

Magdalena Baga - Analysis of Point of View in Adele Park's Novel Lies Lies Lies

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Analysis of Point of View in Adele Park's Novel Lies Lies Lies

Yesi Yustika Pakaya¹, Magdalena Baga², Farid Muhamad³

^{1,2,3}English Language Education Department, Universitas Negeri Gorontalo

yesiyustikapakaya12@yahoo.com¹, magdalena.baga@ung.ac.id², farid.muhamad@ung.ac.id³

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Abstract

The aim of this research is to find and analyze the point of view utilized in the novel Adele Park Lies Lies Lies. This research utilized structural analysis, which allows the researcher to focus on the underlying patterns present in the text, particularly concerning the point of view. The data were obtained from the novel entitled Lies Lies Lies by Adele Parks and this research focused on exploring how the first-person point of view Daisy character and the third-person point of view Simon character in each other interact and contribute to the overall meaning of the story. In this research, data collection was carried out using several specific techniques including an in-depth reading of the entire novel, collecting data concerning two primary types of point of view found in the novel: first-person singular and third-person singular, identifying the specific point of view, and proceeding to analyze each of the sentences that utilized first-person singular and third-person singular point of view. The technique of analyzing data using a structural approach essential in the context of this research, as it provides a systematic and rigorous method to unravel the intricacies of the novel Lies Lies Lies by Adele Parks. The results showed that in Lies Lies Lies, the use of first-person and third-person point of views allows the reader to experience the story from different point of view. The first-person point of view highlights situations experienced by Daisy throughout the novel, which is her twisted marriage story with her husband, Simon. On the other hand, the third-person point of view highlights the situation experienced by Simon, which is his experience in dealing with his marriage, his life in prison, and the fact that his daughter was not his.

Abstrak

Tujuan dari penelitian ini adalah untuk menemukan dan menganalisis sudut pandang yang digunakan dalam novel Adele Park Lies Lies Lies. Penelitian ini menggunakan analisis struktural, yang memungkinkan peneliti untuk fokus pada pola-pola mendasar yang terdapat dalam teks, khususnya mengenai sudut pandang. Data diperoleh dari novel berjudul Lies Lies Lies karya Adele Parks dan penelitian ini fokus untuk mengeksplorasi bagaimana sudut pandang orang pertama karakter Daisy dan sudut pandang orang ketiga karakter Simon saling berinteraksi dan berkontribusi terhadap makna keseluruhan dari cerita. Dalam penelitian ini, pengumpulan data dilakukan dengan menggunakan beberapa teknik khusus antara lain pembacaan mendalam terhadap keseluruhan novel, pengumpulan data mengenai dua jenis sudut pandang utama yang terdapat dalam novel: orang pertama tunggal dan orang ketiga tunggal, mengidentifikasi sudut pandang tertentu, dan dilanjutkan dengan menganalisis setiap kalimat yang menggunakan sudut pandang orang pertama tunggal dan orang ketiga tunggal. Teknik analisis data menggunakan pendekatan struktural penting dalam konteks penelitian ini, karena memberikan metode yang sistematis dan teliti untuk

menungkap seluk-beluk novel *Lies Lies Lies* karya Ade Parks. Hasil penelitian menunjukkan bahwa dalam *Lies Lies Lies*, penggunaan sudut pandang orang pertama dan orang ketiga memungkinkan pembaca untuk merasakan cerita dari sudut pandang yang berbeda. Sudut pandang orang pertama menyoroti situasi yang dialami Daisy sepanjang novel, yaitu kisah pernikahannya yang berliku-liku dengan suaminya, Simon. Sebaliknya, sudut pandang orang ketiga menyoroti situasi yang dialami Simon, yaitu pengalamannya menghadapi pernikahannya, kehidupannya di penjara, dan kenyataan bahwa putrinya bukanlah miliknya.

Corresponding Author:

Yesi Yustika Pakaya
Fakultas Sastra dan Budaya
Universitas Negeri Gorontalo
yesiyustikapakaya12@yahoo.com

1. INTRODUCTION

The discussion of literary works in contemporary times encompasses various forms, including novels, films, short stories, fables, and poetry. In novels, characters play a crucial role in conveying meticulously crafted storylines, with a novel defined as an extended form of prose fiction notable for its considerable length. Novels and short stories share commonalities, both framed within prose fiction and delving into truths, conflicts, and predicaments. The novel, as a versatile form of storytelling, incorporates elements such as plot, theme, characterization, setting, and point of view, the latter being crucial for shaping the reader's experience. Novels, recognized for their reasonable length and multifaceted storytelling, share commonalities with short stories in grappling with themes, conflicts, and character portrayals, as noted by Eagleton (2005) and Roda'i (2012). The distinction lies in the length and intricacy, with novels surpassing short stories in content and event quantity. Singleton & Millet (1966) elaborate on novels' extensive length, enabling deeper exploration of character developments and complex plot arcs. Recognizing their historical significance, novels, described by Kennedy et al. (2009) and Nnyagu (2014), encompass extended works of fictional prose narrative, providing immersive experiences that connect deeply with the human condition. This research focuses on Adele Parks' "*Lies Lies Lies*," a riveting exploration of deceit and human relationships, inviting readers to ponder the intricacies of the human heart. U. Nnyagu & Ngozi (2017) caution against equating all literature with novels, emphasizing the diverse array of literary forms. Novels, while holding a special place, contribute uniquely to literature, provoking thought and fostering empathy in the complexities of the human condition and the world.

Point of view, according to Montague et al. (1970), pertains to the perspective from which the story is told, influencing how events are perceived and characters understood. This concept extends to stage plays and stories with dialogue, where descriptive cues shape narrative perspectives, enabling authors to control readers' emotional reactions and comprehension of the fictional world. The omniscient point of view grants the narrator godlike knowledge but, if excessively used, can lead to narrative looseness. The research focuses on the narrative perspectives in Adele Park's novel "*Lies Lies Lies*," specifically examining the first-person point of view for the character Daisy and the contrasting third-person point of view for Simon. By exploring these perspectives, the research aims to uncover their contributions to the narrative's richness and depth, making the novel a compelling subject for scholarly research. The significance of this research lies in enhancing our understanding of the novel, shedding light on broader themes, and contributing to the field of literary analysis. The research aims to answer the question of how the point of views in the novel Adele Park "*Lies Lies Lies*", with the purpose of analyzing and uncovering the intricacies of their perspectives, motivations, and conflicts, ultimately enriching the reader's comprehension of the story and contributing to the broader field of literary analysis and interpretation.

