



Narrative Techniques In 'Daddy Long Legs': A Critical Approach

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Abstract:

This study investigates the narrative techniques in Jean Webster's 'Daddy-Long-Legs' to draw attention towards the impact of such techniques on the structure, meaning and engagement of the reader. Their research examines multiple narrative techniques used by Webster within the work that bear significance without changing the important facets or central forms of the original text. This research draws on Chatman's model of narrative analysis (1978) as presented in *Story and Discourse: Narrative Structure in Fiction and Film*, is based on the distinction between the content or 'story' and the organization or 'discourse' of narrative. The model allows for an exploration of how the stylistics that Webster chooses to employ shape the plot, the representations of personality and the play's themes. This helps in identifying the key narrative moments while preserving the original ideas. It looks at elements from plot structure to point of view to stylistic strategies to show how each contributes to the novel's literary efficacy. This study provides a synthesis of both theoretical and practical analytical approaches, presenting the comprehensive perspective of how Webster's narrative techniques are showcased as cardinal to the discipline of storytelling. Findings of this research show that her stylistic choices play a crucial role in developing character, plot, and the depth of theme and reinforce an argument for the role of stylistic factors in producing literary value and engagement for the reader of the novel. In short, this research highlights the argument that narrative analysis is a key issue if we want to understand literary works better.

Keywords: Narrative techniques , Story and Discourse , Stylistic choices , Chatman's model , Character development.

1. Introduction

Narrative techniques are at the heart of storytelling, because they can determine whether a reader cares, whether she feels a certain way, whether she understands the text. Things like dialogue, flashbacks, point of view, and foreshadowing are not merely stylistic choices, but among the very basic building blocks of the narrative in question, and affect a great deal the manner in which it addresses its primary theme. These mechanics are far more than plot devices; they literally deepen and broaden characters and settings, aiding readers in diving into the fabricated world more deeply.

In the case of 'Daddy Long Legs' by Jean Webster, the author uses a unique combination of storytelling techniques to depict the process of the protagonist moving from being constrained to becoming self-sufficient. The novel has these layers of narration, integrating traditional third-person narration with epistolary form. Though the opening section sticks to a standard third-person perspective, the rest of the narrative unfolds through a series of personal letters written by Jerusha Abbott, the story's heroine, to her anonymous benefactor. This narrative pivot highlights Webster's inventive play with voice and form. In doing so she enriches the exploration of themes like identity, societal expectations and personal growth. To examine the interplay between structure and meaning, the current study draws on Chatman's narrative theory, the basis of which is a distinction between story (the content: events and characters) and discourse (the means by which the story is told).

This study focuses primarily on the first part of the work and explores how techniques of point of view, symbolism, and character development work in conjunction to articulate Jerusha's evolution as an agent with a sense of self. The analysis seeks to illustrate how Webster's narrative strategies contribute to the stylistic and thematic complexity of the novel, while also working to lead the reader through Jerusha's evolving interior landscape. By deconstructing the exposition, climax, and resolution, I argue that Jerusha's transformation is heavily influenced by external and internal factors of world-building.

The novel's opening underscores her limited perspective within the confines of the orphanage. Ultimately, the resolution brings into focus the tension between independence and societal control, revealing how external expectations influence her journey. This research demonstrates how 'Daddy Long Legs' explores themes of selfhood, autonomy, and expression through a carefully crafted narrative framework.

2. Literature Review

There are many various studies which conduct theories of stylistics. Varghese (2012) analyzed a stylistic analysis of Emily Brontë's 'Wuthering Heights'. In the study on Wuthering Heights, the researcher begins by noting the novel's controversial reception due to its themes, style, and techniques, which shocked Victorian audiences while modern critics appreciate its structured narrative and skilled language use. He defines stylistics as a tool for examining the text's language patterns, which reveal underlying interpretations. Relying on linguistic and literary analysis, the researcher emphasizes how Brontë's innovative stylistic choices, like her distinct vocabulary, sentence structure, and the energetic verbs in character dialogue, enhance the narrative's intensity and thematic richness. Referencing theorists such as Lodge, Culler, and Leech and Short, he underscores the need for both 'Literary Competence' and 'Linguistic Competence' to interpret these features. Through close stylistic analysis, he uncovers how Brontë's narrative techniques create a complex, dynamic fictional world that engages the reader. Concluding, he highlights the layered, contradictory language, which brings a vivid emotional texture to the novel and marks Wuthering Heights as a groundbreaking work in narrative form.

