by the writer to empower the children.

C. Background of The Novel

1. The Naughtiest Girl

The Naughtiest Girl series of novels were written by Enid Blyton in the 1940s-1950s. These novels set in boarding school so it is called as school stories. Different with other school stories that usually set in single-sexed boarding school, Enid Blyton set *The Naughtiest Girl* in a mixed-sexed boarding school rather than a traditional one. The school, Whyteleafe, is also progressive school with a school meeting at which all the children are involved in making rules and decide what they are permitted and what interaction deserve punishment.

The Naughtiest Girl series tells about Elizabeth Allen, a very spoiled girl whose misbehavior causes her governess go. Then Elizabeth is sent to Whyteleafe School. Initially she behaves so badly and always breaks the rules. She hopes to be expelled and can come back to her house. However, in the middle of the first term, Elizabeth discovers how lonely she is as an only child, and starts to behave. In the second novel, *The Naughtiest Girl Again*, Elizabeth Allen back to school and tries hard to be good. But someone wants to spoil things for her. And they are not going to let her forget how she gets her nick name "the naughtiest girl".

The third novel, *The Naughtiest Girl is a Monitor*, tells that Elizabeth Allen is chosen to be a school monitor. She is very delighted. But she soon finds out just

what a responsible job it is. In the middle of the term Elizabeth loses her position as a monitor because of her default. She also quarrels with her best friend, Julian. Now she has big problems: her classmates leaves her. However, she is described as a child who enables to overcome her problems and does not run from it. The last novel of this series is *Here's the Naughtiest Girl*. There is a new boy in Elizabeth's class. He is sulky and grumpy and he will do anything to show Elizabeth up.

2. Enid Blyton

Enid Blyton is one of famous and successful children's writers in this world. Based on the encyclopedia of Britannica, her works sold around 600 billion copies and translated into 90 languages. The UNESCO's Index Translationum said she became the fifth most translated author worldwide. She also overtook Vladimir Lenin to get fifth place behind Shakespeare (www.unesco.org)

Enid Mary Blyton, also known as Marry Pollock, was born on August 11th, 1897 in East Dulwich, London as the eldest child of Thomas Carey Blyton, a salesman of cutlery, and Theresa Mary Harisson. She has two younger brothers, Hanley and Carey, who were born after her family had moved to the nearby suburb of Buckingham, a place where she grew up (www.enidblytonsociety.co.uk).

From 1907 – 1915 she was educated at St. Christopher's School. She enjoyed physical activities along with academic work. Enid Blyton was a talented pianist and her father hoped she might become a concert pianist, but she gave up

her musical studies when she was trained as a teacher at Ipswich High School. In her spare time, she tried to write a children story and finally she made a decision to be a children's writer (www.enidblytonociety.co.uk).

Her first story was published by George Newsness and her fame grew through the popularity of her stories in the children's magazine "Sunny Stories". Not only did fill a large number of magazine pages, she also wrote hundreds of other books for young and children. Her books often mirrored the fantasies of younger children, where they are free to play and explore without adult's intervention. In Blyton's works, adult characters are usually either authority figures or adversaries to be conquered by the children (www.enidblyton.net)

Blyton's books are generally split into three types. One involves ordinary children in extraordinary situation, having adventures, solving crimes, or otherwise finding themselves in unusual circumstances. The examples are *Famous Five* series, *Secret Seven*, and the Adventure Series. The second is the boarding school type, where there is no adult character except the teacher. This is the world of the midnight feast, the practical joke, and the social interaction of the various types of character. Examples include *Malory Towers* stories, the *St. Clare's* series, and the *Naughtiest Girl* series. The third type is the fantastical. Children are typically transported into a magical world. An example of this type is *The Faraway Tree* (Hunt, 2005: 351).

In her career as a children's writer, her works have ever been banned by several children's libraries. It was frequently reported (in the 1950s and also from 1980s onwards) her works was removed from children's libraries shelves. In

November 2009, it was revealed in the British press that BBC had a longstanding ban on dramatizing Blyton's books on the radio from the 1930s to the 1950s. Some literary critics and librarians said that her writing not seen as "great literature". Michael Rosen, the former Children's Laureate, said of the BBC's ban on Blyton, "The quality of the writing itself was poor. It was felt that there was a lot snobbery and racism in the writing. There is all sort of stuff about oiks and lower orders." (*The Time*, 16 November 2009 Will Pavia).

Although her works might not have touched the height of literature, her books were undoubtedly very popular amongst her core audience. In the 2008 Costa Book Award, Enid Blyton was voted as the best loved author, ahead of JK Rowling and Shakespeare. Her book also helped a generation of children become interested in reading.

D. Conceptual Framework

Children's literature is an important medium to help children prepare their future and to deal with their everyday life. Realizing the important function of children's literature, the numbers of people who search for children's books increase. The writers and publishers then recognize this as market opportunity and try to increase the number of published children's book. However, the increase of published books is not accompanied by increasing the quality of the books.

Children seek pleasure in their books as well as the encouragement of their growing mind and critical thinking. One of the ways to gain this requirement is by giving adequate character portrayal for perceptive reader. Good stories fulfill the

reader with experiences and motives by empowering their character. The empowering characters shows their intelligence, strength, and sensibility that make readers portray themselves and stimulate readers' potential through the story.

The Naughtiest Girl Collections are children's novel about students' daily life in Whyteleafe Boarding School. Elizabeth Allen, as the main character, is described as a smart girl who is brave, kind-hearted, and friendly. Besides those good characters, she is also like common children who are sometimes being untidy, impatient, and stubborn. In the middle of the term Elizabeth loses her position as a monitor because of her default. She also quarrels with her best friend, Julian. However, she is described as a child who enables to overcome her problems and does not run from it.

In this research, the researcher discusses the empowerment of the children that appears in *The Naughtiest Girl* series. Here, the children empowerment means power or ability or authority seen through the characterization of the main characters (Elizabeth Allen) regarding how to think, act, and feel when she faces certain situations or conditions. The researcher also discusses the methods used by the author in empowering child's character in *The Naughtiest Girl* series.

E. Framework of Thinking

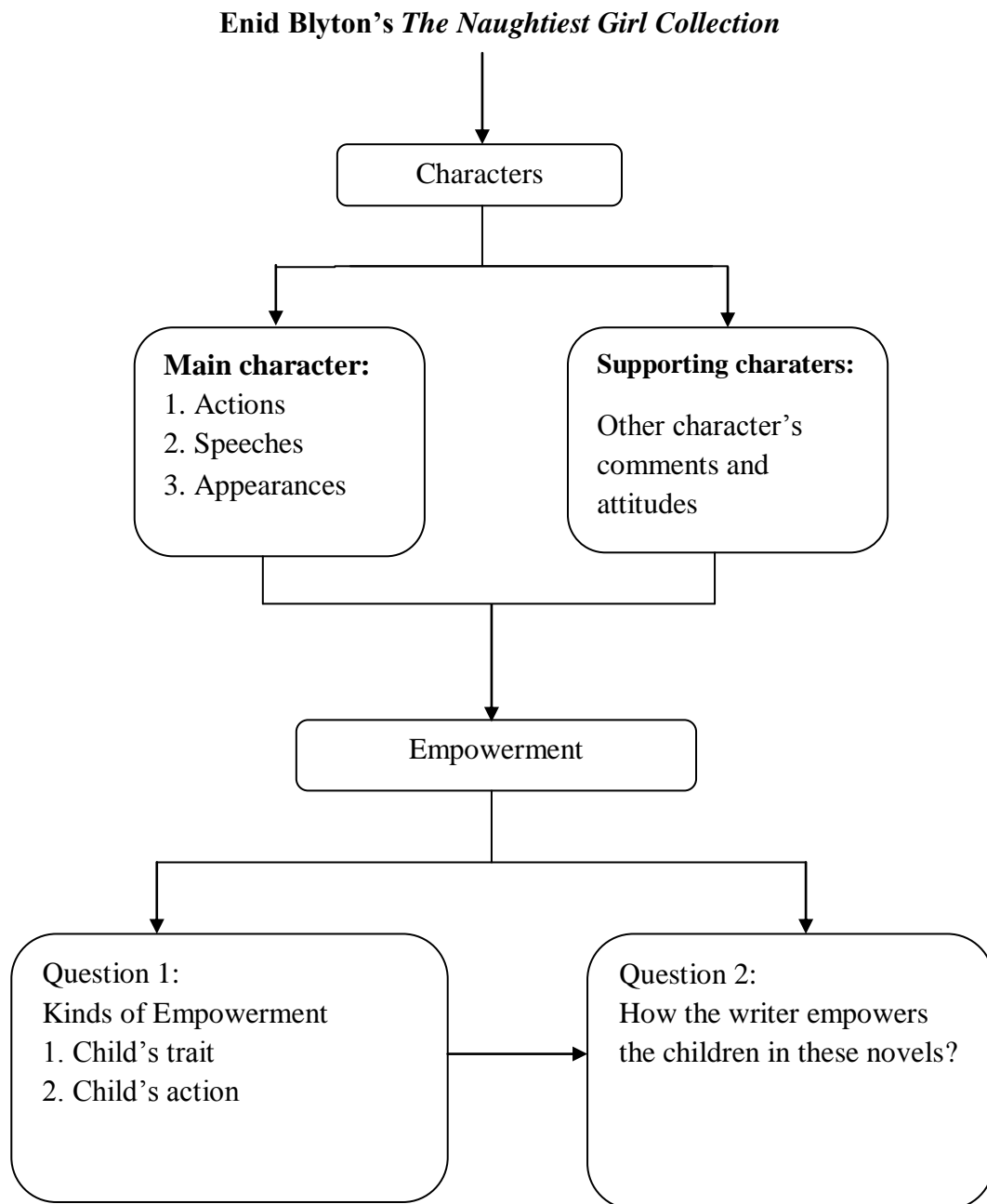


Figure 1. **The Framework of thinking**

CHAPTER III

RESEARCH METHOD

A. Research Design

This research uses qualitative method. Qualitative method is a research procedure which produces descriptive data results in the form of written or oral words from people and their behavior that are observed (Bogdan and Biklen, 1982: 5). This method is concerned with the process rather than consequences, with organic wholeness rather than independent variables, and with meaning rather than behavioral statistics. It emphasizes a holistic interpretation. According to Tesch (1992: 55), qualitative research is defined as a research in which the data are not expressed in numbers.

The data were analyzed by using content analysis. Mayring (2000) states that qualitative content analysis is defined within this framework as an approach of empirical, methodological controlled analysis rules and step by step models, without rash quantification. This technique is used to discover the messages embodied in the text based on the researcher's focuses of the study.