2. METHOD

In this qualitative research on Adele Parks' novel *Lies Lies Lies*, a deliberate choice was made to employ qualitative methodologies, aligning with the nature of the investigation focused on exploring themes of alcoholism, family dynamics, and their impact on children. This approach, as emphasized by Stanton (1965), is rooted in a structuralism analysis that excludes external factors to focus solely on the novel's inherent structure. The research specifically concentrated on two primary points of view: the first-person perspective as the protagonist narrates her experiences, and the third-person perspective as the protagonist

serves as the viewpoint character. The chosen data collection techniques involved a comprehensive reading of the novel, systematic identification of point of view types, and structured note-taking to analyze characters' viewpoints. The qualitative approach facilitated an in-depth exploration of characters' emotions, motivations, and behavioral dynamics, contributing to a nuanced understanding of the novel's themes. The structuralism analysis, in line with Stanton's (1965) approach, enabled the researcher to uncover underlying structures and patterns within the text, providing valuable insights into character perspectives and their impact on the narrative. The research methodology involved a meticulous examination of linguistic elements, symbols, and narrative techniques, allowing for a systematic and rigorous exploration of the novel's intricacies. The conclusions drawn from this analysis offer profound insights into character motivations, conflicts, and relationships, enriching the scholarly discourse on literature.

3. RESULT AND DISCUSSION

Daisy's character, as a protagonist in *Lies Lies Lies*, is characterized by a range of traits and qualities that shape her experiences and interactions throughout the novel. As the protagonist, Daisy is portrayed as a strong, determined, and independent woman who is fiercely protective of her family. She is a successful primary school teacher, highlighting her intelligence and dedication to her career. In addition to her professional accomplishments, Daisy's character is also defined by her personal struggles, particularly in relation to her husband's alcoholism. In this research, Daisy's point of view is only limited to her since the story is told through her lens and she is regarded as the narrator of the story; hence the inclusion of her as the protagonist who is also the narrator of the story (Kenney, 1966). In the novel, Daisy's perspective on her husband Simon evolves from initial love to a complex realization of their relationship's foundation in secrets, lies, and betrayals. As the story progresses, her challenges intensify, juggling Simon's alcoholism and their infertility struggles. These issues intricately intertwine, heightening the emotional strain on their marriage. Daisy faces the daunting task of supporting Simon through his addiction while coping with the emotional complexities of infertility. Balancing these challenges becomes a delicate and emotionally demanding task for her, requiring a confrontation with the consequences of Simon's addiction and their shared struggle with infertility.

Alcoholism.

In the novel, Daisy grapples with her husband Simon's escalating alcoholism, causing tension in their marriage. While she wants to support him, the growing impact on their relationship and their daughter Millie leads to frustration and helplessness. Daisy's attempts to address Simon's addiction create conflicts, highlighting the struggle to balance love with the destructive consequences of his drinking. A key moment unfolds as Daisy confronts Simon about his alcoholism, a poignant scene reflecting the complexities of their relationship strained by addiction.

"I have never been so desperate to get to the end of a term. It breaks my heart to close the door behind me every morning, knowing Simon is most likely going to spend the day in bed drinking, or slouched in front of the TV drinking." (Lies Lies Lies 2019 : 94)

Daisy's statement reflects her overwhelming feelings as she navigates the challenges of her marriage with Simon. The phrase "desperate to get to the end of a term" conveys her exhaustion from teaching and dealing with Simon's addiction, while "breaks my heart" reveals her deep care for him despite difficulties. The term "most likely" hints at the pattern of Simon's drinking, causing frustration and concern for Daisy's family. It exposes a lack of trust, emphasizing the strained relationship intensified by Simon's alcoholism and its impact on their lives. The subsequent revelation of Simon hitting Millie under the influence adds another layer, underscoring the gravity of Daisy's struggle with his alcohol-related actions.

"She is on the ground, flat on her back with her leg twisted under her, an unnatural broken angle. A broken thing. I start to shake, tremble with such violence, as though electricity is flooding through my body, shock after shock aftershock." (Lies Lies Lies 2019 : 143)

Daisy recounts the distressing incident when Simon unintentionally hits their daughter, Millie, with a car. Millie lies on the ground, her back flat, and her leg twisted unnaturally. Daisy trembles violently, conveying her overwhelming shock. Simon's battle with alcoholism compounds the tragedy, posing a severe threat to their family. Daisy grapples with the profound impact of Simon's addiction, knowing it contributed to the heartbreaking accident involving Millie. The convergence of Simon's alcoholism and the traumatic

event intensifies Daisy's anguish as she copes with the emotional repercussions. In response, Daisy attempts to address Simon's alcoholism, encouraging professional help, but faces resistance. To protect herself and Millie, Daisy establishes strict boundaries, including prohibiting alcohol consumption and contemplating ending their relationship. This complex crisis unfolds in the interaction between Daisy and Simon in the prison.