Ohia (2023) analyzed stylistic/textual analysis of narrative techniques in Ngugi Wa Thiong'o's 'A Grain of Wheat'. In analyzing 'A Grain of Wheat', the study begins by highlighting Ngugi Wa Thiong'o's skillful use of narrative and descriptive language to portray Kenya's social and

natural environment. The author employs an omniscient narrative technique to glean characters' psychological and emotional states, especially in their defiance against colonial rule. Using post-colonial theory and qualitative methods, this study investigates aspects of Ngugi's narrative choices present in his novels that mirror the impact of colonialism on Kenya. The examination explores the use of flashbacks, symbols and imagery to enhance readers' knowledge and insight of the historical and sociopolitical life in Kenya. The results show that Ngugi's flashback device, for example, places historical events such as the arrival of the colonizers and Kenyans' fight for freedom in perspective. In addition, Ngugi articulates the indigenization of the language through the use of colloquial and Pidgin English in the conversations of the characters, which serves as a reflection of the cultural identity and resistance, while also asserting the use of epigrammatic statements that reflect the critique of the Kenyan people against the one-party oppression set amid a colonial context. Alternatively, Ngugi's effective use of third-person omniscient narration, interspersed with flashbacks and symbols, communicates themes of subjugation, resilience, and identity, as it allows readers to better understand the inner lives and motivations of the characters in their fight against colonial agents.

Sarfraz (2022) analyzed the stylistic analysis of Coelho's novel *The Alchemist* Sarfraz. In the example of analysis of Paulo Coelho's 'The Alchemist' the researcher initially analyses the meaning of 'style' as a distinctive character in a writer's linguistic format and choice of words on purpose or not. Using stylistic analysis, this study attempts to examine Coelho's narrative techniques and symbolic use in his novel. Using the framework provided by Leech and Short for the stylistic study of narrative texts by applying linguistic features that are relative to its authorial constructs, the researcher chooses lexical as well as grammatical categories for the in-depth analysis. It performs a theoretical, analytical and descriptive research using close reading for a textual analysis and secondary data sources. This researcher develops an analysis, aiming at helping the readers understand the narrative structure as well as the thematic elements of Coelho's work, by illustrating how stylistic choices uncover the deeper symbolic meaning and signaling of philosophical content of 'The Alchemist'. The findings indicate that although Coelho's language is indeed convoluted, it enhances the overall narrative, appealing mainly to those readers who enjoy reading language that is rich in meaning and underlying philosophical themes. In the end, the analysis illustrates just how much Coelho's stylistic choices influence readers' relationship to themes such as personal dreams.

Abed (2019) analyzed stylistic analysis of the selected short stories by Mary Flannery O'Connor and William Sydney Porter. The researcher begins by conducting a stylistic analysis of short stories by Henry and Mary Flannery O'Connor to examine their use of language and literary devices. The study opens by defining stylistics as a modern, systematic approach that extends traditional literary criticism to consider linguistic elements. The theoretical framework is based on stylistic categories from Leech and Short and Simpson, with a focus on figurative language and rhetorical devices such as metaphor, simile, irony, and parallelism. Structurally, the study is organized into five chapters: an introduction that establishes the objectives, a literature review, and chapters dedicated to analysis, findings, and recommendations. The researcher finds that while both authors use similar stylistic devices, their unique backgrounds influence their thematic expressions Henry's work emphasizes humor and local color with unexpected endings, whereas O'Connor's Gothic style incorporates symbolic violence and religious undertones. Through detailed analysis, the study concludes that the distinctive use of language

by each author contributes to the unique impact of their work on readers and the broader literary field.

3. Literary Stylistics

Stylistics is the study of how language is used in texts, especially in literary works, from a linguistic perspective. It explores how specific effects, styles, or tones are created in a text by focusing on elements such as words (lexis), sentence structure (syntax), sounds (phonology), and meanings (semantics). Stylistics is a discipline that frequently melds literary criticism and linguistics to investigate how such linguistic choices affect the meaning and significance of a text. Short mentioned that "the study of language style and how it relates to meaning" ([Short, 1996:1]) as the stylistic and this statement points the meaning it related with each language and sometime a mistake in it means a mistake while we are talking about something.