Content analysis technique is used for the fact that subject of the study is a literary work. According to Mayring (2000: 468-469), "The object of (qualitative) content analysis can be all sort of recorded communication (transcript of interviews, video tapes, documents, literary works)". Content analysis analyzes not only the manifest content of the material—as its name may suggest. Thus, this technique is considered as the most appropriate one, which can be used in this

study. The researcher applies the procedure of deductive category application. The steps are presented as follows:

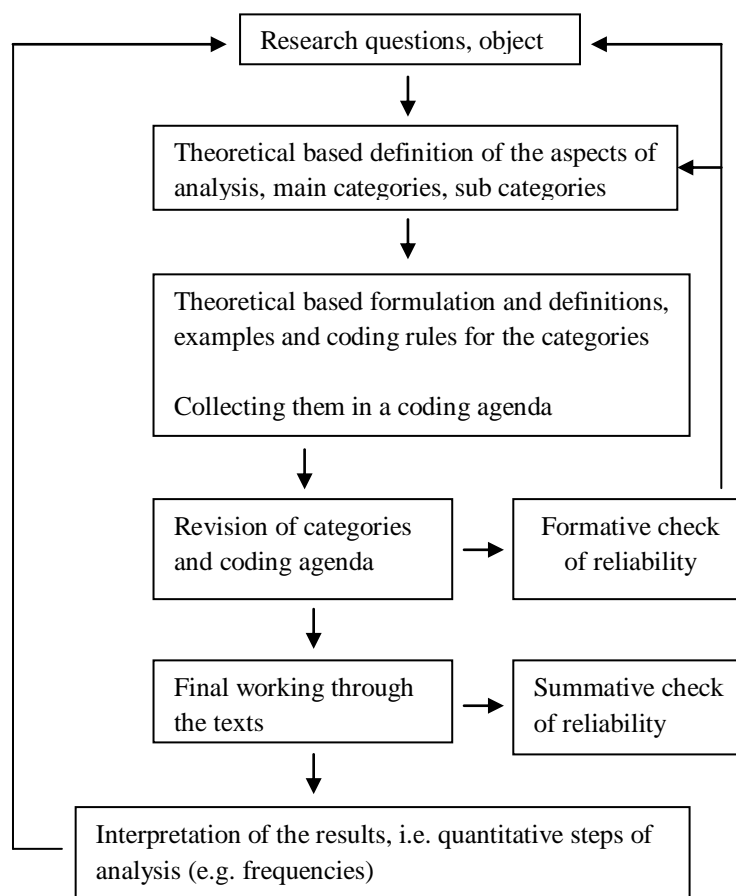


Figure 2. **The Procedure of Deductive Category Application**

B. The Data Source

The primary source of the data in this research is Enid Blytons's novels entitled *The Naughtiest Girl Again*, *The Naughtiest Girl is a Monitor*, and *Here's The Naughtiest Girl*, which were firstly published in 1942, 1945, and 1952. These novels were republished and reprinted by several publishers in several countries. For this research, the researcher used a novel collection which was published by

Hodder Children's Book in 2004. The researcher collected all of the information in the form of words, phrases, and sentences in the novel which was written in the data cards.

Besides the main source, the researcher also used some additional references as the supporting information in analyzing the data. She read some book such as *A Critical Handbook of Children's Literature*, the Sixth Edition which was written by Lukens; *International Companion Encyclopedia of Children's Literature*, which was edited by Peter Hunt and published by Taylor & Francis e-Library in 2005; *Criticism, Theory, and Children's Literature* written by Peter Hunt and published by Blackwell Publisher; *The Pleasure of Children Literature* by Perry Nodelman, and *Give Them Wings: The Experience of Children's Literature* by M Saxby and G Winch. The researcher also read article entitled "The Other: Orientalism, Colonialism, and Children's Literature" by Perry Nodelman in Spring journal vol 17.

C. The Instruments of the Research

The primary instrument in this research is the researcher herself. According to Lincoln and Guba (1985: 267), the characteristic of qualitative research is using the researcher or with the help of other people as the instrument of the research. The researcher takes role as the designer, data collector, analyst, data interpreter, and also result reporter of her research. The researcher objectively controls her scientific awareness to preserve the validity of her data. The

secondary instruments are data cards, tables, and other related documents that are used for guidance in the process of identification and analysis.

D. Data Collection and Categorization

The data collected in this research are divided into two types. The first is information that describes the empowerment of child characters to cope with their problems and feelings, the second is information that describes the author's way in showing the children's character empowerment. The empowerment of the children is shown through the capability and sensibility in solving their problems and others' problems and also understanding others' feelings. In addition, child's empowerment is strengthened by the praise of the other characters for children's curiosity and toughness.

Since the research is a content analysis research, the data were collected through careful reading and re-reading the novel to get comprehensive understanding about the story. Next, the researcher recorded the words and sentences which are related to the research topic.

Then, the researcher made simple notes about the data, re-read them carefully to get comprehensive understanding, re-wrote them, and categorized them in some categorizations based on the topic of the discussion. There were two kinds of table used to classify the data based on the research questions. The data sheets are presented in the table below:

Table 1. **The Data Collection and Classification**

Category	No Data	Quotation	Page
Helping Others	1	Her mother, Mrs Allen, was bussy getting all her things ready, and Elizabeth was helping her to pack the big trunk	TNGA, 1
Courageous	2	“I’m not a coward,” she thought. “William and Rita have punished me partly for something I haven’t done – because I really didn’t play about in class – but the other thing I did do – I did make an untruthful complaint about Julian, though I thought at the time it was true. So I must just face up to it and not to be silly”.	TNGM, 358 - 359

According to Wiersma (1995), the data reduction is necessary for the description and interpretation of the phenomena under study. After getting the raw data, the researcher reduced the data to select whether the data were relevant or not to the topic of the research. The irrelevant data were reduced while the relevant data were classified into categories. These results of the data were the most relevant to the study that is interpreted and analyzed.

E. Data Analysis

Data analysis is a process of categorization, description and synthesis (Wiersma, 1995). Here, the researcher tried to answer the formulated question foregrounded. The relevant data collected from the previous process were simplified into each category which can answer the research question and be interpreted based on the theories presented in chapter II.

In this research, the data were analyzed by describing the empowerment of children in the form of trait in Enid Blyton's *The Naughtiest Girl Collection*. To answer the second objective, the data that support the first objective were analyzed deeper. Afterward, the researcher conducted some inferences from the analysis of the data. During the processes, the researcher also applied trustworthiness of the data. Finally, she drew conclusion and reported the result of the researcher.

E. Trustworthiness

Trustworthiness in qualitative research relies on four criteria, i.e. credibility, transferability, dependability, and conformability (Bradley, 1993). In order to achieve credibility, the researcher applied triangulation technique which is used to check, recheck, and compare trustworthiness of the data by using other observer to verify the data. In this research, the researcher conducted triangulation by consulting the data with her consultant, Dr. Widyastuti Purbani, M.A., to gain proper interpretation and to avoid bias.

Transferability refers to “the extent to which researcher’s working hypothesis can be applied to another context” (Bradley, 1993). Transferability means that the research is able to be easily understood by the readers and can be used by other researchers.

Dependability is determined by checking the consistency of the process of the research, while conformability refers to “The extent to which characteristics of the data can be confirmed by others who read or review the research result

(Bradley, 1993). Related to dependability and conformability, the researcher scrutinized and analyzed the data carefully to be able to establish good references and interpretations under supervising of her consultants. The researcher read and reread the data until she got a certainty of the data with a valid interpretation. The purpose of doing this technique was to keep the consistency of the data.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

This chapter presents the result of research findings from the novels *The Naughtiest Girls Again*, *The Naughtiest Girl is a Monitor*, and *Here's The Naughtiest Girl!*. From the saturated data, children's empowerment occurs in the novel of *The Naughtiest Girls Again*, *The Naughtiest Girl is a Monitor*, and *Here's The Naughtiest Girl!*. It can be seen from the events which show strong and powerful characterization of the main character.

In order to get the description of child's empowerment, the saturated data are classified into two categories namely (1) empowerment in the form of child's trait and (2) empowerment in the form of child's actions. To answer the second objective, the analysis is going further and deeper. It is about the revelation of how the writer empowers the character. The data that support the first objective are analyzed deeper and connected with the characteristics of disempowerment story, so that the methods of the empowerment used by the writer can be seen. The categorization is based on the similarity phenomenon or intensity. A unit of data, in a certain case, can belong to one or two more cases.

A. Kinds of Child's Empowerment in *The Naughtiest Girl Collection*

1. Empowerment in the Form of Child's Trait

Empowerment in the form of child's trait can be seen from children's thought or thinking ability, attitudes and feelings in their daily life. In *The*

Naughtiest Girl Collection, the researcher finds five kinds of empowerment in the form of child's traits; they are knowledgeable, full of understanding, courageous, empathetic, and selfless.

a. Knowledgeable

Children have their prior intelligence in the form of their knowledge and idea. Knowledge includes the information, understanding, and skills that are gained through education and experience. Idea is about the plans and thoughts about what to do in a particular situation, or opinions about something.

In *The Naughtiest Girl*, Elizabeth is described as a child who has a cognitive intelligence. Based on Piaget's theory of children's intellectual development, Elizabeth is in the last period of cognitive development. It is called formal operational level of thought which appears in early adolescence at age 11 or 12 years and on. In this period children are capable of having abstract theoretical thought, reasoning from hypotheses to logical conclusion (Saxby and Winch (ed) 1991: 30).

Her intelligence develops as a result of the interaction of environment and maturation of the child. In these three novels, Elizabeth can understand the hard situation and the problem that happens to her or to her friends. She is a smart learner, so she quickly learns from her surroundings to realize her mistakes and behaves properly.

Elizabeth learns a lot of things from her previous events in her life. She learns from her mistake, from her failure, and also from the other. The troubles that come do not defeat her, but make her stronger and wiser. When she

remembers herself a few months back who often does stupid and silly things, she goes ashamed (Blyton, 2004: 1) so she tries hard to be sensible and behaves properly. She realizes that good behavior will not bring her into trouble. “But now **she had come to see that good behavior was best not only for herself but for the whole school too**, and she was very much looking forward to everything” (Blyton, 2004: 3).

Although she tries to be good and sensible, sometimes she does mistakes. She often loses her temper and doing awful thing. After has a deep contemplation and thinking, she realizes her mistake and finds her faults. Elizabeth does not only realize the mistakes, but also confesses it and apologizes to the person that ever accused by her. It means beside has cognitive intelligence, Elizabeth also has moral intelligence.

“I’ve done a really awful thing,” she thought. “I’ve accused somebody in public of doing a whole lot of mean things and he didn’t do one of them. I got him punished – jut at time when he began to try and turn over a new leaf too! Everybody has helped him – and I was the only one who must have made him feel angry and unhappy. I do feel disgusted with myself (Blyton, 2004: 137).

Well,” she said to herself, **“It’s your own fault, Elizabeth Allen; you shouldn’t have been so foolish-** then you would have been playing today! (Blyton, 2004: 163).

Beside realizing and knowing her own faults, Elizabeth also has the ability to draw a conclusion. She thinks that she should give a chance for people to explain or show their best side before accuse them. She also should think several times before lose her temper and doing silly thing such as hurting another person with her sharply words.

“Well, next time **I’ll give people a chance before I believe beastly things about them,**” said Elizabeth to herself. **“I really must think twice, three times, four times before I lose my temper or accuse people of anything.** It’s so funny – I just hated Robert, and now I simply can’t help liking him awfully – and yet he’s the same person (Blyton, 2004: 140).