"His gaze drops from mine to the floor. After an age, he pulls his eyes back to mine. I can see doing so requires a huge effort, like pulling a cartload of bricks up a hill. 'Wouldn't you want to see that person again?' It's a blow. It feels like someone has kicked me in the gut and left me doubled in pain because seeing him like this reminds me of when we first met. When we were awash with hope, shyness and possibility. When we struggled to articulate our fleeting, intimate thoughts because we believed we'd be understood and communication mattered. I see now that he is not drinking, he's an entire man again. His mind and heart seem clearer. Beautiful. I take a deep breath and say, 'I want a divorce, Simon.'" (Lies Lies Lies 2019 : 311)

In a pivotal conversation between Daisy and Simon in the novel, Simon expresses a fervent desire to overcome his alcoholism and return to the person he was before this dark period, evoking memories of their early days for Daisy. Torn between their shared history and the pain caused by Simon's addiction, Daisy makes a difficult decision to prioritize her well-being, uttering the weighty words, "I want a divorce." Her voice trembles, reflecting a mix of emotions accumulated during nights of sleepless anguish and countless tears shed. This decision stems from the profound damage caused by Simon's addiction, which, viewed through Daisy's perspective, has taken a toll on their family. Simon's alcoholism has plunged Daisy into a constant state of turmoil, prompting drastic measures like seeking a divorce to escape the chaos and pursue a life of peace and stability for herself and Millie, overshadowed by shattered dreams and the realization that the once profound love has been eclipsed by the destructive power of addiction.

Infertility Problem.

Besides alcoholism, Daisy grapples with another challenge—infertility. Despite having their daughter Millie, Simon desires more, expressing a discontented longing for expansion. Daisy perceives Simon's struggle with infertility as a shared experience, acknowledging its impact on his emotional well-being. Contrary to the common perception that infertility predominantly affects women, Daisy witnesses the toll it takes on Simon's emotions, evident in his fidgeting, as they navigate the challenges of conceiving.

"When bored, or nervous, or stressed, Simon had a habit of repeatedly tapping the heel of his foot on the floor." (Lies Lies Lies 2019 : 14)

Simon's desire to become a father, coupled with the inability to fulfill that dream, creates a deep sense of loss and longing within him. Daisy empathizes with his pain and understands the weight he carries as they navigate the ups and downs of their fertility journey. Daisy's perspective on Simon's desire to have a child is another aspect of their relationship that is explored in the novel. Initially, Simon is the only one who wants another child and he thought that they had something wrong, but Daisy thought that it is not possible since they were just old, which can be seen below.

"The sooner we know what's wrong, the sooner we can get it fixed," Simon said optimistically, his face alive with a big, hopeful grin. "There's nothing wrong, we're just old," I pointed out." (Lies Lies Lies 2019 : 8)

Their fertility struggles are intertwined with Simon's addiction, as his drinking not only affects their ability to conceive but also puts a strain on their marriage. Simon's inability to fully commit to the IVF or in vitro fertilization process and support Daisy during her treatments adds to the tension between them. Furthermore, Daisy and Simon's decision to have a child through IVF highlights the different ways they cope with their struggles. Daisy is more proactive and determined, while Simon is often more passive and distant. This causes tension in their relationship as they try to navigate the emotional and financial burden of the IVF process, which can be seen from the conversation made by Daisy below.

"My story, our story, is not particular or peculiar. Everyone knows someone who has struggled with infertility. The very regularity of the story is a tragedy. We started IVF shortly after our fifth wedding anniversary. It takes its toll. I think any couple who has

been through it would agree. When we'd been trying to conceive naturally, we'd still had a bit of fun, we'd tried different positions, we'd had lots of sex. IVF was not fun. There's no sex involved – well, other than the thing Simon had to do into a pot. I don't think jerking off to porn counts as sex after the age of about fourteen.” (Lies Lies Lies 2019 : 23)

Viewed from Daisy's perspective, this situation captures her and Simon's struggle with infertility and their decision to embark on IVF. Daisy reflects on the shared and widespread tragedy of infertility for many couples, emphasizing that she and Simon are not alone in their challenges. The passage highlights the contrast between attempting natural conception, filled with fun and intimacy, and the more clinical process of IVF. Daisy's viewpoint exposes her hesitation about having a child with Simon due to his struggles with alcoholism and infidelity. Concerned about potential additional stress and unsure of Simon's ability to provide a stable environment, she questions his suitability as a responsible and committed father. Despite some wavering influenced by Simon's enthusiasm, as his deception unfolds and strains their relationship, Daisy's desire to have a child with him diminishes. Daisy's journey to address infertility involves exploring various approaches, including medical interventions like emotionally and physically demanding IVF treatments, adding further complexity to her struggles.

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In this situation, Daisy is discussing the common and heartbreaking experience of infertility that many people go through, which highlight how prevalent this struggle might be and how it could be considered a tragedy due to its assumed widespread occurrence. Daisy then shifts to a personal perspective, stating that they began their journey with in vitro fertilization (IVF) around their fifth wedding anniversary and she also acknowledges that the process of undergoing IVF is emotionally and physically taxing. They empathize with other couples who have faced similar challenges, implying that anyone who has gone through the process would understand the toll it can take on a person or a relationship. This reveals the deeply emotional and challenging aspect of fertility treatments and the impact it can have on individuals and couples as they navigate the journey toward having a child.

Millie Characterization.

In the novel, Millie, the daughter of Daisy and Simon, the main protagonists, ¹⁵ plays a pivotal role in shaping the dynamics and challenges faced by her parents. As an innocent and vulnerable character, Millie becomes entangled in her parents' struggles, particularly Simon's alcoholism, which casts a shadow over their family. Throughout the narrative, Daisy's concern for Millie's well-being intensifies, reflecting her worries about the impact of Simon's behavior on their daughter. Millie's presence adds emotional depth to the story, offering a lens through which Daisy and Simon navigate their personal issues while striving to protect and provide for their child. Daisy's perception of Millie is generally positive, filled with love and adoration. However, nuanced moments arise when Daisy's struggles color her view. Despite these complexities, Millie remains a source of joy and fulfillment for Daisy, symbolizing the profound connection between Daisy and Simon. The love for Millie is evident in Daisy's interactions, as she prioritizes her daughter's happiness, and Millie becomes a reason why Daisy decides not to have any more children, as depicted in a situation viewed from Daisy's perspective.