Leech (1981:13) describes stylistics as "the study of literary style using a linguistic approach." By analyzing how language produces artistic effects, Leech argues that stylistics bridges the gap between linguistics and literary criticism. Fowler (1977:4) offers a similar definition, suggesting that "stylistics studies language use and structure in texts and examines how these elements shape the reader's interpretation." According to Fowler, stylistics helps uncover the complex linguistic patterns that affect how readers engage with texts.

While stylistics is mainly focused on literature, it also extends to everyday contexts such as media, political discourse, and advertising (Carter and Stockwell 2008). In these contexts, stylistic analysis helps understand how language influences attitudes and behaviors. One of stylistics' goals is to provide a systematic, objective analysis of texts, allowing for a better understanding of an author's stylistic choices and their impact on interpretation (Leech & Short 2007).

Using stylistic analysis, readers can uncover hidden patterns and elements in a text that might not be immediately obvious. Stylistics looks at the intentional language techniques authors use to shape meaning and influence the reading experience (Simpson 2014). Literary stylistics emphasizes the relationship between form and content, showing how these elements combine to create meaning. While stylistics differs from literary criticism in its focus on language, it serves as a bridge between the two.

An analysis of an author's syntactic choices, sentence structures, or repeated use of particular words can reveal distinctive stylistic patterns. Fowler points out the patterns may track narrative perspectives, descriptions of characters or even a particular worldview. Complex texts, like many modernist works, require a closer engagement with language system. To illustrate, based on Lawrence's use of complex literary techniques in 'Sons and Lovers' that illustrate experiences rather than recount events, which illustrates the complexity and confusion of the modern world (Niazi 2013).

Using Chatman's model of narrative analysis, this study examines the relationship between story and discourse in 'Daddy Long Legs'. Chatman's framework of distinguishing between what she called story (the events and characters) and the discourse (the structure and voice that narrates the story) is a useful way to analyze both the formal structure of the novel and

its thematic concerns. This analysis examines how the events of the plot unfold, as well as how the narrative structure draws attention to Jerusha's emerging sense of autonomy, power, and identity.

This study proves the impact of exposition, climax and resolution on Jerusha Abbott's character development through in-depth narrative analysis. Scrutinizing Jerusha as an entity and a part of social experience and culture allows for an understanding of how emotional and psychological development can be the result of both intrinsic and extrinsic factors, by dissecting the subparts of the story as to events and statements. The action reflects her constrained power in a rigid system, and the exposition reveals her constrained reality in the orphanage. In order to portray Jerusha's emotional strains and internal evolution, the introspective comments become more pronounced as the story continues. Finally, this analysis highlight how 'Daddy Long Legs' represents autonomy, self-expression, and growth through the dual growth of the narrative and its characters.

4. Narrative Techniques:

Narrative techniques are the methods employed by authors to give specific feel to a story and the way in which a reader interprets and how reader engages with the story. These strategies, like point of view, dialogue, symbolism, foreshadowing, and flashbacks, aid in developing the story, characters, and themes. Through these tactics, writers can bend time, offer multiple vantage points, and deepen the emotional strata of a story, adding dimension and richness to the narrative. In the end, these techniques help to create a cognitive bond to the narrative, thereby enhancing its physical effect (Chatman 1980).

Narrators employ a variety of techniques to tell their stories. Point of view, the angle from which a story is told, is one of the most basic narrative devices. A third-person narrator may be omniscient, with access to all characters' thoughts and feelings, or limited, providing insight into only one character's experience. A first-person narrator, in contrast, is a character in the story giving a more subjective point of view.

If third-person points of view allow for richer characterization and a larger perspective on the place of action, first-person narration creates intimacy and immediacy (Genette 1980). A third technique is foreshadowing, which raises reader anticipation because it convinces readers that readers will want to find out how events will unfold. Such clues can be layered into dialogue, descriptive details, or declarations that hint at upcoming plot points. Using foreshadowing, authors create tension and make the audience mentally ready for the events in the narrative (Phelan 2005).

