

**THE USE OF FIGURATIVE EXPRESSION IN CHARACTERIZATION  
OF MAIN CHARACTER IN *THE GREAT GATSBY* NOVEL BY F.  
SCOTT FITZGERALD**

**A Paper**

**Submitted to the School Of Foreign Language-JIA as a Partial Fulfillment of  
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**PENGGUNAAN BAHASA MAJAS DALAM KARAKTERISASI KARAKTER  
UTAMA PADA NOVEL THE GREAT GATSBY OLEH F. SCOTT  
FITZGERALD**

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**ABSTRAK**

*Penelitian ini bertujuan untuk mengetahui dan memahami bahasa majas untuk karakterisasi yang terdapat pada novel, yang bersumber karya F. Scott Fitzgerald berjudul The Great Gatsby. Data yang diperoleh dalam penelitian ini sebanyak 17 data. Penelitian ini dilakukan pada bulan Februari sampai dengan Juni 2016. Metode yang digunakan dalam penelitian ini adalah metode kualitatif. Langkah-langkah penelitian ini sebagai berikut: (1) persiapan pengumpulan data, (2) proses pengumpulan data, (3) pemilahan data, (4) analisa data, (5) pengambilan kesimpulan data. Dari langkah-langkah tersebut menghasilkan kesimpulan, bahwa dari 17 data yang di analisis ditemukan dua jenis majas bahasa, yaitu 52% jenis metafora dan 48% jenis simile. Selanjutnya penelitian ini diharapkan dapat digunakan sebagai tambahan referensi dalam kajian sastra lainnya.*

*Kata kunci: Majas bahasa, metafora, simile*

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GATSBY* NOVEL BY F. SCOTT FITZGERALD**

**RIZCA PRAMITA**

**ABSTRACT**

This paper is aimed to know and comprehend how figurative language in characterization can be found in novel that sourced in *The Great Gatsby* by F. Scott Fitzgerald. The data that collected in this research is 17. This research is held from February to June 2016. Method that used in this research is qualitative method. The steps of this research are: (1) preparation of collecting data, (2) processing of collecting data, (3) sorting data (4) analyzing data, (5) drawing data conclusion. From those steps, it is going to generate a conclusion, from 17 figurative language data which has been analyzed has 2 types of figurative language which is found, there are 52% of metaphor types and 48% of simile types. Later on, this research expected can be used as additional references in literature study.

Key words: Figurative language, metaphor, simile

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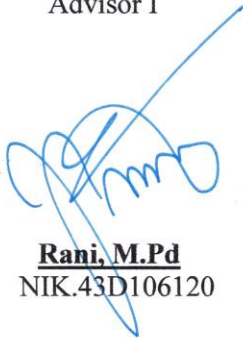
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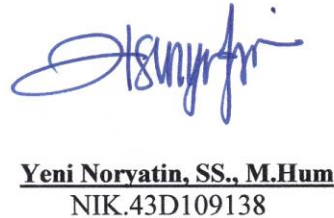
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## **MOTTO AND DEDICATION**

### **MOTTO :**

*"With God, all things are possible." (12: 9)*

*"You've got every right to a beautiful life."*

*(Selena Gomez)*

### **DEDICATION :**

*This paper is dedicated to Mr Purwo Priyadi whom already sleep peacefully in God's better place. And also Mrs Sri Supatmi, as the greatest companion ever..*

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# CHAPTER I

## INTRODUCTION

### **A. Background of the Research**

Language is the most important device used in communication among human being. Through the language, people are able to convey all information, ideas, and concepts that are needed. Human can not be separated from language since the language is primary tools of communication to be used. To communicate to each other, people need a tool which form of sounds, gestures, or symbols used to express feelings, thoughts, ideas, and experiences of everyday life. Mastery of the language is exceeding any attribute, makes people different from other creatures.

Language has been being a phenomena that cannot be separated from all of social activity that really wide. Language not only to communicate to specific audiences, but sometime to address ourselves rather than others, as in self talk, and other times to address collective, unknown audiences, as when we participate in political speeches, religion sermons, internet navigation, commercial advertisements, newspaper columns, or literary work.