It seems to me that if we dislike people, we see all the words side of them because we make them show that to us – but if we like them, then they smile at us and show their best side. **I really must try to give people a chance and begin by liking them, so that they show their best side at once** (Blyton, 2004: 167).

Elizabeth learns that other people have different character with her. Some people are nice, amiable, and have good character, but some people have bad character and annoying. In her early age, she thinks that people are never change. The good one will still be good and the bad one will always be bad. By learning from the previous events in the school, she knows and believe that people will change, from awful to be good. “I think because they’re timid they’ll always be timid, or because they’re mean they’ll always be mean. **But they can change awfully quickly if they are treated right.** Golly, Arabella will be changing and forget to be vain and boastful!” (Blyton, 2004: 429).

By opening her mind to understand the differences of people’s character and receives the fact that the people can change; Elizabeth can posit herself among the society. This understanding helps her to make a good relation with other people.

Children ideas are described in their conception about things. Children have a power to build a conception of something and derive a meaning from that. Elizabeth has a conception about what she sees or feels related to her own knowledge as a child. Elizabeth has conception that everyone should be responsible with their own life and with their duty. As a monitor, she thinks that she should make the new children feel cozy and comfort with Whyteleafe School.

“Elizabeth, as a new Monitor, **made it her business to make the new children feel at home**” (Blyton, 2004: 247).

Children get their knowledge and idea from their own experiences and information for others. In the period of childhood, children tend to know anything they interest in. Children accept information they get as one of their knowledge. For this reason, it is important for adults to give information that enriches children’s emotion and intelligence. The information should trigger their critical thinking by which they can face any condition of their future life better and wiser.

b. Full of Understanding

Adults often assume that children are innocent, naïve, and weak. From this assumption, they usually try to hide the problem and bitterness of life, such as sadness, illness, or losing in order to keep the children away from misery. However, children can feel and see what actually happen and may consider the situation better than an adult may do. They can understand their friend’s feeling.

Elizabeth understands her mother’s feeling. She knows exactly that her mother worries because of her bad attitude in the previous term that makes her gets into trouble. Thus, she promises to her mother that she will do the best and will not make her mother disappointed by saying “**You needn’t worry about me this term!** I’ll do my best, not my worst!” (Blyton, 2004: 6).

In *The Naughtiest Girl is a Monitor*, Elizabeth understands Julian’s sorrow of his mother’s illness. As a best friend, Julian’s sorrow also becomes Elizabeth’s. But, although Elizabeth feels the same thing with Julian, she hides her sadness and tries to find Julian. She helps him to release his sorrow. “**I must get hold of**

him somehow. He was in trouble, and I might be able to help him,” thought Elizabeth (Blyton, 2004: 389).

In others occasion, Elizabeth understands Martin’s problem. Martin catches up the feeling of guilt because he steals money and candy, and Elizabeth knows that guilty feeling make life uneasy. She wants to help Martin, but she does not know the way. Thus, she read the Big Book to find the answer. “Well – Martin told me all he’d done, and I was disgusted,” said Elizabeth, **“but all the same I was puzzled about him – and I wondered if there was anything about that kind of things in our Book** – so I looked, and there was” (Blyton, 2004: 425). By understanding others’ feelings, children can show their empathy to them. Furthermore, children can help others to release their pain, solves the problem, or search the way out.

c. Courageous

People can adapt to the hard condition in order to survive. In this situation, people’s creativity and courage emerge. When some of Whyteleafe student’s go out to riding horse in the afternoon before games, suddenly Peter’s horse tosses its head, gives a loud whinny, and darts into an open gateway that led to a field. The horse runs away with little Peter in its saddle and can hurt him. Watching that bad situation, Elizabeth gallops her horse up Windy Hill to overtake Peter’s horse bravely. “In a few minutes she had quieted the horse, but **she did not dare to ride him**” (Blyton, 2004: 204).

The consequence of her courageous to help Peter is her wrist gets hurt and should be wrapped by bandage. Elizabeth’s courage to take the risk also comes

when she helps the kid who is drowning in the lake. As a good swimmer, she exactly knows that swimming with clothes is not easy. However, she does it to rescue the kid from sinking down in the lake, although she knows it endangers her life.

She waded out, feeling the sand of the lake-bottom just under her stocking feet. Suddenly the sandy bottom fell away, and Elizabeth was out of her depth. **She had to swim**. She was a good swimmer, and **she struck out at once – but it was not easy to swim in clothes. They weighed her down dreadfully**. Still, she managed somehow, and it was only a few strokes that she had to swim (Blyton, 2004: 434).

Courageous is not only about physical ability to deal with dangerous things. Courageous also related with mental and psychological ability to face the problem that made by ourselves or other; and also showing no fear of difficult things. In *The Naughtiest Girl is a Monitor*, Elizabeth feels so ashamed and afraid after knowing that her complaint about Julian is wrong. She runs away from the School Meeting and hides in the stable. However, she thinks that she must face up the troubles and comes to William as the Head Boy to clarify her complaint.

“I’m not a coward,” she thought. “William and Rita have punished me partly for something I haven’t done – because I really didn’t play about in class – but the other thing I did do – I did make an untruthful complaint about Julian, though I thought at the time it was true. **So I must just face up to it and not be silly**” (Blyton, 2004: 358 – 359).

d. Empathetic

Empathy is ability to share another person’s emotion, thoughts, feelings, or experiences by imagining what it would be like to be in their situation. It is closely related to considering others’ feeling. Children usually face difficulties to express their empathy because of their less experience. They need practice to have

sensibility and awareness of their surroundings. They have to learn about expressions, signs, or attitudes of a person to consider his or her real feelings.

In *The Naughtiest Girl Again*, Elizabeth shows her deep empathy to Kathleen. She knows that Kathleen is really sad after Jenny make her as a joke in the common-room. Although Kathleen does not say it to Elizabeth, she knows from her face and her attitude.

Kathleen did not see her. The girl was sitting on her bed, looking earnestly at her face in the hand-mirror. **She looked very sad, and Elizabeth knew why.** Poor Kathleen was thinking how plain and ugly she was! She had always known it herself – but it was dreadful to know that everyone else knew it too, and laughed about it (Blyton, 2004: 58).

Elizabeth understands that something bad happens to Julian. As his best friend, she knows better Julian's attitudes. When Julian comes with pale face and gloomy eyes, it means he gets serious problems. **"His face was quite white, and his eyes were full of such pain** that Elizabeth could hardly bear to look at them" (Blyton, 2004: 386).

Elizabeth shows her ability to share Julian's feeling. She understands that Julian badly wants to ask his father about his mother's condition. Therefore she gives Julian her money to telephone his father and waits Julian patiently. She shares Julian's feeling as follows,

Elizabeth saw that he was making a great effort not to cry, and she wanted to cry herself. She didn't know what to do or say. There didn't seem any words that were any use at all. **So she just sat close to Julian and squeezed his hand** (Blyton, 2004: 391).

Elisabeth listened, not daring to interrupt. Julian was terribly in earnest (Blyton, 2004: 392).

Elizabeth knows that Julian does not want to be disturbed. Thus, she just sits close him and holds his hand. She hopes her squeeze will make Julian feels better. After Julian tells what happens with his mother, Elizabeth starts to encourage him by giving the fact that his father is clever enough, so he is able to make a medicine that can save his mother's life. Elizabeth also tells her admiration to Julian. She says that with his brain, Julian can make an invention which is able to save others life.

“Julian, your father must be very clever,” said Elizabeth. “Oh, Julian, it must be marvelous to be as clever as that, and to be able to discover things that can save people's lives. Fancy – just fancy – if your father's clever work should save your mother's life. You must take after him in brains, I think, Julian. **You're very clever too. Oh, Julian, one day you might be able to save the life of someone you love by using a great invention of your own**” (Blyton, 2004: 392).

The explanations above show that children can feel other people's feeling, especially when they are sad. Since Julian's mother becomes sick, Julian feels deep sorrow because he really loves his mother. Elizabeth understands it and shows her empathy in her own way. Elizabeth who also feels sad of her best friend's trouble tries to release Julian's pain by accompanying him pray in the church, and hold his hand firmly. She also tries to lighten Julian's burden and to assure him that his mom will be well.

In these stories, children can act as proper adults in showing their sympathy. She knows the sadness of other people, but she does not say how sorry she is to express sympathy. She acts properly in order to lessen other's burden. Being silent may be the best way to express her sympathy. This silent sympathy

will be better to hide the sadness of a child so that she does not add the hurt of her friends.

e. Selfless

Selfless is the way of thinking or attitude of someone who tries to give more importance to other people's needs or wishes than his or her own. It is a care expression of others.

This story shows a child's selflessness attitude on many occasions. Elizabeth and Robert are very fond in lacrosse game and both of them try hard to be the member of Whyteleafe lacrosse team. Last week, Robert lost his turn to play in the lacrosse match because Elizabeth made complaint about him. Now, when she has been chosen to play in the next lacrosse match, she shows her unselfishness to Robert. She knows that Robert very disappointed because losing his chance to play last week, so she gives chance for Robert to substitute her position.

“Nora! Do you think **I ought to let Robert play in the match on Saturday instead of me?**” asked Elizabeth. “You know it was because of me that he was told he mustn't play last Saturday. Well – I know he's disappointed about this. Shall I go to Eileen and **tell her to let Robert play instead?**” (Blyton, 2004: 152).

“You see, I've discovered that he didn't do the things I accused him of at the last Meeting – so I think it would be only fair if **I let him have the chance of playing this time**” (Blyton, 2004: 153).

Elizabeth's attitude shows her selflessness manner. Although she wants to play in lacrosse match so badly, she allows Robert take the chance to expiating her mistake. She also cares about Julian's feeling and makes effort to encourage him from deep sadness. She knows that she is Julian's best friend, so she should

stay in his side when he gets sorrow. “Mother, listen. **I can’t come out today. I’m so sorry – but Julian’s mother is desperately ill – and I’m his friends, so I must stay with him.** Could you just take Arabella out, do you think? I think really must stay with Julian” (Blyton, 2004: 386).

Avoiding egocentric behavior can be said as having a quality of selfless. He or she can fulfill other’s want though he or she has an absolute right of rejecting it. Elizabeth has a right to choose a reward for her after she rescues Colonel Edward’s son. For example she can ask to be a monitor again, but she does not do that. She prefers to ask Miss Belle to give a whole holiday to the Whyteleafe students. She knows that a big fair will be held in the next town and all of the students want to go there, so they need a whole holiday.

“I’d like you to give the school a whole holiday, please,” said Elizabeth, in a rush, thinking that she was asking rather a big thing. “You see – there’s a big fair on at the next town soon – and it would be such fun if you would give us a whole holiday, so that we could go to it. We’ve all been talking about it, and I know everyone would like to go. Do you think we could?” (Blyton, 2004: 447).