Another narrative device that can be used is flashbacks, which is an effective technique that allows the story to move backwards in time and be responsible for the history of the character, the perspectives or exchange a brief context of the story. It also enhances the plot and character development and ensures the readers to understand the present in the context of the past events. Many authors use flashbacks to resolve mysteries or to elucidate relationships (Rimmon-Kenan 2002).

Another narrative device is stream of consciousness, a technique used to cover a character's continuous flow of thought and feelings. This technique rarely follows traditional syntax and logical progression, mirroring that fragmented and nonlinear rabbit hole quality of thought. Most famously, stream-of-consciousness method is employed the authors such as Virginia Woolf and James Joyce, which provides readers with in-depth psychological analysis of the characters (Cohn 1978).

A frame narrative or frame story introduces complexity and multiple perspectives by embedding a story within another story, with the secondary story or stories typically being presented as a narrative or event within the main narrative. This structural frame gives both the embedded narrative and the primary narrative greater, more complex, multi-layered readings. Examples of this technique are Joseph Conrad's 'Heart of Darkness' and Mary Shelley's 'Frankenstein' (Mackay 2011).

Another key device is the epistolary narrative, which conveys the story through letters, diaries, or other forms of private correspondence. This format adds a sense of realism and immediacy, allowing you to get a close and personal view into the characters' thoughts and feelings. Classic examples include Alice Walker's *The Color Purple* and Bram Stoker's *Dracula* (Bray 2003).

Irony, a type of narrative device, is when there is a disparity between what is expected and what actually happens, what is being said and what is meant, etc. As Hutcheon (1994) explains, dramatic irony helps to build tension and interest in the reader, often because the audience is aware of elements within the story that the characters are not.

Dialogue Another key narrative device is dialogue, which is important in developing characters and advancing plots. Strong dialogue displays the character's personality, disposition, and driving forces without heavy-handed explanation. It can also create tension, develop conflict, or disseminate important information (Bakhtin 1986).

Finally, symbolism is a strong literary device in which the events or characters or objects represent wider, abstract ideas. Symbolism deepens the story with meaning and allows the readers to connect more closely with the themes. For example, the one ring symbolizes the corrupting impact of power in 'The Lord of the Rings' (Frye 1957).

5. Chatman's Model

The main goal of Chatman's (1990) literary theory is to explore the fundamental nature of literature. Unlike literary criticism, which evaluates individual works for their inherent value, Chatman's theory focuses on the underlying foundations of literary analysis. It examines the characteristics of literary elements and their parts. To identify the narrative techniques used in novels, linguistic tools like Chatman's model of discourse and narrative structure are applied.

Chatman's model divides the analysis into two main parts: story and discourse. The story consists of statements that can be divided into process and stasis statements. Process statements represent the events of the story, these are actions or occurrences that move the plot forward. Stasis statements focus on the existents, which are the characters and the setting in the narrative.

According to Chatman (1990), a narrative is a unified whole made up of separate elements (events and existents), even though these elements remain distinct within the story. In this model, the story follows a logical sequence, even though the events and characters are separate components. Events typically show connections or implications in the narrative, rather than being random occurrences. If a random selection of incidents from casual conversations, happening at different times and places, were chosen, a coherent narrative would not emerge. In contrast, events in a well-structured narrative have a clear order and meaning, rather than being a chaotic mix of unrelated happenings.

6. 'Daddy Long Legs'

Jean Webster's novel 'Daddy Long Legs' may not be widely recognized today, but it continues to hold a special place in the hearts of those who read it in their youth. Since its publication in 1912, the story of a spirited orphan who receives a college education has never gone out of print and has been translated into many languages. Initially popular with audiences of all ages, 'Daddy Long Legs' is now often categorized as a novel for girls. It was among the most widely read books in America shortly after its release. The novel's enduring appeal is reflected in its adaptations into three films: a 1919 silent film starring Mary Pickford, a 1931 'talkie' featuring Janet Gaynor, and a 1955 musical with Leslie Caron and Fred Astaire. These adaptations illustrate the story's lasting impact and its ability to resonate across generations (Keely, 2004).