“I think the fact that we already have Millie means we should leave the matter alone. Be content with one child. I think contentment is an extremely underrated life goal. Simon holds no truck with contentment. He likes to be deliriously happy or miserable. He'd never admit as much but we've been together seventeen years and I know him better than he knows himself. It seems to me that we have spent far too much of our married life in clinics such as this one. Places with beige walls and tempered expectations, places that take your cash and hope but can't guarantee anything in return. When we had Millie – our miracle! – I thought all this aggravation, frustration and discontent was behind us for good. One is enough for me. I had thought, hoped, it would be enough for Simon. Millie is perfect.” (Lies Lies Lies 2019 : 8)

In the novel, Daisy shares her perspective on family dynamics, focusing on their daughter, Millie. Daisy believes that their current family, with Millie, should be sufficient, emphasizing the value of contentment. However, Simon's strong desire for a second child becomes evident, leading them to clinics in pursuit of this goal. These clinics symbolize their efforts and the disappointments in their journey to conceive again. Daisy reflects on the toll these experiences take on them, both financially and emotionally. Despite hoping that Millie, their "miracle," would end their frustration, Daisy acknowledges Simon's differing expectations. Additionally, Daisy's affection for Millie is evident in the significance of Millie's recital, a crucial event showcasing her talents and impacting both Simon and Daisy, as described in a situation narrated by Daisy in the novel.

"Millie's recital starts in ten minutes, 5.30 p.m. A time that does, I suppose, acknowledge that the vast majority of the performers are under the age of nine, but does not take into account that the vast majority of the performers' parents work, and commuting isn't easy at this hour. Millie and I came straight from school. I'm lucky that my daughter attends the school I teach at. I'll need to do a heap of marking later tonight, and I had to swap my after-school club duties, but we were able to have a quicktea on the high street and still get here in plenty of time. I'm on the front row." (Lies Lies Lies 2019 : 32)

In the novel, Millie's recital scene reflects the challenges faced by working parents, emphasizing Daisy's dedication to supporting her daughter's activities. With the fortunate timing of the recital at 5:30 p.m., Daisy, a teacher at Millie's school, navigates her own work demands to ensure their timely arrival. Her commitment is evident in securing a front-row seat, symbolizing her active support for Millie's performance. This scene highlights the balancing act of working parents and the sacrifices Daisy makes to prioritize her daughter's milestones, emphasizing the importance of parental presence in a child's life and its impact on development. However, the recital also becomes a point of dispute between Simon and Daisy due to Simon's alcoholism. His decision to drink before the event leads to him missing Millie's performance. Daisy discovers Simon's hidden whisky stash, triggering a defensive response from him about the right to have a drink after work. This revelation adds a layer of tension and conflict to their relationship.

"We went for a drink to wet the baby's head." 'But you knew this started at five thirty. You didn't have time to go to the pub. Did you leave work early?' He's clearly had more than one. 'I was only ten minutes late. I didn't miss much. Hell, Daisy, if I have to sit through another rendition of "Let It Go" I might literally beat myself over the head with that bunch of roses.'" (Lies Lies Lies 2019 : 39)

In the novel, a tense scene unfolds between Daisy and Simon at Millie's recital. Simon's alcohol-fueled behavior triggers Daisy's frustration. As Delia's mother gets tea, Daisy directs her anger at Simon, questioning his priorities. She expresses exasperation, emphasizing the insignificance of tea compared to the situation at hand. Daisy confronts Simon about his drinking, highlighting the irony of indulging before an important event. She questions his dedication, suspecting he left work early for a pub visit. Simon's dismissive response exacerbates Daisy's irritation. He downplays lateness, expressing annoyance at another rendition of "Let It Go." This scene underscores the strain in Daisy and Simon's relationship due to alcoholism and Simon's indifference to their daughter's recital, showcasing the clash between Daisy's parental dedication and Simon's lack of family investment. It also highlights the destructive impact of alcoholism on relationships and the challenges it poses to a healthy family dynamic. Simon's intoxication dampens the recital's atmosphere and contributes to emotional tension.

Commitment.

Daisy's commitment to Simon is tested and strained due to the challenges they face in their relationship. Despite the difficulties they encounter, Daisy demonstrates a level of dedication and loyalty to her husband. Throughout the novel, Daisy remains by Simon's side despite his struggles with alcoholism. She tries to understand his addiction and Daisy's commitment is evident in her willingness to confront Simon about his drinking and question his actions, showing her determination to address the issues within their relationship, which can be seen below.

"I wanted to do anything and everything I could to chivvy along the process. I took folic acid, I started to meditate, I stopped drinking altogether. Simon picked up the slack.

Instead of sharing a bottle over a meal, he started to polish one off on his own. I didn't mind, he was funny and relaxed when drunk. I'm not saying he was usually uptight, but he is quite a reserved man in some ways. Most comfortable in a one-to-one situation."

(Lies Lies Lies 2019 : 22)

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In *Lies Lies Lies* by Adele Parks, Daisy and Simon's quest for a second child is laden with challenges. Daisy, determined to boost their chances, embraces lifestyle changes, taking folic acid and abstaining from alcohol. Simon, however, withdraws and turns to alcohol to cope with fertility struggles. Daisy's commitment contrasts with Simon's escapism through drinking, introducing tension into their relationship. This divergence raises compatibility questions and underscores varied approaches to adversity. As the novel unfolds, their conflicting coping mechanisms test their relationship, prompting exploration of individual desires and emotional resilience. Daisy's commitment extends to shielding their daughter, Millie, from the impact of Simon's alcoholism, attending her events despite challenges. This situation becomes a catalyst for examining their ability to find common ground and navigate hardships as a couple.

The Truth of Millie's Parentage.

In an unexpected turn of events in the novel, the truth about Millie's parentage is revealed, shaking the foundation of Simon and Daisy's relationship. The revelation unveils a dark secret that had been hidden for years, exposing the betrayals within their marriage. It is discovered that Millie is not Simon's biological daughter, but rather the result of an affair between Daisy and Luke, one of Simon's close friends, which can be seen below.