Elizabeth’s selflessness attitudes show that children are not always weak. Elizabeth not only can control her disappointment in which she is being trapped but also cares to others. She cares about Robert and Julian’s feeling; and Whyteleafe students’ wish. She also has power to choose and decide what she wants without adults’ intervention.

2. Empowerment in the Form of Child's Action

Empowerment in the form of child's action relates to child behavior and attitude in dealing with incident in her daily life. This kinds of empowerment is divided into three parts, they are confessing the mistake, apologize, giving chance for others, and helping others.

a. Confessing the Mistake

Confessing the mistake is something difficult to do by adults or children. People usually only realize the mistake in their mind and do not have courageous to confess it in front of public. However, in these novels Elizabeth dare to confess her mistake. In *The Naughtiest Girl Again*, Elizabeth makes a dreadful mistake by accusing Robert plays several tricks that make her and Jenny get troubles. After knowing that there is somebody else who plays the tricks, Elizabeth confesses the mistake to Robert. **"I made a dreadful mistake about you.** It was somebody else who played those tricks, not you" (Blyton, 2004: 138).

In *The Naughtiest Girl is a Monitor*, Elizabeth also does the same thing. She accuses Julian become the thief in her Form because she sees Julian takes biscuit from the locker. Julian also has her lost money and sweet. Then she makes a complaint in the School Meeting. After she knows the Julian is not the real thief, she come to Rita and confesses her mistake. "Rita," she said, **"I'm terribly sorry for being wrong about Julian. I did think I was right. I honestly did"** (Blyton, 2004: 359).

Elizabeth also confesses that she feels so grand and important after being a monitor. She thinks that she can settle big problems by herself without bring it

into School Meeting. Thus, she try to fix everything by her and does not realize that this thing lead her into troubles. “Yes, I do,” said Elizabeth. “**I don’t think enough. I just go rushing along, losing my temper – and my friend – and everything!**” she gave a heavy sigh (Blyton, 2004: 361).

Elizabeth does not only confess her own mistake and fault in front of Julian, Wiliam, and Rita, but also confesses her fault in School Meeting and clears Julian’s bad image. “I just want to say that I know now **I was completely wrong about Julian,**” she said humbly (Blyton, 2004: 381). Elizabeth’s action shows that child is not a coward. Child is not a person who spoiled and do not admit mistakes, but they have courage to take responsibility for what they do.

b. Apologizing

Apologize is to tell someone that we are sorry for having done something that caused them problems or unhappiness. It is different with confessing mistake. Some people are brave to confess the mistake, but sometimes they do not want to apologize because of their ego. However, in her novels, Blyton’s depicts Elizabeth as someone who has strong willingness to confess her mistake and also apologize for others.

In *The Naughtiest Girl Again*, John Terry, the head of the school garden, always asks Elizabeth to clean her gardening tools after use it because he knows that the mud will make the tools easily damaged. Someday he finds that Elizabeth’s tools are dirty and muddy, so he got angry to Elizabeth. John Terry does not know that Elizabeth only becomes a target from someone trick. In this case Elizabeth does not wrong, but she still apologizes to John Tery. “John,” she

said at last, “I really do think I cleaned the tools, but if I forgot, **I’m very sorry.** I’ve never forgotten before. I won’t forget again” (Blyton, 2004: 75).

In other occasion, Elizabeth does a silly thing. She lights the bonfire that usually does by John Terry. Unfortunately, the wind is blowing the flames of the bonfire and almost burn the shed. Knowing that incident, John Terry gets angry with Elizabeth, and then both of them are quarreling. However, in the end Elizabeth realizes that she does a mistake so she apologizes to John. “**And I’m sorry I was too,**” said Elizabeth. “Oh, John, I said to myself yesterday that I’d never quarrel with anyone any more – and I’ve gone and done it again!” (Blyton, 2004: 190).

Elizabeth does a mistake previously by accusing Robert in School Meeting as the person who plays several tricks to her and Jenny. Elizabeth does not know that the cunning person is Kathleen. After knowing the fact, then she comes to Robert and confessing her fault. She does not only confess, but also does a deep apologize to Robert.

“Yes – but, Robert, I told the whole School you’d done them,” said Elizabeth, her voice beginning to tremble, “and I got you punished. **I can’t tell you how sorry I am.** You’ve been mean to me, often, and I haven’t liked you, but I’ve been much meaner to you. And I do think you’re a brick, the way you came to watch the match and told me it was bad luck it rained. I – I – I think you’ve been big, and I’ve been very small” (Blyton, 2004: 138).

“But as soon as I knew, I came to find you to tell you **I was dreadfully sorry for what I’d said about you. I’d like you to forgive me**” (Blyton, 2004: 139).

In *The Naughtiest Girl is a Monitor*, Elizabeth also does the same mistake like what she does to Robert. She accuses Julian as the one who steal her money

and Arabella's sweet. She doesn't know that Julian is not the real thief. After listening to Julian's explanation, she feels ashamed and apologizes to him. "Julian, I don't hate you. **I'm more sorry that I can say about everything that has happened.** I feel so ashamed of myself. I'm always doing things like this. You'll never forgive me, I know" (Blyton, 2004: 364).

Not only in the two previous novels, in the third novel *Here the Naughtiest Girl Again!* Elizabeth also dares to do apologize to Patrick because she hides her racket in the bush and forget to pick it up before rain. "Look – **I'm very sorry I didn't think of your racket being out in the rain.** If I'd remembered it, I'd have gone to get it at once. And of course Julian and I won't be glad if it's spoilt" (Blyton, 2004: 469).

c. Giving Chance to Others

One of Sigmund Freud's popular quotations is "Children are completely egoistic; they feel their need intensely and strive ruthlessly to satisfy them." Children are naturally born as egoistic person. They should get what they want and do not what to share with other what they have. However, the interaction with surrounding and the maturation process will teach them that egoism is not good attitude.

In *The Naughtiest Girl Collection*, Elizabeth is described as the only child of Allen's family. However, although she is the one and only child she is not egoistic person. The daily school life teaches and influences her to be a kind girl and selfless person. Elizabeth's altruistic and selfless trait can be seen when she gives chance for Robert to play in Lacrosse match. Actually she is very fond of

lacrosse game and hope that she can join the Whyteleafe Lacrosse Team to play in big match with other school. However, when she gets the chance to play, she prefers to give the chance for Robert. She knows exactly that Robert also want to play in the match.

“Nora! **Do you think I ought to let Robert play in the match on Saturday instead of me?**” asked Elizabeth. “You know it was because of me that he was told he mustn’t play last Saturday. Well – I know he’s disappointed about this. Shall I go to Eileen and tell her to let Robert play instead?” (Blyton, 2004: 152).

“You see, I’ve discovered that he didn’t do the things I accused him of at the last Meeting – so **I think it would be only fair if I let him have the chance of playing this time**” (Blyton, 2004: 153).

In other occasion, Elizabeth also gives chance to Kathleen for riding the horse. Although Kathleen ever plays several tricks that make troubles for her, she still gives chance to Kathleen to be her friend. Elizabeth believes that people will always change if they are given opportunity to show their good side. She also asks Robert to do the same thing with her, giving chance for Kathleen to change. “I don’t like her, Robert, any more than I liked you. But I’ve been so wrong about people lately that for all I know I may get to like her very much. **Anyway, I’m going to give her a chance. So, will you help?**” (Blyton, 2004: 146).

Elizabeth’s action of giving chance for others to change also can be seen in *The Naughtiest Girl is a Monitor*. Martin Follet, her classmate, becomes a thief in her Form. He steals sweets and money and gives it to others. Although his deed seems good like Robin Hood who steals money and gives it to the poor, stealing is always stealing, and no one likes that bad habit. Elizabeth realizes that actually Martin is a good boy. The reason of Martin’s stealing is unusual, he only needs a

friend. He thinks by giving someone sweet or money it will makes other likes him and befriend with him. Thus, she asks the whole school to give chance for Martin to change his bad habit and not punish him, because punishment will not change the condition but giving opportunity to change and be friend can be good treatment to help Martin. “And we’ll give him a chance and be friendly,” suddenly said Elizabeth, eager to do her bit to help (Blyton, 427).

d. Helping others

Helping others can be form of making something possible or easier for someone to do something or act in particular way such as doing psychological aid and encourage others who are in trouble or sadness. Elizabeth is a girl who loves to do something pleasant for other. When she knows that Arabella will come and stay in her house, she puts flower into her room and some of her own favorite books (Blyton, 2004: 231). Elizabeth also helps her mother to pack her stuff before back to Whyteleafe School. “Her mother, Mrs. Allen, was busy getting all her things ready, **and Elizabeth was helping her to pack the big trunk**” (Blyton, 2004: 1).

In her boarding school, Elizabeth becomes John Terry right-hand helpers. In these three novels she is portrayed very fond of gardening, so she works in the garden diligently. She loves when the crocuses blooming and the garden look beautiful from the school.

Elizabeth began to work very hard with John in the school garden. They cut down all the old summer flowers, and piled them in heaps on the

place where they had their bonfires. They dug over the beds, and made themselves very hot and tired but very happy (Blyton, 2004: 52).

Elizabeth worked in the School Garden as hard as ever with John Terry (Blyton, 2004: 290).

She was very fond of gardening, and **John regarded her as one of his right-hand helpers.** He kept consulting her, and she was pleased (Blyton, 2004: 466).

Every new term, there are a new students come. Elizabeth remembers her experience when she was a newcomer too and did not know anything. She feels happy when someone comes to her and explains everything that she did not know before. So when she meets new students, she does the same thing. She helps them to find the dining room, cloakrooms, and places to wash their hand. She also gives information about the school rules, about the Head Boy and Head Girl, the monitors, and also the School Meeting.

Come on with us and **we'll show you where to wash, and where to go for dinner,**" said Elizabeth. "And look – that's William, our Head Boy. They're both fine. Come on. **I'll show you the cloakrooms** and we can all wash" (Blyton, 2004: 8).

"I'm your monitor, Rosemary. So, if ever you are in any difficulty or trouble, you must come to me and tell me – and **I'll try and help you.**" (Blyton, 2004: 249).

Elizabeth also helps Peter riding a horse, reading a book for George who is sick in sanitarium, and painting the gold crown for her Form performance.

"I'll saddle him for you, Petter. I'm sure Robert would say you could ride him" (Blyton, 2004: 202).

"I'll help you all I can. I'll do the programmes – and read to George – and paint the gold crowns" (Blyton, 2004: 213).

“Now I’m going to be a good girl and **go read to George**,” she said smiling cheerfully round (Blyton, 2004: 215).

She had been to read to George and to play games with him every day till he had out of the San. **She had done lots of little jobs for Matron** (Blyton, 2004: 218).

Elizabeth is a person who really hates something unfair; she will rush at it in a temper and try to put right that way. So when she sees Robert bullies a little boy, she is so angry. She runs to Robert and tries to help the boy. “**She tried to catch hold of the swing as it came down, to stop it**, but Robert was too quick for her” (Blyton, 2004: 23).