Jean Webster was a prominent American writer known for her focus on women and girls in her novels and short stories, often depicting characters who confront social injustices. In addition to her literary contributions, she served as a writer and editor for various magazines and was actively involved in charitable organizations and reformatory movements. In recognition of her impact, the "Jean Webster Faculty Salary Fund" was established in 1981, and a bronze statue titled "The Awakening" was erected in her honor in June 1921. Some of her notable works include *When Patty Went to College* in 1903, *Jerry Junior* in 1907, 'Daddy Long Legs' in 1912, and *Dear Enemy* in 1915 (Mounisha & Vijayalakshmi, 2023).

7. The Plot

The narrative form of the novel is split into two halves. This first section of the novel is told in the traditional third-person perspective, introducing Judy Abbott, an orphan at the John Grier Home, and her mysterious benefactor, 'Daddy Long Legs'. This section of the narrative zeroes in on her life at the orphanage and the new education opportunity that's presented to her. But the second section consists of letters Judy writes to her benefactor, with whom she has never met and regularly corresponds. This study details the first part of 'Daddy Long Legs', which is more than just a simple story. The first part has a more straightforward plot in the classic sense, with its own exposition, climax and resolution.

The story starts with valued scholar Jerusha Abbott, the oldest orphan in the John Grier Home, who has burdens to carry and dreams of escaping the orphanage. The story builds to a climax when she's summoned to the office and told that an anonymous trustee has agreed to pay for her to go to college; they think she has potential as a writer, impressed by her writing and humor. Once Jerusha accepts the benefactor's stipulations, she closes the door on her old life and opens one on a new, transformative phase.

8. Data Analysis

In Jean Webster's 'Daddy Long Legs' the main character, Jerusha Abbott, submits to an isolated life until her benefactor chooses to launch her with letters and third-person narration. This study is centered on the novel's introduction, notable events and character development. Using a model of narrative analysis devised by the literary critic and theorist Robert Chatman, it explores the ways that the events and utterances that generate the plot of the story come to inform its themes and structure. The study also looks at the development of the characters and settings through time, especially Jerusha's evolution and the fluctuating power dynamics between her and the powerful figures around her. It also examines the role of the author and narrator in guiding readers through Jerusha's journey, as well as, the larger themes of self-discovery and social expectations.

8.1 Statements and Events in the Exposition

By applying Chatman's model of narrative analysis to the exposition of 'Daddy-Long-Legs', we can identify a total of nineteen sentences, divided into statements and events, ten statements and nine events. This near-equal balance shows how both play important roles in building the narrative: statements provide essential context, while events move the plot forward. The statements are evenly split between process statements and stasis statements, with each constituting 50% of the total.

Process statements reflect changes over time, showing how Jerusha's situation, thoughts, and actions develop. For example, the sentence, "The Trustees and the visiting committee had made their rounds, and read their reports..." (Webster, 1912: 1), describes the trustees leaving the orphanage, emphasizing the contrast between their privileged lives and Jerusha's struggles. In contrast, stasis statements focus on the aspects of her world that stay the same. The sentence, "Every floor must be spotless, every chair dustless, and every bed without a wrinkle" (Webster, 1912: 1), illustrates the strict expectations placed on her, emphasizing the repetitive nature of her daily routine.

When looking at the events in the exposition, they are divided into four action events (44.4%) and five happening events (55.6%), reflecting the tension between Jerusha's attempts to take control and the passive forces that limit her. For example, the action event, "Jerusha escaped from the pantry where she had been making sandwiches for the asylum's guests, and turned upstairs to accomplish her regular work" (Webster, 1912: 1), shows her taking an active step toward independence. On the other hand, the happening event, "But this particular first Wednesday, like its predecessors, finally dragged itself to a close" (Webster, 1912: 1), shows the passage of time beyond her control, reinforcing the repetitive, tiresome nature of her life. This balance between action and happening events highlights the central conflict of the novel, Jerusha's desire for independence versus the rigid system that limits her freedom.

8.1.1 Existents in the Exposition

The characters and setting in the exposition are limited in the number

8.1.2 Characters and Setting

In the exposition, the characters are divided into major and minor roles. Jerusha Abbott, the oldest orphan of asylum, is the main character and the center of the story. She worked hard, imaginative and sensitive, often dreamed of a life outside the orphanage. As a protagonist, his journey highlighted the conflict between the freedom of freedom and the limit of his current life. Jerusha's independent desire made her a cute and complex character.

of the supporting characters, Mrs. Lippett, a model of an orphanage, is not the center of the plot but plays an important role in forming Jerusha's environment. It represents the strict rules of the orphanage, contrasting Jerusha's dreams. As a responsible person for discipline, Lippett symbolizes Jerusha's freedom and individual restrictions.