"Yet, something clicks into place in my brain. On that journey home, I remember Simon asked me if I was having an affair with Luke. To be precise, he asked if I was fucking Luke. Suddenly I feel buried in dread and panic. He had worked it out. He knew Millie wasn't his." (Lies Lies Lies 2019 : 328)

In the novel, the revelation of Millie's true parentage shocks Daisy as she recalls Simon's suspicions about her affair with Luke. The weight of betraying Simon with Luke, a close friend, hits Daisy, engulfing her in guilt and remorse. The consequences of her hidden affair now unravel, exposing the fragility of their marriage. The revelation not only shatters trust but threatens the foundation of their family, forcing Daisy to navigate the aftermath, seek forgiveness, and rebuild. Simon's belief in Millie as his own flesh and blood crumbles, leaving him in confusion, anger, and heartbreak. The affair's impact on trust and family dynamics raises questions about the consequences of their actions. The revelation also prompts profound reflections on identity and family meaning. However, it's later revealed that Daisy did not have an affair with Luke but inseminated herself with his seed, altering the dynamics of Millie's parentage.

"I unlocked the bathroom door, planning to return to the party to find you, maybe persuade you to dance with me. And there was Daryll, waiting for me.' Simon stood up, walked around the breakfast bar and took me into his arms. He tenderly kissed my head and then, without any malice, any pain, just as a matter of observation, he murmured, 'So she's Luke's, after all. I was right.' 'No, Simon, you're wrong. She's yours. She's ours.' (Lies Lies Lies 2019 : 432).

In this excerpt, Daisy's revelation about her unconventional method of conception and subsequent conversation with Simon unfolds. Her straightforward words, "So, I inseminated myself," reveal her determined attempt to get pregnant independently. The imagery of Daisy lying on the bathroom floor portrays her vulnerability and determination in pursuing her desire to conceive. Despite her uncertainty, she holds onto hope. After the intimate act, Daisy plans to rejoin the party, seeking connection with Simon amidst relationship uncertainties. However, her plans are disrupted by Daryll's unexpected presence, introducing tension and potential complications. The subsequent conversation with Simon becomes emotionally charged, as his suspicions about paternity arise. Daisy vehemently denies, asserting their child is theirs. This turning point unveils the challenges in their relationship, marking a significant narrative moment. Despite the unconventional method and paternity doubts, the conclusion suggests a happy and peaceful resolution in their relationship.

In the novel *Lies Lies Lies* by Adele Parks, Simon's perspective provides valuable insights into his evolving relationship with Daisy. In this novel, Simon's point of view is told from a Daisy's point of view where the story is told from the outside by a narrator who is not themselves a character in the story they

narrate (Kenney, 1966). It is worth noting that the narrative allows the readers to delve deeper into Simon's feelings and thoughts, which is told from Daisy's point of view. From Daisy's perspective, Simon initially holds a deep love and admiration for her. However, as the story progresses, Simon displayed a transformation in his emotions towards Daisy, including his suspicion regarding Daisy's possible affair with another man, which can be seen from Daisy's statement when she was in a car with Simon below.

"I don't want to speak to him. I'm furious with him. Ashamed of him, burdened by him and scared of him. Being scared is new. I keep my eyes on the road. I don't want to look his way. 'Are you fucking Luke?' 'What has brought such a ludicrous idea into your head?' I snap. 'He's blonde,' he states flatly. 'What?' I can't follow this conversation. He's talking nonsense and we shouldn't be talking anyway. It's important to just concentrate on the driving. The weather is hideous now. The windscreen wipers can't keep up with the rainfall. Backwards and forwards, backwards and forwards." (Lies Lies Lies 2019 : 140).

Simon accuses Daisy of an affair with Luke, driven by his alcoholism and desire for children. Daisy, surprised and defensive, questions the absurdity of the accusation. Simon's suspicion hinges on Luke's blonde appearance, a reasoning Daisy finds nonsensical. The intense conversation exposes Simon's growing resentment and frustration, highlighting the breakdown of trust. Their interaction unfolds against a metaphorical backdrop of deteriorating weather, symbolizing the challenges in their communication. The struggling windscreen wipers mirror the cyclical nature of their arguments. Simon's perspective delves into his struggles, with alcoholism rooted in childhood exposure. The novel unveils crucial moments, such as his first taste of beer, shaping his future addiction. Simon's evolving relationship with alcohol becomes a central theme, showcasing denial, justification, and tragic consequences. This introspection reveals a character battling demons, unraveling the intricate layers of addiction and its impact on life and relationships.

Alcoholism.

Simon's history of alcoholism in the novel is rooted in his childhood experiences and early exposure to alcohol. The novel provides insight into Simon's upbringing, where he was introduced to beer at a young age. At six years old, Simon asked for a sip of his father's beer, his mother dismissed his request, stating that beer was for daddies. However, Simon's father disregarded his mother's objection and allowed him to taste the beer. Although Simon did not particularly enjoy the taste, he was captivated by the forbidden nature of the act and the sense of collusion with his father, which can be seen below.

"Perhaps she thought the bitterness wouldn't be to his taste, that one sip would put him off. He didn't like the taste. But he enjoyed the collusion. He didn't know that word then, but he instinctively understood the thrill. He and his daddy drinking grown ups' pop! His father had looked satisfied when he swallowed back the first mouthful, then pushed for a second. He looked almost proud. Simon tasted the aluminium can, the snappy biting bitter bubbles and it lit a fuse." (Lies Lies Lies 2019 : 3).

In this pivotal moment from Simon's childhood, his exposure to his father's drinking becomes a precursor to his later battles with alcoholism. Simon, fascinated by the tempting smell of his father's beer, seeks a sip, but his mother intervenes, emphasizing its adult nature. The tension between his parents accentuates the forbidden allure of alcohol. Despite the initial distaste, Simon senses a sense of belonging and the thrill of partaking in this forbidden act. This early encounter lays the groundwork for his fascination with alcohol, contributing to his later struggles with addiction. The narrative highlights how childhood experiences shape one's relationship with substances and influence future behaviors. Simon's battle with alcoholism is a central theme in the novel, culminating in a tragic event where he drives under the influence and hits his own daughter, Millie. His relationship with alcohol evolves from initial enjoyment to a destructive form of stress relief, ultimately leading to devastating consequences.