This incident makes Elizabeth hate Robert. She doesn’t like his attitude. Both of them become enemy in the school and try to hurt one another. But after Robert changes his bad attitude, they become friend. Then, those two students are chosen to play in lacrosse match. Luckily, each of the shoot a goal and make Whyteleafe School comes as a winner. Elizabeth states her gladness of doing something good for her school. “And oh, Robert, you don’t know **how pleased I am that I’ve done something for Whyteleafe**, even if it’s only to shoot a goal! I hated Whyteleafe when I first came here – but now I love it. Wait till you have been here a term or two and you’ll love it too” (Blyton, 2004: 177 – 179).

Besides helps others, Elizabeth also does psychological aid by giving sympathy and encouragement to Julian who is sad because her mother is desperately ill. She does not only stay in Julian side and accompanies him to pray in the church, but she also empowers and encourages him by uttering the sweet words and appraises him.

“You must take after him in brains, I think, Julian. You’re very clever too. Oh, Julian, one day you might be able to save the life of someone you love by using a great invention of your own” (Blyton, 2004: 392).

“I’ve heard the teachers talking about you. They said you could do anything you liked, anything in the world. And, you know, I do think if you’ve got a gift of any sort, or goods brains, you can be very, very happy using them, and you can bring happiness to other people too” (Blyton, 2004: 393).

Helping other shows the good quality of children, especially the good quality of main character, Elizabeth. Children have keen interest in character, they want the character in the story involved in action and making decision. Children, too, like to follow character and their motives through their emotions and their reasoning as they face decision and make choices (Lukens, 1999: 94). By showing the good quality of main character, it will empower children to do the same thing.

B. The Methods of Empowering Children Used by the Author

1. Presenting a Round Child Character

Character has important role in a story which cannot be substituted by others literary elements in describing the nature of human being. From a character that is presented in the story, children can learn many things. However, sometimes adults (writer) have presumption that children will find difficulties in understanding complex character so they place children characters in weaker side and simple. The children character also described powerless, speechless, and entrust their life to adults.

Different with other writers that usually create a flat and simple children’s character, Blyton creates a round character in her novels. Round character means

character that is fully developed. The round character develops as though he or she were a real person, who surprise readers or responds impetuously on occasion (Lukens, 1999: 88). Child is not only described as someone that docile, weak, and dependent upon the adult, but also rebel, strong, and independent. Children's character in Blyton's novels is displayed naturally, complete with their innocence, mischief, and hilarity.

Elizabeth, as the main character, is described as a naughtiest girl. It is clearly seen from the title of the novel, *The Naughtiest Girl*. She also has bad temper, impatient, untidy, grumpy, and sometimes doing wrong silly things. Those characteristics can be seen from her confession to her mother before she goes back to Whyteleafe School in winter term.

"Yes, **I was stupid and silly,**" said Elizabeth, going red as she remembered herself a few months back. "Goodness, when I remember the things I said and did! Do you know? **I wouldn't even share the cakes and things I took back? And I was so awfully rude and naughty in class – and I just wouldn't go to bed at the right time or do anything I was told.** I was quite, quite determined to be sent back home!" (Blyton, 2004: 1-2).

Elizabeth's delinquency is not only seen from her confession but also from her actions. Her impatient and hot temper often brings her to do something silly like fights with Robert or accuses Julian as a thief.

"Elizabeth **lost her temper completely and rushed at the aggravating boy. She caught hold of his hair and pulled at it so hard** that she pulled a whole handful out! Then **she slapped his face and gave him such a punch in his middle** that he doubled himself up with a groan" (Blyton, 2004: 23-24)

"Oh, don't pretend you don't know!" cried Elizabeth **losing her temper.** "You took my pound – and you must have taken Rosemary's money too – and I saw one of my sweets drop out of your pocket this afternoon when you pulled out your hanky to sneeze" (Blyton, 2004: 307).

However, every single thing that she does always has a reason. Elizabeth quarrels with Robert because he bullies a little boy. As a person who really hates something unfair, she will do anything to put right the way such as forces Robert to stop her bullying. Elizabeth also ever wrenches Patrick's racket and hides it in the bush when Patrick does not come to 'Meeting of the Garden Committee' and prefer to play tennis.

Elizabeth promptly proceeded to get even more annoyed with the infuriating Patrick. **She rushed at him and wrenched away his racket.** He was so taken by surprise that he let it slip out of his hand. Then Elizabeth raced away at top speed with it! Patrick tore after her in a rage. **Elizabeth turned a corner and deftly threw the racket into a middle of a bush.** Then she went without stopping, back to the Meeting (Blyton, 2004: 463 – 465).

Blyton does not only describe Elizabeth as a naughtiest girl, but also the girl who is kind, friendly, brave, often doing favor for other, selfless, altruistic, and fair. Her fairness can be seen when she lets Robert to play in the lacrosse match to replace her position. She also confesses her mistake in front of Whyteleafe School. Elizabeth often does favor for people by doing something pleasant. For example she helps Matron to do her job and reads books for George although her wrist is hurt. Elizabeth's courageous appears when she save Colonel Heltson's son in the lake. Her behaviors indicate that she is a strong person who can make a decision without adult's intervention. She does everything consciously without intervention and is ready to accept the consequence from her deeds.

Elizabeth is also described as a strong person who never gives up. She has strong willingness to try everything, to repair her mistake, and to do the best. Her failure does not bring her down but becomes a new spirit to move on.

“I shan’t be the best either – because I do fly into tempers, you know, and I don’t think before I speak. I’m sure to get into trouble of some sort! **But never mind, I’ll get out of it again, and I’ll really do my best this term**” (Blyton, 2004: 2).

I’ve failed this time but **I’ll have another shot and do it properly**, you see if I don’t!” (Blyton, 2004: 369).

“I can do better now. I know I can. **Let me try. I won’t let anyone down again. I’ll be sensible and wise, really I will**” (Blyton, 2004: 448).

All the things that she has done, her badness and her goodness make the whole school love and admire her. They know that Elizabeth mischief is always has a reason.

“**She really being a brick!**” said Joan. “There’s good stuff in our Elizabeth! **She can be the naughtiest girl in the school – but she can be the best girl too!**” (Blyton, 2004: 218).

Nothing that Elizabeth had ever done made the School admires her as much as they did last week of the term. **Everyone knew what a fiery, quick-tempered child she was, and they knew how hard it must be for her to be cheerful, patient, and helpful.** They were proud of her (Blyton, 2004: 218-219).

“We know that she brought disappointment on herself,” said Rita, “but we mustn’t forget that she hurt her wrist in trying to stop Peter’s horse. It was a brave thing to do. **Elizabeth, you are real mixture! You can be foolish and you can be wise. You can be impatient and you can be patient. You can be unkind and you can be kind – and we all know that you try to be fair, just and loyal**” (Blyton, 2004: 223 – 224).

Presenting round character is a method used by Blyton to empower the child. Through the characters in *The Naughtiest Girl*, Blyton depicts that children is not weak and passive anymore. Elizabeth is a brave and smart girl who has power to make decision and choose what she wants to do. The disobedience, stubbornness, and untidiness make Elizabeth’s character can be seen natural and acceptable by the reader.

2. Omitting Adults' Intervention

In children's stories, adult-centered can be seen through the dominant role of adults character. Meanwhile, children tend to be given limited role in influencing the story through they are main character in it. Adults often consider children as intuitive rather than rational. They do not believe that children are able to manage their own decision. This wrong consideration makes adults interfere their children in making decision. Actually, in their growing period, children should be given opportunities to decide their own choice. Laurie Bradie (in Saxby and Winch (ed), 1991: 28) describes that based on one of Piaget's stages in intellectual development which is called Formal Operational Stage (12 years onward) children can solve problems by systematically exploring all the combinations. Children have their own reasons and consideration when they decide, choose, or do something.

In *The Naughtiest Girl*, Blyton breaks the characteristic of adult-centered story. Blyton's gives authority to children to explore their world without adult intervention. The adult characters in her novels only as supporting character and do not have power to dominate children or drive children's mind.

In Blyton's novels, Whyteleaf School is described as progressive boarding school. In Whyteleaf School, children have School Parliament headed by the Head Boy, Head Girl, and Monitor. They are chosen by the children. Every week they hold a School Meeting, where the students will discuss every problem that emerges and try to solve by them self without teachers (adults) intervention.

In School Meeting they also make their own rules, hear grumbles and complaints, judge one another, and punished bad behavior.

Every week a big School Meeting was held, and all the children had to attend. **The Head Boy and Girl were the Judges, and twelve monitors, chosen by the children themselves,** were the Jury. Any grumbles or complaints had to be brought to the Meeting, and if any child had behaved wrongly, **the children themselves thought out a suitable punishment** (Blyton, 2004: 2-3).

It was a kind of School Parliament, **where the children made their own rules, heard grumbles, and complaints, judges one another, and punished bad behavior** (Blyton, 2004: 14).

This was the children's own Parliament, where they themselves rewarded or punished any child who deserved it (Blyton, 2004: 258).

Blyton posits the teacher only as facilitator and not as decision maker.

They only listen children voices and do not take a part in the meeting. They never interfere any decision or rule made by the children.

The big happening of each week was the School Meeting. The whole school attended, and any of the masters and mistresses who wished to. **The two headmistresses, Miss Belle and Miss Best, always came, and Mr. Johns came too. But they sat at the back, and did not take any part in the Meeting unless the children called upon them for help** (Blyton, 2004: 13 – 14).

They never interfered with the School Meeting unless they were asked to (Blyton, 2004: 101).

Miss Belle and Miss Best had been present at the Meeting, and **had listened with great interest to all that had happened.** William and Rita stayed behind to have word with them (Blyton, 2004: 356).

By giving more authority to children, the empowerment will emerge. In Blyton's three novels, the students have the authority to make decision without adults's intervention. The absent of adult intervention in making decision stimulate the growth of children's critical thinking. Children also become responsible with everything that they do.

3. Presenting Imperfect Adult Characters

Many stories often place adults as perfect people that can do anything. Adults posit themselves as the superior that has more knowledge and speak for children (Nodelman, 1992: 29). Adults are people that always right and become hero for the children. This kind of story make the children become passive and always depend on adults.

In *The Naughtiest Girl Collection*, Blyton does not present perfect adult character. She depicts the adult as imperfect person who cannot protect the child from danger. This thing can be seen when Colonel Heltson's son sinks in the lake. The boy's nurse, as the adult, cannot rescue the boy who falls down to the lake. She only screams and cries in the bank of the lake and do nothing to rescue the little boy. "No, oh no! Oh, he'll be drowned," **cried the woman.** "Oh, let's get help quickly" (Blyton, 2004: 433). Elizabeth, who sees that accident, then rescues the boy courageously. Colonel Edward Heltson, the boy's father, is also described as an imperfect adult that cannot protect her son and help him from dreadful accident. When her son sinks in the lake, he is not in home. Thus, he cannot rescue the boy. "**I was away at the time,** and only came back today to hear this amazing story," (Blyton, 2004: 443).