The exhibition framework reflects emotional elements and the theme of history. The orphanage is the main position, represented as a strict place and ordered. It's cold and sterile atmosphere is expressed through Jerusha's daily tasks, such as making sandwiches and taking care of children, highlighting the limit of his life. On the other hand, the outside village represents a world of ability. The clear contrast between these two contexts emphasizes Jerusha's wish for a better future, which is constantly retained by his current reality.

8.2 Statements and Events in the Climax

In the climax of 'Daddy-Long-Legs', there are a total of twenty-five sentences, divided into two categories: statements and events. Of these, fifteen are statements, and ten are events. The larger number of statements compared to events reflects the narrative's focus on Jerusha's inner world, emphasizing her emotional responses and reflections. While events move the plot forward, it's the statements that give deeper insight into Jerusha's thoughts.

The process statements, which make up 46.67% of the total statements in the climax, are crucial in showing the changes in Jerusha's emotional and mental state. These statements capture both her internal and external movements. For example, the sentence, "Jerusha went without comment, but with two parallel lines on her brow" (Webster, 1912: 2), shows the anxiety and tension Jerusha feels about the uncertain situation ahead. In contrast, stasis statements account for 53.33% of the total, slightly more than process statements. This higher percentage reflects the narrative's focus on moments of reflection, description, and internal evaluation, which help the reader understand Jerusha's character and the emotional atmosphere around her. One such sentence is: "The long lower hall had not been lighted, and as she came downstairs, a last Trustee stood, on the point of departure, in the open door that led to the porte-cochere" (Webster, 1912: 2). This doesn't describe action but sets the scene, emphasizing Jerusha's surroundings.

The greater number of stasis statements over process ones helps ground the reader in both the physical and emotional setting before the plot moves forward with more changes. These reflective descriptions create atmosphere, allowing the reader to appreciate the weight of the situation Jerusha faces. Even though process statements push the emotional development forward, the slight dominance of stasis statements adds depth, making the story more immersive.

On the other hand, there are ten events in total, which are essential in moving the plot during the climax. These events are divided into action events and happening events. Action events, shaped by Jerusha's choices, show her active engagement with her world, while happening

events, influenced by external factors, affect her emotions and the atmosphere around her. The balance between these categories is clear, with five action events and five happening events, each making up 50%. This equal distribution highlights how Jerusha's personal choices are just as important as the external forces acting on her, creating a dynamic interaction between the two. For example, the action event, "Jerusha wrenched herself from the window and refaced the troubles of life" (Webster, 1912: 2), shows Jerusha making a conscious decision to confront her challenges. It marks a turning point where her physical action mirrors her emotional shift, showing she's ready to face the difficulties in her life.

On the other hand, the happening event, "Tommy Dillon, who had joined the choir, came singing up the stairs and down the corridor, his chant growing louder as he approached room F" (Webster, 1912: 2), happens without Jerusha's direct involvement. Tommy's singing fills the space and changes the emotional tone, but it's something Jerusha cannot control. His presence impacts her, but it's more about setting the mood than influencing her directly. This balance between action and happening events is key to Jerusha's growth as a character. By blending both types into the narrative, the author creates a rich exploration of how both internal and external factors shape Jerusha's journey.

8.2.1 Existents in the Climax

The analysis examines the characters and settings in the climax.

8.2.2 Characters and Setting

In the climax of 'Daddy-Long-Legs', Jerusha Abbott comes to a crux. She's on the line between a familiar, circumscribed universe of the orphanage and what IS to come. Her emotional reaction to life-changing news are a mix of hope and anxiety.

Among minor characters, Mrs. Lippett's contribution is pivotal when she bears the life-changing news of Jerusha's possible college opportunity. The orphanage is already a heavy place, and she is without warmth. On the other hand, Tommy Dillon, with his singing and carefree attitude, offers a brief escape from Jerusha's burdens. The Trustee, though not physically present, is central to Jerusha's future. His support gives her the chance to leave behind her restricted life and pursue something entirely different.