"Simon has obviously just stashed it there. 'What the heck is this, Simon?' 'Nothing,' he says sulkily. His tone is defensive and defiant at once. 'Can't a man have a drink after a long day in the office?' 'He has had a drink. With Mick from work. That's why he missed the recital. Or so he said. I don't point this out. I haven't got time. I'm conscious that I'm holding up the delivery guy. 'Yes, he can, but usually people drink in their kitchens or sitting rooms, usually with their partners.' 'It was just a sniff. Just a bit of fun.'" (Lies Lies Lies 2019 : 48).

In the novel, Simon's escalating alcoholism strains his relationship with Daisy. Initially in denial, Simon justifies his drinking as relaxation, dismissing Daisy's concerns. However, as the story unfolds, it becomes clear that his drinking is a deeper issue affecting their family. Daisy's fears intensify when she discovers hidden whisky, marking a turning point in their relationship. Confronting Simon, she recognizes the negative impact on their family life, leading her to prioritize her well-being and that of their daughter. The gravity of Simon's alcoholism becomes tragically apparent when, under its influence, he accidentally hits Millie with a car. This incident shatters their family and exposes the dire consequences of his addiction. Daisy's attempts to address the issue face resistance and denial, revealing the destructive effects of addiction on relationships. The narrative portrays the progression from denial to tragic outcomes, illustrating the profound impact on their lives and Daisy's struggle to protect herself and their daughter.

Desire to have a child.

Another problem displayed by Simon in the novel is his desire to have a second child. While Daisy is content with their family of three, Simon longs for another child and feels unfulfilled without one. Simon's desire can be seen in the situation below where Both Simon and Daisy visited a clinic to discuss the infertility problem.

"The sooner we know what's wrong, the sooner we can get it fixed," he said. optimistically, his face alive with a big, hopeful grin. "There's nothing wrong, we're just old," I pointed out. "Older. Not old. Not too old. Lots of women give birth at forty-five years of age," he insisted. "Some of those are first-time mothers. The fact that we've already had Millie means you're in a better position than those women." (Lies Lies Lies 2019 : 8)

In this situation from Daisy's perspective, Simon passionately urges her to have another child. Despite Daisy's contentment with their family of three, Simon remains optimistic and proactive, expressing his desire to overcome potential obstacles. His enthusiasm and determination to fulfill this longing create tension between them. In a conversation, Simon's hopeful demeanor contrasts with Daisy's realistic outlook, who points out age-related considerations. This disparity in their desires becomes a significant rift in their relationship, challenging them to navigate different expectations for their family's future. Simon's unfulfilled dream of a second child intensifies the strain between them, raising questions about fulfillment and the complexities of shared aspirations within a partnership. The novel explores the emotional intricacies of their differing perspectives on expanding their family.

Millie's Accident.

In the novel, the devastating accident involving Millie, Simon and Daisy's daughter, is a crucial event that significantly impacts their lives and the overall novel. The accident occurs when Simon, under the influence of alcohol, makes the unthinkable decision to drive. Tragically, Millie becomes the victim of his impaired judgment and is struck by his car. The accident is a shocking and heartbreaking moment in the story, as Millie, an innocent child, becomes a supposedly casualty of Simon's alcoholism and reckless behavior. The incident serves as a turning point in the novel, highlighting the destructive consequences of Simon's struggle with alcohol addiction. The situation below occurred after the accident and in the situation, the officers interviewed Simon, which, based on how the story is narrated, was told through the outside of Simon's point of view by the omniscient narrator.

"The officer looked at the reading and was not at all surprised. 'We are arresting you under section five of the road traffic act.' Handcuffs were snapped on Simon. It was not a violent action, he was not turned around and pushed against the car, like in the TV shows. The officer did his job efficiently, carefully. They both seemed to accept that this was what had to be done." (Lies Lies Lies 2019 : 145)

In *Lies Lies Lies* by Adele Parks, a pivotal moment occurs when Simon faces the consequences of driving under the influence. Narrated from an external perspective, the scene unfolds with Simon being pulled over by a police officer and subjected to a breathalyzer test. Compliance with the test confirms his impairment, leading to a calm and efficient arrest under the road traffic act. This marks a critical turning point, shattering Simon's denial about his alcoholism. The arrest becomes a potent wake-up call, emphasizing the legal repercussions of his actions and initiating a transformative journey of self-reflection and redemption. The aftermath of the accident, impacting Millie's well-being and straining family relationships, intensifies Daisy's emotional turmoil. The incident forces Simon to confront the gravity of his addiction and sets the stage for personal growth as the family grapples with the consequences.

The Real Truth behind the Accident.

As the story unfolds, the consequences of the tragic accident that befell Millie become more complicated and heartbreaking. Simon, after serving his time in prison, emerges with a heavy burden and a shattered heart. While behind bars, he experiences a mix of emotions, including disappointment and betrayal upon discovering that Daisy has filed for divorce. In the prison walls, Simon replays the events in his mind, trying to make sense of the choices and actions that led to their current situation. As he reflects on that fateful day, a painful truth emerges—one that Simon carries with him as a devastating secret. It is revealed that Daisy, not Simon, was behind the wheel when the accident occurred, which can be seen below.

"So dreadful. Leon squinted at him. Took a moment to see if he'd heard properly, if he'd understood. 'She was driving? Your wife was?' 'Yes.' Simon paused. 'Look, I'm not blameless. I know that. I mean, we were fighting. I was drunk and distracting. I kept lunging for the radio. I wanted to turn it up louder. I was singing at the top of my lungs and she was worried about the neighbours, so she kept trying to turn it down again. She took her eyes off the road.'" (Lies Lies Lies 2019 : 318)

In a crucial revelation, Simon discloses to his friend, Leon, that Daisy was driving during Millie's accident, not him. This shocking admission shatters the foundation of their marriage and casts a dark shadow over their shared past. The revelation raises complex questions about accountability, trust, and the sacrifices made in the name of love. Simon's decision to bear the blame was fueled by his love for Daisy, but the consequences of this selfless act now leave him grappling with profound injustice and betrayal. Daisy's willingness to let Simon take the blame adds layers of emotional chaos, underscoring the fragile nature of trust. As the characters confront this earth-shattering truth, the path forward becomes fraught with challenges, pushing them to rebuild their lives and redefine their relationship. The weight of the revelation intensifies Simon's heartbreak, as he questions the authenticity of the woman he loved.