From the data above, the imperfectness adult character gives opportunity for main character, Elizabeth, to show her courageous by rescuing the boy. This thing also makes the reader recognize that Elizabeth is a person who likes to help others. Thus, presenting the imperfect adult character and giving more spaces for

children to explore their world becomes Blyton's way to empower child's character in the novel.

d. Challenging the Child with Problems

Adults usually protect their children from the bitterness of life and taboo matter. They do not want their children know about the dark side of life. This thing also happens in the children's stories. Most of author of children's books do not explore the truth of life which is full of problems and bitterness. They only show a part of life that full of happiness, love, and laughter. This kind of story will persuade children to believe that they will always be blessed in their life. The monotonous stories that don't depict the problems in daily life and that always have happy ending will make the reader bored.

Basically, children need to know the unhappiness of life or how the incredibly painful everyday can be. Thus, being honest with children and showing the real life which is full of problem are something important to do by the author (West, 1998). In her novels, Blyton challenges the child with problems that typically happen in school life. Elizabeth, as the main character should deal with several problems that occur.

The first serious problem occurs when someone plays several tricks for her by hiding her books and making her gardening tools dirty and muddy. These things make her scolded by her teacher, Miss Ranger, and John Terry, the head of Garden Committee.

Elizabeth opened her desk to get out her arithmetic exercise book. It wasn't on the top of the pile, where she usually put it. She hunted through her desk. How funny! **The book wasn't there at all. Where could it be?**" (Blyton, 2004: 79).

'Miss Ranger, **I just can't understand it, but it's gone,**" said Elizabeth, putting her head above the desk-lid to speak to Miss Ranger (Blyton, 2004: 80).

Elizabeth couldn't think what he meant. **She rushed off to the shed – and stopped in surprise and dismay when she saw her tools. They were all muddy and dirty! Not one of them shone bright and silvery.** What a very extraordinary thing! (Blyton, 2004: 74).

The second problem occurs because of Elizabeth's mistake. One day she plans to ride the horse with John, Kathleen, and Peter. Actually Robert tells her if Tinker, the horse that usually rode by Peter, is limping. However, Elizabeth does not listen to Robert's word. She still saddle Tinker for Peter. In the middle of their journey, Tinker tosses its head and run away into the field. "Peter's horse was panting painfully. **He began to climb the steep Windy Hill and drooped to a trot.** Peter tugged at the reins and tried to bring him to a stop, but the horse was still terribly frightened" (Blyton, 2001: 203). Then Elizabeth tries to help Peter by galloping her horse up Windy Hill and overtakes Tinker. It makes her wrist and arms hurt.

"Her left hand hurt her. She had got hold of Tinker's reins with it when she had tried to stop him, and somehow **her wrist had been twisted.** She tucked it into her coat, hoping it would soon be better. **She was very miserable as she walked back over the fields and lanes. Leading a tired and steaming horse"** (Blyton, 2004: 205).

Another silly thing that lead her comes into trouble is when she lights the bonfire. Actually it is John's duty, but Elizabeth does it. She lights the fire without considering the wind blowing, so the bonfire almost burn the shed.

Elizabeth fetched a box of matches. She struck one and held it into some paper she had pushed into the heart of the rubbish heap. It caught fire – and in a trice the bonfire was burning furiously! What a blaze it mad! Blue smoke streamed out from it and flew over the shed nearby. Elizabeth danced round happily. This was marvelous! How silly John was to be late! **And then she suddenly noticed something! The wind blowing the flames of the bonfire near the shed!** (Blyton, 2004: 186).

In the second novel *The Naughtiest Girl is a Monitor*, the big problem occurs when Elizabeth quarrels with Julian. Elizabeth accuses Julian as the thief in their Form, but Julian does not want to admit it because he is not the thief. Julian is angry to Elizabeth and he does not want to be her friend again.

“Well, I like that! You call yourself my friend – and yet you say these hateful things to me!” said Julian in a loud voice, also losing his temper. **“Just because you are monitor you think you have the right to go round accusing innocent people of horrible tricks. You’re not fit to be anyone’s friend. You aren’t mine any longer”** (Blyton, 2004: 308).

After their dreadful quarrel, Julian plays several tricks to Elizabeth. One of his tricks is sneezing powder that makes Elizabeth sneeze continuously. Julian’s tricks make Elizabeth sent out from the classroom.

“Leave the room, and do not come back,” ordered Mam’zelle sternly. **“I will not have you in my class.”**

“But oh, Mam’zelle, please – tishoo, tishoo – tishoo – oh Mam’zelle,” began Elizabeth. But Mam’zele came over to her, **took her firmly by the shoulders, and walked her to the door** (Blyton: 2004, 344).

By giving problems to the main character in the story, it will stimulate child’s critical thinking and ability to solve their problems. Problems also will make children stronger, wiser, and gets new experience in their life. Children are taught not to always depend on the adults, but to be creative and independent in solving their own problems.

e. Showing Child Ability to Solve Their Problem

Many stories often place children as dependent people who always entrust their life to adults. In *Snow White and Seven Dwarfs*, the main character is described as a passive girl who does not have initiative to solve her own problem. She only waits the Prince to solve her problem and save her life. This kind of story does not empower the character and also the children. Unlike the other stories, in *The Naughtiest Girl Collection*, Blyton shows that child is able to solve her problem without adult's help.

Elizabeth is always able to solve her problem with her own way. Sometimes she does a silly thing like losing her temper when she gets a problem, but in the end she realizes that there is always a reason and background before something happens. When she knows that her gardening tools becomes dirty and muddy, she comes to John and apologizes to him although she is not the person who make it dirty. "John," she said at last, **"I really do think I cleaned the tools, but if I forgot, I'm very sorry. I've never forgotten before. I won't forget again"** (Blyton, 2004: 75). She prefers to apologize rather than quarrel with John.

Elizabeth is a responsible girl. She knows that she should take the risk for what she does. When she invites Peter to join her riding the limping horse and the horse runs away to the field, she realizes that she is the one who should save Peter. She gallops her horse to the hill bravely and takes over the Peter's horse. Although it makes her wrist hurt, it does not matter for her.

Elizabeth galloped her horse up Windy Hill and at last overtook Tinker. But Tinker started in fright as soon as the other horse came up beside him. He stretched out his neck and began to gallop of again. But Elizabeth had managed to get the reins, and when Tinker felt her strong little hand on them, he quietened down, and listened to her voice (Blyton, 2004: 203 -204).

Elizabeth's hurt wrist causes several problems. She cannot play Piano with Richard, she cannot play Lacrosse, she cannot wash herself properly, she cannot tie her hair-ribbon, etcetera. At first it makes her desperate and leads her to grumbling. However she knows that what happens to her is because of her own mistake. Thus she prefers to stop grumbling and doing awful thing. She decides to be the nice girl and thinks positive. **"Once Elizabeth had really made up her mind to do something she could always do it. She could be just as patient as she could be impatient. She could be just as cheerful as she could be cross.** And in the very next hour her friends saw the difference! (Blyton, 2004: 215).

In *The Naughtiest Girl is Monitor*, when she demotes from her Monitor position because she makes a wrong accusation and be sent out three times from the class, she hides in the stable. Then she contemplates and thinks that she should overcome her troubles because she is not a coward. She prefers come to Rita, William, and Julian to explain her reason why she accuses Julian as the thief. **"I'm not coward,"** she thought. "William and Rita have punished me partly for something I really didn't in the class – but the other thing I did do – I did make an untruthful complaint about Julian, though I thought at the time it was true. **So I must just face up to it and not be silly"** (Blyton, 2004: 358 – 359).

Although it is hard to do, Elizabeth prefers facing up her problems rather than running away or giving up. By facing up the problems and come to Head Students, she can explain clearly about what the reality, so the problem becomes clear. Blyton's technique in creating a child character that can solve her own problem by herself becomes a good method to empower the children. Child who can solve the problem is an independent child. Children has power to solve their problem, has power to choose, and has power to drive their life.

CHAPTER V

CONCLUSIONS

Based on the findings and discussions in chapter IV, some conclusions can be drawn related to the research focus and the objectives of the study stated in Chapter I. The conclusions are formulated into the following points:

1. A child's empowerment occurs in Enid Blyton's *The Naughtiest Girl Again*, *The Naughtiest Girl is a Monitor*, and *Here the Naughtiest Girl!*. In the novels under study, the researcher finds two kinds of empowerment; they are (1) empowerment through child's trait and (2) empowerment through child's action.

Empowerment through child's trait concerns with main character's thinking ability, attitude, and feeling to cope with the situation or problems happening around her. This empowerment consists of five parts; they are knowledgeable, full of understanding, courageous, empathetic, and selfless.

Empowerment through child's action concerns with main character's action and behavior to overcome incidents in her daily life. This empowerment consists of four parts; they are confessing the mistake, apologizing, giving chance to others, and helping others.

2. In *The Naughtiest Girl Again*, *The Naughtiest Girl is a Monitor*, and *Here The Naughtiest Girl!*, Enyd Bliton uses five methods to empower child main character; they are presenting a round child character, omitting

adults' intervention, presenting imperfect adult's characters, challenging the child with problems, and showing child's ability to solve their problem. By presenting a round character, Blyton's depicts that children are not weak and passive anymore but have power and initiative to do something. Omitting adult characters in the novels makes the children have more power and authority to make decisions. It also stimulates the growth of children's critical thinking. Blyton also presents imperfect adult's characters to give space and opportunity for children to show their courage. Challenging the child with problems will show child's toughness and strength. By showing child's ability to solve their problems, Blyton clarifies that children have power to control their life.

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A. Plot Summary *The Naughtiest Girl Again, The Naughtiest Girl is a Monitor, and Here's The Naughtiest Girl!*

1. Synopsis *The Naughtiest Girl Again*

Elizabeth Allen is in her second term at Whyteleafe School. Unlike the earlier term, in this term she promises to behave. She does not want to be the naughtiest girl again. But it seems not easy for her since there are new friends and new events that challenge her vow to become a completely reformed girl.

There are three new kids in Elizabeth's class. They are Jennifer Harris, Robert Jones and Kathleen Peters. Jennifer loves animal so much. She even has mice for pets. Jennifer also loves making friend with others. She is good in mimicking. Robert Jones is a glum boy who has bad temper and is also a bully. Kathleen is an argumentative, sulky and selfish girl. Kathleen appears to think highly of her self and is often argumentative with the French Mistress.

Elizabeth first challenge comes when she spots Robert bullying a small boy, Peter. Unfortunately when the school meeting is held and Elizabeth accuses Robert, Peter who is called to give evidence he denies. It is not a good result for Elizabeth for she even has to apologize to Robert for her accusation. Kathleen adds Elizabeth to her "list of enemies" when Elizabeth sticks up vigorously for Jennifer when Kathleen makes accusations against her. Jennifer who likes mimicking has been making fun at Kathleen. She mimics the French Mistress and ends up insulting Kathleen. This is where Kathleen starts getting back Jennifer by playing secretive, mean tricks on her. She also does it too to Elizabeth.

When Jennifer's French homework suddenly becomes ink blots and her mice end up in Miss Ranger's desk drawer while Elizabeth's books go missing and her garden tools becomes dirty, Elizabeth comes to conclusion that it is Robert to blame. Robert is punished for things he does not do and is punished by his class. Robert can not join Lacrosse game match, the game he is good at and love so much. This leads a guilty feeling to Kathleen then makes her wants to run away.