The setting in this part of the story reflects the emotional and thematic shifts taking place. The orphanage, with its strict, sterile environment, represents confinement and limitation. In contrast, the dimly lit lower hall and corridors act as transitional spaces, symbolizing Jerusha's uncertain journey ahead. These areas echo her mixed feelings about the future, both hopeful and filled with fear.

8.3 Statements and Events in the Resolution

In the resolution of 'Daddy Long-Legs', there are twenty-six sentences, with eighteen of them being statements and eight events. The higher number of statements reflects the focus on providing context and details, rather than action. Most of these statements center around Jerusha's financial arrangement and the conditions set by her anonymous benefactor. While events, such as Jerusha's responses and Mrs. Lippett's final remarks, push the plot forward, the statements play a larger role in explaining the resolution's importance. They offer a clearer

picture of the strict structure Jerusha will face in her new life and how she begins to grow in the story.

Half of the statements are process statements, describing the recurring actions and expectations that define Jerusha's relationship with her benefactor. These statements underline the transactional nature of the arrangement. For example, "The money will be sent to you by the gentleman's private secretary once a month, and in return, you will write a letter of acknowledgment once a month" (Webster, 1912: 4) shows the rigid, ongoing exchange that marks Jerusha's education. This repetitiveness highlights how inflexible her new life will be.

The other half of the statements are stasis statements, which refer to fixed rules that don't change. For instance, "The gentleman's name is not John Smith, but he prefers to remain unknown" (Webster, 1912: 4) points to the impersonal nature of the arrangement.

The balance between process and stasis statements serves an important purpose. The process statements highlight the routines and obligations Jerusha faces, while the stasis statements show the unchanging aspects of her life. Together, these elements help prepare the reader for the themes of control and personal growth that will unfold in the rest of the novel.

The events in the resolution are split between action events and happening events. Action events make up 62.5% of the total and focus on Jerusha's personal decisions and physical actions. These moments show her attempts to assert some control over her circumstances. For example, "She rose and took a tentative step backward" (Webster, 1912: 5) illustrates Jerusha's hesitation and her desire to distance herself from her situation, signaling her need to take charge.

The remaining 37.5% of the events are happening events, which describe external events that affect Jerusha without her direct involvement. One example is, "Mrs. Lippett detained her with a gesture; it was an oratorical opportunity not to be slighted" (Webster, 1912: 5). Here, Jerusha is passively affected by Mrs. Lippett's authoritative gesture, which reflects the ongoing power imbalance in Jerusha's life and her lack of control over certain situations.

Conversely, the process and stasis statements define the rigid structure of Jerusha's new life, while the action and happening events highlight her attempts to navigate or resist those limitations. Together, these narrative elements offer a deeper understanding of her struggles and growth.

8.3.1 Existents in the Resolution

The analysis focuses on the characters and settings as they appear in the resolution.

8.3.2 Characters and Setting

Essentially, the characters that were introduced in the exposition are still there in the resolution, but they take on different roles as the narrative heads toward its end. Jerusha Abbott now has a moment of decision as she skirts the terms of her benefactor's support. Her tentative movements and withdrawal from the scene indicate conflicted feelings, yes, but also the beginning of her agency *datrachwen*. "Mouses wilful" Jerusha's more insistent acts of rebellion, like interrupting Mrs. Lippett's speech and standing outside her door with a stack of books, point to the beginnings of her independence.

Mrs. Lippett, symbolic of the institution's control and order, holds her ground rigid and authoritative. But Jerusha's growing sense of estrangement from her authority diminishes Mrs. Lippett's power over her. This change emphasizes the shifting dynamics of power between them as Jerusha starts to take a stand.

The setting is still at the orphanage, but its importance shifts as the climax and resolution unfold. The orphanage, which evokes confinement and routine (the drill of the and the tell the girls are actually routine, the most important), becomes the setting for Jerusha's transition. The bureaucratic, impersonal space of Mrs. Lippett's office reinforces Jerusha's transactional relationship with her benefactor. But as Jerusha literally walks away from the orphanage, her exit is also an exit from institutional control.

8.4 Discourse

This section examines the roles of both the author and the narrator in 'Daddy Long Legs', analyzing their respective functions and significance within the novel's discourse.