Simon's view toward Millie.

Simon is showed as a loving father that deeply loves his daughter, Millie. At the outset of the novel, Simon's love for Millie is evident in his descriptions of her as a beloved daughter. He sees her as a source of joy and fulfillment in his life, reflecting the typical bond between a father and his child. His desire to expand their family by having another child demonstrates his longing to share the love and happiness he experiences with Millie, which can be seen happened during Daisy and Simon visit to the clinic.

"Millie is perfect. We shouldn't push our luck. I've always been a 'count your blessings' sort of person. I don't want an embarrassment of riches; I prefer to scrape under the radar with a sufficiency. Simon and I do not think alike on this. Obviously, he agrees Millie is perfect. For him, it's her very perfection that's driving him want to make more babies." (Lies Lies Lies 2019 : 9)

Simon's deep love for his daughter Millie propels his desire for more children, driven by the belief that her perfection can be replicated in future offspring. Daisy portrays Millie as flawless and ideal in Simon's eyes, creating a profound emotional connection between them. Simon's admiration for Millie's beauty and joy becomes the foundation for his longing to expand their family. His desire is not only for a larger family but also fueled by the yearning to experience the love and happiness that Millie brings into their lives. The situation underscores the powerful impact of a child on a parent's emotions and desires, showcasing the depth of Simon's connection with his daughter. Even after serving time in prison, Simon's love for Millie persists, evident in his actions that reflect deep care and concern for her well-being.

"'It's OK, it's OK. I'm here now,' he says. It's another lie. We're not OK. I'm surprised that Simon doesn't immediately insist we call the police. Instead he carries Millie downstairs, holds her tight whilst he rights an armchair, which is an awkward manoeuvre, but it seems he's not prepared to put her down until he can make it cosy. When he eases her onto the chair, he looks about and finds a throw, which he tucks around her legs, like he sometimes used to when she was ill with some childhood bug or other.'" (Lies Lies Lies 2019 : 404)

In a tense scene from the novel, Simon's protective instincts for his daughter Millie are on display. The room is in disarray, and amidst the chaos, Simon calls out for Daisy and Millie, creating fear and

anticipation. Millie, visibly shaken, becomes ecstatic when she hears Simon's voice, and both father and daughter urgently work to remove barricades. Despite the tense situation, Simon reassures Millie that everything is okay. However, the narrative reveals this reassurance to be a lie, and the danger persists. Simon, instead of involving external authorities, focuses on ensuring Millie's safety. He carries her downstairs and provides comfort reminiscent of their past. Despite the chaos, Simon's actions highlight his unwavering love for Millie, prioritizing her well-being and creating a sense of security.

Simon's Commitment to Daisy.

Simon's commitment is evident in his unwavering support of Daisy during their fertility struggles. Despite the emotional toll it takes on both of them, Simon remains by Daisy's side, offering comfort, reassurance, and practical solutions. He takes on responsibilities, such as abstaining from alcohol and taking care of their relationship, to show his commitment to their shared goal of having a child. Furthermore, Simon's commitment is exemplified by his willingness to take the blame for Millie's accident. In a moment of selflessness, he assumes responsibility for the tragic event, protecting Daisy from the potential consequences and shouldering the burden of guilt. This act highlights his deep love for Daisy and his willingness to sacrifice his own freedom and reputation to shield her from harm, which can be seen below.

"You were always too drunk to take care of me and then you were in prison. How could you protect me from there?" She sounded bitter and angry, of course she did. He deserved that. He didn't know what to do. He wanted to hold her, as he'd held Millie, but he knew that wasn't right. He couldn't think clearly, he could smell the blood on the wall, on the floor. The room was too hot, they should open a window. It was all too much. Too heavy a burden. He couldn't carry it any longer. He had to set it down. 'I tried when I said I was driving,' he blurted. Daisy looked at him, narrowed her eyes. 'What?' 'I tried to protect you. I took the blame then, but I wasn't driving. You were.'"
(Lies Lies Lies 2019 : 409)

As Simon sat on the sofa, the weight of the situation crushed him. Despite his intentions to shield Daisy from darkness and violence, his efforts seemed futile. Overwhelmed with helplessness, he sank into despair. Daisy, with a mix of emotions, stood before him, shaking her head in disbelief. Simon, yearning to bridge the gap, felt lost in the face of Daisy's accusations. She believed he had never truly cared for her. Simon, aware of the gravity of his actions, wanted to provide comfort, but the room felt suffocating with the stench of blood. In a desperate attempt, he confessed to falsely claiming responsibility for the accident, hoping to salvage their shattered connection. Daisy, in disbelief, struggled to process this revelation, as seen in the situation below that reveals her realization about the truth regarding Millie's accident.

"I remember the thud, her body against the car." 'When I hit her,' he insists. 'You pulled me into the passenger seat. I remember you pulling at my shoulders. I never understood that, until now, I thought it was people pulling me away from her that I remembered.' 'No,' he mutters, but he doesn't sound convincing. 'Stop lying to me,' I whisper hoarsely. 'I need to know Simon, is it a dream? Or—' I wait on the cliff edge. Part of me wants him to give me an alternative. To take the burden from me. But I know he can't. Not again. It would be another lie; he can't lie anymore. He doesn't say anything. He looks at the table between us. 'Or is it a memory?' I whisper, closing my eyes. To stop the tears, so as not to have to see him. 'What do you believe?' he asks. I open my eyes. My lungs are burning. 'I was driving,' I admit quietly. 'You didn't hurt Millie. I did.' The confession sits between us. Heavy and staggering but determined and vitally important. I wait to see what he will do with it. 'I'm sorry. I'm sorry. I never meant to tell you. I hadn't planned on doing so. Now it's all for nothing. The time I served because you will still—' 'Feel guilty.' I finish his sentence for him. 'Hate myself.'" (Lies Lies Lies 2019 : 411)