Finally Elizabeth finds out who the real culprit is. Elizabeth admits her fault to Robert and apologizes for her accusations. She is also able to stop Kathleen from running away from the school. She and Robert then become friend and even share their love of horse riding together. One horrifying accident leaves Elizabeth with a broken arm. Elizabeth who is actually impatient once again has to cope with her attitude. In the end, Elizabeth learns another lesson of becoming patience and tolerance.

2. Synopsis *The Naughtiest Girl is a Monitor*

A young girl named Arabella Buckey arrives at Elizabeth's house. Arabella is going to begin as a new student in Whyteleafe School. Arabella is a beautiful girl who acts like a little princess with her superior and sophisticated veneer. She shows her dislike of males when she hears that there are boys in Whyteleafe School. Something sounds familiar since Elizabeth her self also has

almost the same impression to boys in her earlier term in Whyteleafe School. But, Arabella's snobbery makes her and Elizabeth fall out with each other in their first meeting.

In this term, Elizabeth is a monitor. She begins very busy with her duty as a monitor as she arrives back to Whyteleafe School. Elizabeth introduces Arabella to her friends. Arabella starts to impress others with her good manners but not for so long. She can not make friend except to the shy Rosemary. Arabella also does not like the sound of Elizabeth being a monitor.

In this term Elizabeth meets Julian. Julian is a lazy but actually a bright boy. He is always at the bottom of the class. Julian loves to joke. He also plays tricks on all of the teachers. For him lessons are a bore. He wants to live his life the way he likes. As to school meeting, Julian and Arabella have the same opinion. For both of them, school meeting is a waste of time. When everyone puts any money to the box, Arabella does not put hers. Because of this she has gotten the wrong side by her class mates when they find out.

Arabella's snobbery and selfishness get kind respond from her class mates. Jennifer imitates her, acting as her and causes laughter. Arabella does not know that her class mates dislike her because she did not put her money in to the box. Rosemary knows but she can not tell. Then at the school meeting, Arabella speaks her mind. She says she does not like the way her friends treat her and she does not know why. Elizabeth who does not know what is happening to Arabella asks Julian but the boy who does not care does not tell her.

Another events continue to happen. Rosemary is missing her money. Elizabeth does not know that the trap is laid. She shocks when the evidence leads to Julian, her close friend, as the one who steals the money. She does not know that the real thief is Robert. Then she comes to Julian and asks him to confess his mistake. Julian who never steals the money and sweet angry to Elizabeth, then their friendship goes not well. Julian creates several tricks to Elizabeth that makes her be expelled from the class. In the School Meeting, Elizabeth makes a wrong accusing. As the consequence Elizabeth is demoted, she is no longer a monitor.

Julian is a fair boy. He knows that the reason of Elizabeth demotion is because her attitude in the classroom, not because her accusing. Elizabeth is sent out from the classroom is because Julian's trick. Thus, he comes to Rita and William to confess his mistake. Then they befriend again.

Julian who usually a not responsible boy turns up well when her mother becomes dreadfully ill and is not expected to live. Julian vows to become a hard worker and become a surgeon. As his closest friend Elizabeth tries to be always by his side. One day, they go to the hill to search frog-swan and moos for their nature class. Suddenly, Elizabeth sees a little boy runs to the lake and sinks. She tries hard to rescue the boy and gives first aid kid. Finally she gets reward for her bravery and chosen as monitor again.

3. Synopsis *Here's The Naughtiest Girl!*

It is summer term and the children are back again. There is a new boy named Patrick. He looks like Julian, a bit except his sulky face and he happens to be Julian's cousin. Patrick and Julian can get along well. As Patrick introduces to Elizabeth an instant friction comes. Patrick does not like Elizabeth.

Everyone settles once again into school life including Elizabeth. Elizabeth plans for helping in the garden. She also has tennis aspirations. She even plans to help Julian to top the classroom. Patrick who happens to love games and like to joke also settles in. It is not hard for him to make friend or to make his friends like him. He tries to imitate Julian who seems to have a crazy talent in making weird noise but he fails.

When the school meeting comes, Patrick does not want to attend. Here come Elizabeth to confront him. Elizabeth grabs Patrick's racket. She runs with Patrick's racket in her hand and then throws it into the bushes. It is raining and the racket is getting very wet. Patrick think it is ruined, that's what makes him very angry with Elizabeth and reports the accident to the meeting. The result is bad for him. It makes him looks like a fool.

In the night when everyone is off to bed, Patrick is disappearing. Patrick leaves a note in Elizabeth's bed. He apologizes for hitting her with his racket also he says that nobody likes him. After reading the note from Patrick, Elizabeth and Julian search him in the school. They find Patrick locked in the cupboard. Then Julian and Elizabeth take out Patrick from the cupboard. In that moment Elizabeth giving back Patrick's racket and apologize to him. Then they become friend.

B. Data Collection on *The Naughtiest Girl Again*, *The Naughtiest Girl is a Monitor*, and *Here the Naughtiest Girl!*

1. Kinds of Empowerment in the Novel

a. Child's Traits

Category	No Data	Quotation	Page
Knowledgeable	1	"Yes, I was stupid and silly," said Elizabeth, going red as she remembered herself a few months back.	TNGA, 1
	2	"But now she had come to see that good behavior was best not only for herself but for the whole school too, and she was very much looking forward to everything"	TNGA, 3
	3	"I've done a really awful thing," she thought. "I've accused somebody in public of doing a whole lot of mean things and he didn't do one of them. I got him punished – jut at time when he began to try and turn over a new leaf too! Everybody has helped him – and I was the only one who must have made him feel angry and unhappy. I do feel disgusted with myself.	TNGA, 137
	4	"Well, next time I'll give people a chance before I believe beastly things about them," said Elizabeth to herself. "I really must think twice, three times, four times before I lose my temper or accuse people of anything. It's so funny – I just hated Robert, and now I simply can't help liking him awfully – and yet he's the same person.	TNGA, 140
	5	Well," she said to herself, "It's your own fault, Elizabeth Allen; you shouldn't have been so foolish- then you would have been playing today!	TNGA, 163
	6	It seems to me that if we dislike people, we see all the words side of them because we make them show that to us – but if we like them, then they smile at us and show their best side. I really must try to give people a chance and begin by liking them, so that they show their best side at once.	TNGA, 167
	7	"Elizabeth, as a new Monitor, made it her business to make the new children feel at home"	TNGM, 247

	8	“I think because they’re timid they’ll always be timid, or because they’re mean they’ll always be mean. But they can change awfully quickly if they are treated right. Golly, Arabella will be changing and forget to be vain and boastful!”	TNGM, 429
Full of Understanding	1	“You needn’t worry about me this term! I’ll do my best, not my worst!”	TNGA, 6
	2	“I must get hold of him somehow. He was in trouble, and I might be able to help him,” thought Elizabeth.	TNGA, 389
	3	“but all the same I was puzzled about him – and I wondered if there was anything about that kind of things in our Book – so I looked, and there was”	TNGM, 425
Courageous	1	“In a few minutes she had quieted the horse, but she did not dare to ride him”	TNGM, 204
	2	“I’m not a coward,” she thought. “William and Rita have punished me partly for something I haven’t done – because I really didn’t play about in class – but the other thing I did do – I did make an untruthful complaint about Julian, though I thought at the time it was true. So I must just face up to it and not be silly”.	TNGM, 358 - 359
	3	She waded out, feeling the sand of the lake-bottom just under her stocking feet. Suddenly the sandy bottom fell away, and Elizabeth was out of her depth. She had to swim. She was a good swimmer, and she struck out at once – but it was not easy to swim in clothes. They weighed her down dreadfully. Still, she managed somehow, and it was only a few strokes that she had to swim.	TNGM, 434
Empathetic	1	Kathleen did not see her. The girl was sitting on her bed, looking earnestly at her face in the hand-mirror. She looked very sad, and Elizabeth knew why. Poor Kathleen was thinking how plain and ugly she was! She had always known it herself – but it was dreadful to know that everyone else knew it too, and laughed about it	TNGA, 58
	2	“His face was quite white, and his eyes were full of such pain that Elizabeth could hardly bear to look at them”	TNGM, 386

	3	Elizabeth saw that he was making a great effort not to cry, and she wanted to cry herself. She didn't know what to do or say. There didn't seem any words that were any use at all. So she just sat close to Julian and squeezed his hand	TNGM, 391
	4	Elisabeth listened, not daring to interrupt. Julian was terribly in earnest.	TNGM, 392
	5	"Julian, your father must be very clever," said Elizabeth. "Oh, Julian, it must be marvelous to be as clever as that, and to be able to discover things that can save people's lives. Fancy – just fancy – if your father's clever work should save your mother's life. You must take after him in brains, I think, Julian. You're very clever too. Oh, Julian, one day you might be able to save the life of someone you love by using a great invention of your own"	TNGM, 392
Selfless	1	"Nora! Do you think I ought to let Robert play in the match on Saturday instead of me?" asked Elizabeth. "You know it was because of me that he was told he mustn't play last Saturday. Well – I know he's disappointed about this. Shall I go to Eileen and tell her to let Robert play instead?"	TNGA, 152
	2	"You see, I've discovered that he didn't do the things I accused him of at the last Meeting – so I think it would be only fair if I let him have the chance of playing this time"	TNGA, 153
	3	"Mother, listen. I can't come out today. I'm so sorry – but Julian's mother is desperately ill – and I'm his friends, so I must stay with him. Could you just take Arabella out, do you think? I think really must stay with Julian"	TNGM, 386
	4	I'd like you to give the school a whole holiday, please," said Elizabeth, in a rush, thinking that she was asking rather a big thing. "You see – there's a big fair on at the next town soon – and it would be such fun if you would give us a whole holiday, so that we could go to it. We've all been talking about it, and I know everyone would like to go. Do you think we could?"	TNGM, 447

b. Child's Actions

Category	No Data	Quotation	Page
Confessing the Mistake	1	"I made a dreadful mistake about you. It was somebody else who played those tricks, not you"	TNGA, 138
	2	"Rita," she said, "I'm terribly sorry for being wrong about Julian. I did think I was right. I honestly did"	TNGM, 359
	3	"Yes, I do," said Elizabeth. "I don't think enough. I just go rushing along, losing my temper – and my friend – and everything!" she gave a heavy sigh	TNGM, 359
	4	"I just want to say that I know now I was completely wrong about Julian," she said humbly	TNGM, 381
Apologizing	1	"John," she said at last, "I really do think I cleaned the tools, but if I forgot, I'm very sorry. I've never forgotten before. I won't forget again"	TNGA, 75
	2	"And I'm sorry I was too," said Elizabeth. "Oh, John, I said to myself yesterday that I'd never quarrel with anyone any more – and I've gone and done it again!"	TNGA, 190
	3	"Yes – but, Robert, I told the whole School you'd done them," said Elizabeth, her voice beginning to tremble, "and I got you punished. I can't tell you how sorry I am. You've been mean to me, often, and I haven't liked you, but I've been much meaner to you. And I do think you're a brick, the way you came to watch the match and told me it was bad luck it rained. I – I – I think you've been big, and I've been very small"	TNGA, 138
	4	"But as soon as I knew, I came to find you to tell you I was dreadfully sorry for what I'd said about you. I'd like you to forgive me"	TNGA, 139
	5	"Julian, I don't hate you. I'm more sorry that I can say about everything that has happened. I feel so ashamed of myself. I'm always doing things like this. You'll never forgive me, I know"	TNGM, 364
	6	"Look – I'm very sorry I didn't think of your racket being out in the rain. If I'd remembered it, I'd have gone to get it at once. And of course Julian and I won't be glad if it's spoilt"	HTNG, 469