8.4.1 The Author

Jean Webster employs fiction not simply to amuse, but also to probe the social ills of her day and the goals of herself and the young women she felt she could serve through her books, artfully blending these views into her storylines. In 'Daddy Long Legs' she uses a third-person narrator for parts of the novel in such a way that it is a deliberate alternative to the mainly epheremaic structure, and provides a more immediate insight into Jerusha Abbott's thoughts and feelings. This choice of anatomy emphasizes the contrast between the rigid, institutional system Jerusha is so eager to escape and the intellectual and emotional freedom she gradually begins to discover.

The third-person narrator, particularly during the exposition and climax, provides a wider, and more distanced, perspective on Jerusha's life in the orphanage. This perspective also provides readers with vital context for her environment and the other characters. Meanwhile, while the narrator's knowledge grows, Webster also actively restricts the narrator's knowledge, withholding details so that the reader only knows as much or as little as the narrator does. This manipulation of the narrative adds a tension between institutional authority and personal autonomy, a tension at the core of Jerusha's growth and her thrust toward independence.

8.4.2 The Narrator

'Daddy Long Legs' employs dual narrative methods, third-person omniscient narration and first-person epistolary narration, both of which are essential in establishing the architecture of the novel. The third-person narration, used in the exposition and climax, serves as an outside witness. It effectively conveys the institutional vibe of the orphanage, and it underscores Jerusha's lack of agency. This device emphasizes the constrictive cultural norms and vertical structure that govern her life. At the exposition, the narrator describes a day in horrible detail called 'Blue Wednesday' (Webster, 1912), and emphasizes the willful oppression of the orphans.

Again, and during the climax, the third-person narrator provides an outside perspective of Jerusha's summons to Mrs. Lippett's office, raising the stakes as Jerusha, unable to know why she'd been summoned, wrings her hands with anxious speculation.

Instead, the resolution turns to the novel's defining epistolary form, allowing Jerusha's own voice to push its way to the front through her letters. Switching from third-person narration to first-person narration allows the story to feel that much more up close and personal, giving us direct insight into Jerusha's thoughts, feelings and dreams. The switch of perspective deepens the reader's intimacy with her, reinforcing the book's themes of self-discovery and intellectual freedom.

Webster's narrative choices are also a pointed social commentary. Using third-person perspective, the orphanage functions as a metaphor for institutional control and Jerusha's letters give Jerusha a direct voice, helping the character create her own identity.

8.5 Results and Conclusions

By examining 'Daddy Long Legs' through the lens of Chatman's model of narrative analysis, one gains insight into the overall entirety of the novel and forges a stronger comprehension of its structure, characters and themes. The drama is structured into three essential parts: the narrative, the climax, and the resolution, with each of them maintaining the specific balance of statements and actions. Through the exposition: an equal mix of process and stasis statements emphasize Jerusha's more limited life within the confines of the orphanage and the events emphasizing her more limited agency within the context of oppressive system. These elements reinforce Jerusha's passive role in a world dominated by institutional power.

As the plot leads towards the climax, the emphasis is on Jerusha's internal development. We see many more stasis statements in this section, reflecting the emotional complexity and contradiction Jerusha is feeling. It becomes more crucial in the context of her personal agency and the external forces shaping her growth. Her growth happens by interpreting the evolving relationship between her internal thoughts and external circumstances.

So to me, there is a specific predominance of statements in the resolution that conveys Jerusha's narrow expectations of her future. It touches on these subjects through structuring choices that hone in on control and limited agency. These restrictions, while repressive, do pave a pathway for Jerusha's eventual transformation, to be explored in more detail later in the text.

Webster's choice of a third-person omniscient narrator for the exposition and climax, and the transition to first-person epistolary format in the resolution stages Jerusha's psychological growth viewed from the inside. This shift in viewpoint makes the reader feel even closer to Jerusha, offering a more intimate look into her growing sense of agency. The shift between narrative styles is an opportunity for a more textured understanding of Jerusha's emotional and intellectual growth.

In conclusion, Chatman's model shows how the process of character development in 'Daddy Long Legs' both satisfies audience expectations and leads to further exploration of its themes. The novel chronicles Jerusha's slow transformation from oppression to power, providing a critique of social structures both gendered and classed. This analysis strengthens the novel's

exploration of autonomy, self-expression, and personal power, and highlights the complex reliance of the narrative structure on Jerusha's development.

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