Daisy admits she hit Millie, not Simon, despite his denial and attributions of distortion. Daisy faces the painful possibility she was the driver during the accident. The weight of this revelation sets the stage for a turning point in their relationship, shifting guilt and responsibility irreversibly. Daisy feels betrayed and disappointed, accusing Simon of abandonment. His struggles with alcohol and imprisonment deepen her hurt, questioning the authenticity of his attempts to protect her. Simon's perspective reveals genuine love and sacrifice, carrying the burden of guilt to shield Daisy from consequences. Their differing viewpoints underscore trust breakdown, leading to a journey of rebuilding honesty and forgiveness. The path forward

demands acknowledgment of shortcomings, confrontation of shared pain, and rediscovery of their commitment to one another. The uncertain journey requires understanding and empathy to heal wounds and rebuild shattered trust.

Daisy and Simon's relationship in *Lies Lies Lies* is plagued by betrayal and lies, notably Daisy's affair and the revelation that Millie is from that affair. These deceptions severely damage trust, communication, and their foundational bond. The novel explores the profound impact of broken trust and dishonesty on human relationships, revealing the complexities that arise. The title *Lies Lies Lies* underscores the recurring theme of deception in Daisy and Simon's relationship. It reflects the pervasive nature of falsehoods, symbolizing a cycle of lies that intensifies the tension and emotional turmoil within their marriage. The repeated use of "Lies" in the title serves as a reminder of the destructive consequences of dishonesty, portraying how lies compound and perpetuate mistrust. The point of view in *Lies Lies Lies* is crucial for reader experience. Daisy's first-person narration provides intimate insight into her thoughts and feelings, fostering a personal connection. Additionally, the use of a third-person limited perspective offers a nuanced understanding of Simon's viewpoint through Daisy's lens, deepening the exploration of their relationship dynamics.

Daisy's evolving perspective on her marriage with Simon uncovers hidden issues and strains caused by his alcoholism and their infertility struggles. The tragic incident involving Millie intensifies Daisy's concerns about Simon's addiction, adding emotional depth to the narrative. The revelation of Millie's true parentage, a result of Daisy's insemination, creates guilt and strains her relationship with Simon. This knowledge undermines trust, prompting introspection and difficult decisions about their family's future. Sisakht (2014) supported Parks' use of Daisy's first-person narration for a unified and engaging reading experience, emphasizing the importance of point of view in storytelling. Despite Kenney's (1966) mention of the significance of third-person perspective, "*Lies Lies Lies*" predominantly employs first-person narration, immersing readers in Daisy's experiences for a powerful reading journey.

In "*Lies Lies Lies*" by Adele Parks, Simon's viewpoint, revealed through Daisy and an omniscient narrator, offers crucial insights into his character and struggles. Using both third-person omniscient and limited perspectives, the novel explores Simon's alcoholism, tracing it back to childhood exposure and depicting his gradual descent into addiction. The narrative reaches a turning point with a tragic accident involving Millie, magnifying internal conflicts. Simon's desire for a second child creates tension with Daisy's contentment, and a climactic revelation challenges his commitment. Sisakht (2014) supported Parks' use of first-person and third-person perspectives for an engaging reading experience. The current research provides a focused analysis of point of view in "*Lies Lies Lies*," offering insights into character development and reader engagement (Purbo et al., 2022). Unlike previous studies, it delves deeply into specific narrative choices and their implications (Krasniqi & Tahiri, 2022; Moge, 2023; Mulawarman et al., 2021; Ningtyas, 2019; Said & Hula, 2022). The structuralism approach enables a comprehensive examination of how perspectives shape the reader's experience in the novel, filling a crucial gap in literary studies with specificity.

4. CONCLUSION AND RECOMMENDATION

4.1 Conclusion

This research explores narrative point of view in Adele Parks' *Lies Lies Lies*, analyzing both first-person and third-person perspectives. The use of first-person, specifically through Daisy's narration, provides an intimate and immersive experience, allowing readers to empathize with her struggles and growth. Daisy's point of view unveils complexities in her relationship with Simon, infertility challenges, and emotional turmoil from secrets. Conversely, the incorporation of a third-person perspective offers insights into Simon's experiences through an omniscient narrator, enriching our understanding of his character and relationship dynamics. The narrative point of view in *Lies Lies Lies* serves as a powerful tool, shaping reader connections with characters and enhancing storytelling depth. Adele Parks' intentional use of both perspectives contributes to the novel's impact, highlighting the intricate nature of human relationships, secrets, and truth. This research emphasizes the pivotal role of narrative point of view in creating a compelling literary experience.

4.2 Recommendation

Recommendations for educators include developing a curriculum that integrates diverse literary texts with distinct narrative perspectives to enhance students' analytical skills and expose them to various storytelling techniques. Students should actively engage with a broad range of literary works, participate in

discussions and reading groups, and experiment with narrative points of view in creative writing to deepen their understanding of literary devices. Future researchers are urged to explore narrative point of view across literary genres, including poetry, drama, and non-fiction, employing a socio-historical lens to understand the relationship between narrative perspective and cultural or temporal environments. Additionally, studying narrative perspective manipulation in emerging digital literary forms contributes significantly to the evolving field of narrative studies. The analysis, while insightful, has limitations. It relies on a limited set of provided excerpts, offering glimpses into specific moments but not capturing the entirety of Daisy and Simon's experiences. Additionally, it interprets these excerpts from a third-party viewpoint, potentially missing the nuanced thoughts and emotions of the characters. The analysis lacks incorporation of external sources on infertility, addiction, and family dynamics, limiting its scope. It is crucial to acknowledge the fictional nature of the characters and events, cautioning against overgeneralizing to real-life situations. Further research could involve a broader range of information, external sources, and real-life experiences to provide a more comprehensive understanding of the challenges faced by Daisy and Simon.

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