Language is material for creating literature. Language in literature can be a tongue and writing. There are many language in this world and English language is the international language. Language and literature are familiar to every literate people. Perhaps these are two words which are most commonly used not only for literary works but also for medical science, computer

science, and all other subjects of studies. Klarer (2008: 1) said that literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in more exact sense of the world.

Some people reading literary work because the author knows many people express skepticism about finding meanings in the literature of the past, most knowledge readily that human being throughout history have bad experiences in common. They read the works to get satisfaction by finding something beautiful inside the stories. Literature will give us a freedom of imagination of knowledge. Studying literature is very meaningful since it can give us an experience as well as better understanding of life, furthermore, literature helps us understanding about human interest, and human problems as well. Based on all above, so that to find literature as having qualities has values form, volumes, expression, and language.

Literary works is an application of feeling and language toward real life and one of literary works is novel. The novel is an exploration or chronic of leaving dreaming, illustration in standard work, influence, connections, result, destroy, or human behavior. Novel is different from short stories, poems, and narratives in a number key of respects, though they are represented in the form of a book, they are much more than in many cases, any bound paper constitutes a book.

One problem in understanding literary works is how the reader or the hearer can understand the real meaning and the message of the phrase

sentences that contains of such figurative expression sense based on literature study.

Figurative language usually express daily language by using comparison, analogy, and allusion. According to Lakoff and Johnson (2003: 54), sentences fall outside the domain of normal literal language and are part of what is usually called "figurative" or "imaginative" language.

Figurative language express something in another way to refer one thing by giving the implied meaning. Figurative expression has been widely examined by linguist in the study of literature in recent years. It is because figurative language has the essence of style and beauty. Figurative language often provides a more effective means of saying what we mean than direct statement. Figurative language used as the techniques for comparing dissimilar object, to achieve effects beyond the range of literal language.

Figurative language is language that uses words or expressions with a meaning that is different from the literal interpretation. When a writer uses literal language, he or she is simply stating the facts as they are. Figurative language, in comparison, uses exaggerations or alterations to make a particular linguistic point. The figurative meaning is not fit again with the concept in the word. It is transferred from the real meaning, however there is still relation between them, if we want to understand it deeply.

Figurative language is often used in literary works to demonstrate the creativity of the author and the beauty of language itself. Besides, it is also one of the ways to interpret the meaning hidden in the literary works. It is

important to understand figurative expression meaning because it shows the author's mastery of politeness which sometimes show the author's high-level mastery of the language. Even if the scholar who want to improve this skill, they should study about the meaning and non-literal meaning, because it is one of the most difficult subject to be studied.

There are many kinds of literary works which use the figurative language, such as a novel and poems. All of them use figurative language to beautify their sentences and give the magnificent words to interest the reader or hearer. One of literary works which contains figurative language is a novel *The Great Gatsby* (1925) written by F. Scott Fitzgerald. He is a well-known writer from Minesotta. Before he died, he finished four novels: *This Side of Paradise*, *The Beautiful and Damned*, *The Great Gatsby* (his best known), and *Tender Is the Night*.

The writer takes the novel *The Great Gatsby* because it is the best-selling books among Fitzgerald's work, *The Great Gatsby* sells more than half a million copies a year as noted by USA Today Magazine (Donahue, 2013).

*The Great Gatsby* was written aesthetically and imaginatively. This novel is intended for young-adult, but Fitzgerald dares to tell about how miserable of human's love struggle in figurative way. Briefly, it is a novel of triumph and tragedy, noted for the remarkable way Fitzgerald captured a cross-section of American society. The writer focuses on analyzing *The Great Gatsby* to identify the use of figurative language which is used by the author. In addition, the writer also wants to explore the real meaning of figurative

language which is found in the process of characterization on Fitzgerald's work.

The explanation above is the background of the writer to conduct this research. From this study, the writer hopes the result of this study can answer the reader's curiosity about figurative language's real in characterization of main characters in literary works.