Giving Chance to Others	1	“I don’t like her, Robert, any more than I liked you. But I’ve been so wrong about people lately that for all I know I may get to like her very much. Anyway, I’m going to give her a chance. So, will you help?”	TNGA, 146
	2	“Nora! Do you think I ought to let Robert play in the match on Saturday instead of me?” asked Elizabeth. “You know it was because of me that he was told he mustn’t play last Saturday. Well – I know he’s disappointed about this. Shall I go to Eileen and tell her to let Robert play instead?”	TNGA, 152
	3	“You see, I’ve discovered that he didn’t do the things I accused him of at the last Meeting – so I think it would be only fair if I let him have the chance of playing this time.”	TNGA, 153
	4	“And we’ll give him a chance and be friendly,” suddenly said Elizabeth, eager to do her bit to help.	TNGM, 427
Helping Others	1	“Her mother, Mrs. Allen, was busy getting all her things ready, and Elizabeth was helping her to pack the big trunk”	TNGA, 1
	2	Come on with us and we’ll show you where to wash, and where to go for dinner,” said Elizabeth. “And look – that’s William, our Head Boy. They’re both fine. Come on. I’ll show you the cloakrooms and we can all wash”	TNGA, 8
	3	“She tried to catch hold of the swing as it came down, to stop it, but Robert was too quick for her”	TNGA, 23
	4	Elizabeth began to work very hard with John in the school garden. They cut down all the old summer flowers, and piled them in heaps on the place where they had their bonfires. They dug over the beds, and made themselves very hot and tired but very happy.	TNGA, 52
	5	“And oh, Robert, you don’t know how pleased I am that I’ve done something for Whyteleafe, even if it’s only to shoot a goal! I hated Whyteleafe when I first came here – but now I love it. Wait till you have been here a term or two and you’ll love it too”	TNGA, 177 - 179
	6	“I’ll saddle him for you, Petter. I’m sure Robert would say you could ride him”	TNGA, 202
	7	“I’ll help you all I can. I’ll do the programmes – and read to George – and	TNGA, 213

		paint the gold crowns”	
	8	“Now I’m going to be a good girl and go read to George,” she said smiling cheerfully round.	TNGA, 215
	9	She had been to read to George and to play games with him every day till he had out of the San. She had done lots of little jobs for Matron.	TNGA, 218
	10	She puts flower into her room and some of her own favorite books.	TNGM, 231
	11	“I’m your monitor, Rosemary. So, if ever you are in any difficulty or trouble, you must come to me and tell me – and I’ll try and help you.”	TNGM, 249
	12	Elizabeth worked in the School Garden as hard as ever with John Terry.	TNGM, 290
	13	“You must take after him in brains, I think, Julian. You’re very clever too. Oh, Julian, one day you might be able to save the life of someone you love by using a great invention of your own”	TNGM, 392
	14	“I’ve heard the teachers talking about you. They said you could do anything you liked, anything in the world. And, you know, I do think if you’ve got a gift of any sort, or goods brains, you can be very, very happy using them, and you can bring happiness to other people too”	TNGM, 393
	15	She was very fond of gardening, and John regarded her as one of his right-hand helpers. He kept consulting her, and she was pleased.	TNGA, 466

2. The Methods of Empowering Children that Used by the Writer

Category	No	Quotation	Page
Presenting a Round Child Character	1	“Yes, I was stupid and silly,” said Elizabeth, going red as she remembered herself a few months back. “Goodness, When I remember the things I took back? And I was so awfully rude and naughty in class – and I just couldn’t go to bed at the right time or do anything I was told. I was quite, quite determined to be sent back home.	TNGA, 1 - 2
	2	“I shan’t be the best either – because I do fly into tempers, you know, and I don’t	TNGA, 2

		think before I speak. I'm sure to get into trouble of some sort! But never mind, I'll get out of it again, and I'll really do my best this term."	
	3	"Elizabeth lost her temper completely and rushed at the aggravating boy. She caught hold of his hair and pulled at it so hard that she pulled a whole handful out! Then she slapped his face and gave him such a punch in his middle that he doubled himself up with a groan."	TNGA 23 - 24
	4	"She really being a brick!" said Joan. "There's good stuff in our Elizabeth! She can be the naughtiest girl in the school – but she can be the best girl too!"	TNGA 218
	5	Nothing that Elizabeth had ever done made the School admire her as much as they did last week of the term. Everyone knew what a fiery, quick-tempered child she was, and they knew how hard it must be for her to be cheerful, patient, and helpful. They were proud of her	TNGM 218 - 219
	6	"We know that she brought disappointment on herself," said Rita, "but we mustn't forget that she hurt her wrist in trying to stop Peter's horse. It was a brave thing to do. Elizabeth, you are real mixture! You can be foolish and you can be wise. You can be impatient and you can be patient. You can be unkind and you can be kind – and we all know that you try to be fair, just and loyal."	TNGM 223 - 224
	7	"Oh, don't pretend you don't know!" cried Elizabeth losing her temper. "You took my pound – and you must have taken Rosemary's money too – and I saw one of my sweets drop out of your pocket this afternoon when you pulled out your hanky to sneeze."	TNGM 307
	8	"I've failed this time but I'll have another shot and do it properly, you see if I don't!"	TNGM 369
	9	"I can do better now. I know I can. Let me try. I won't let anyone down again. I'll be sensible and wise, really I will."	TNGM 448
	10	Elizabeth promptly proceeded to get even more annoyed with the infuriating Patrick. She rushed at him and wrenched away his racket. He was so taken by surprise that he let it slip out of his hand. Then Elizabeth raced away at top speed with it! Patrick tore after her in a rage. Elizabeth turned a corner	HTNG 463 – 465

		and deftly threw the racket into a middle of a bush. Then she went without stopping, back to the Meeting.	
Omitting Adults' Intervention	1	Every week a big School Meeting was held, and all the children had to attend. The Head Boy and Girl were the Judges, and twelve monitors, chosen by the children themselves, were the Jury. Any grumbles or complaints had to be brought to the Meeting, and if any child had behaved wrongly, the children themselves thought out a suitable punishment.	TNGA, 2-3
	2	The big happening of each week was the School Meeting. The whole school attended, and any of the masters and mistresses who wished to. The two headmistresses, Miss Belle and Miss Best, always came, and Mr. Johns came too. But they sat at the back, and did not take any part in the Meeting unless the children called upon them for help.	TNGA, 13 - 14
	3	It was a kind of School Parliament, where the children made their own rules, heard grumbles, and complaints, judges one another, and punished bad behavior.	TNGA, 14
	4	They never interfered with the School Meeting unless they were asked to.	TNGA, 101
	5	This was the children's own Parliament, where they themselves rewarded or punished any child who deserved it.	TNGM, 258
	6	Miss Belle and Miss Best had been present at the Meeting, and had listened with great interest to all that had happened. William and Rita stayed behind to have word with them.	TNGM, 356
Presenting Imperfect Adult Characters	1	"No, oh no! Oh, he'll be drowned," cried the woman. "Oh, let's get help quickly"	TNGM, 433
	2	"I was away at the time, and only came back today to hear this amazing story," (Blyton, 2004: 443).	TNGM, 443
Challenging the Child with Problems	1	Elizabeth couldn't think what he meant. She rushed off to the shed – and stopped in surprise and dismay when she saw her tools. They were all muddy and dirty! Not one of them shone bright and silvery. What a very extraordinary thing!	TNGA, 74
	2	Elizabeth opened her desk to get out her arithmetic exercise book. It wasn't on the top of the pile, where she usually put it. She hunted through her desk. How funny! The	TNGA, 79

		book wasn't there at all. Where could it be?"	
	3	"Miss Ranger, I just can't understand it, but it's gone," said Elizabeth, putting her head above the desk-lid to speak to Miss Ranger.	TNGA, 80
	4	Elizabeth fetched a box of matches. She struck one and held it into some paper she had pushed into the heart of the rubbish heap. It caught fire – and in a trice the bonfire was burning furiously! What a blaze it mad! Blue smoke streamed out from it and flew over the shed nearby. Elizabeth danced round happily. This was marvelous! How silly John was to be late! And then she suddenly noticed something! The wind blowing the flames of the bonfire near the shed!	TNGA, 186
	5	"Peter's horse was panting painfully. He began to climb the steep Windy Hill and drooped to a trot. Peter tugged at the reins and tried to bring him to a stop, but the horse was still terribly frightened"	TNGA, 203
	6	"Her left hand hurt her. She had got hold of Tinker's reins with it when she had tried to stop him, and somehow her wrist had been twisted. She tucked it into her coat, hoping it would soon be better. She was very miserable as she walked back over the fields and lanes. Leading a tired and steaming horse"	TNGA, 205
	7	"Well, I like that! You call yourself my friend – and yet you say these hateful things to me!" said Julian in a loud voice, also losing his temper. "Just because you are monitor you think you have the right to go round accusing innocent people of horrible tricks. You're not fit to be anyone's friend. You aren't mine any longer"	TNGM, 308
	8	"Leave the room, and do not come back," ordered Mam'zelle sternly. "I will not have you in my class." "But oh, Mam'zelle, please – tishoo, tishoo – tishoo – oh Mam'zelle," began Elizabeth. But Mam'zele came over to her, took her firmly by the shoulders, and walked her to the door.	TNGM, 344
Showing Child Ability to Solve Their Problems	1	"John," she said at last, "I really do think I cleaned the tools, but if I forgot, I'm very sorry. I've never forgotten before. I won't forget again"	TNGA, 75

	2	Elizabeth galloped her horse up Windy Hill and at last overtook Tinker. But Tinker started in fright as soon as the other horse came up beside him. He stretched out his neck and began to gallop of again. But Elizabeth had managed to get the reins, and when Tinker felts her strong little hand on them, he quietened down, and listened to her voice.	TNGA, 203 - 204
	3	“Once Elizabeth had really made up her mind to do something she could always do it. She could be just as patient as she could be impatient. She could be just as cheerful as she could be cross. And in the very next hour her friends saw the difference!	TNGA, 215
	4	“I’m not coward,” she thought. “William and Rita have punished me partly for something I really didn’t in the class – but the other thing I did do – I did make an untruthful complaint about Julian, though I thought at the time it was true. So I must just face up to it and not be silly”	TNGM, 358 – 359