## **B. The Scope of the Research**

The writer focused the research on the use of figurative language in characterization of the main character in *The Great Gatsby* novel written by F. Scott Fitzgerald. In this analysis, the writer classified figurative language according to Griffith's theory (2006: 82-85) about figurative language: they are irony, presupposition, metonymy, metaphor, and simile.

## **C. The Questions of the Research**

The writer analyzes the use of figurative language in characterization of the main character in *The Great Gatsby* novel by F. Scott Fitzgerald. The problems of this research are:

1. What types of figurative language in characterization of the main characters are mostly used in the *The Great Gatsby* novel?
2. How is the use of of figurative language in characterization of the main characters in the *The Great Gatsby* novel?



#### **D. The Objectives of the Research**

Based on the problem of the research mentioned above, the objectives of this research are described as the following:

1. To find out the types of figurative language which is found in characterization of the main characters in the novel *The Great Gatsby*.
2. To explain the use of figurative language in characterization of the main character in *The Great Gatsby* novel.

#### **E. Significance of the Research**

Hopefully, this writing a research paper can be useful not only for the writer herself but also for the readers mainly who learn at least who has relation with English win their activity.

1. For the writer

The writer hopes this paper can be useful to enrich the knowledge of figurative language and also the real meaning of figurative language itself.

The writer also hopes that this paper can be an improvement for previous research of figurative language and its real meaning.

2. For the readers

This paper is expected to contribute something useful for the readers's knowledge of understanding the figurative language and give contribution to larger body of knowledge and it is hoped to be useful for the readers especially the students of STBA JIA who wants to make the next research about figurative language or F. Scott Fitzgerald's novel as references.

## **F. The Systematic of the Paper**

The systematic of the paper means to present the paper in well-edited composition. This paper is divided into five chapters as listed bellow:

Chapter I is Introduction explains about the background of the research, the scope of the problem, the significance of the research, the systematic of the research, and the systematic of the paper.

Chapter II is Theoretical Description which consists some theories taken from many references to support the research such as the definition of literature, figurative expressions, novel, and characterization.

Chapter III is Methodology of the Research which presents about setting of the research, subject of the research, object of the research, technique of data analysis, and procedure of the research.

Chapter IV is Research Findings and Discussions that gives explanation about the data description, the data analysis and interpretation, and discussion through the reasearch.

Chapter V is Conclusion and Suggestion which give the summary from all chapters and some suggestions related to the object of the research.

## **CHAPTER II**

### **THEORETICAL DESCRIPTION**

In conducting this research, some supporting theories related to the topic are highly needed. This chapter will discuss theories related to this study and to answer the question of this study which is mentioned in chapter I. These theories are literature, figurative expression and its types, novel, and characterization.

#### **A. Literature**

The term literature means one of kind imagination, expression, and thought in written art. Some people define literature as the expression of the beautiful thought and ideas in a beautiful language. Many experts has different ways and approach to depict the meaning of literature. They give their views about literature through various aspect of the work as art and life expression. In order to get a better understanding about the study and would like to find the true meaning of literature through the professional views and as well.

According to Klarer (2008: 1), “Literature is a referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in more exact sense of the world.” Furthermore, De Quency and Hoeper (1981: 89) defined, “Literature means one of kind imagination, expressions, and thought in written art.”

Moreover, Risdianto (2011: 4) stated that, “Literature has two different ways: informative literature and imaginative literature.” Informative literature tells us about facts, explanations, history, real ‘great’ life figure, etc. It tells us the world, for instance, Napoleon Bonaparte was defeated at Waterloo, The story of Malcolm-X, etc. Its main purpose to offer knowledge. Imaginative literature that aims to arouse thoughts and feeling. Its author expresses his idea, his feelings, his attitude, he may talks of things, people, etc.

On the other hands, Barnet, Burto, Cain, and Stubbs (2003: 37) said that, “Suggest literature is about human experience embodied in literature are not simply the sharpless experience, the chaotic passing scene, captured by a mindless, unselective video camera.”

From all definitions above, it can be concluded that literataure is one of kind imagination, expression, power, knowledge, and tells the fact of the world, a truth or human nature.

## **B. Figurative Language**

The term “figurative language” refers to by passing the literal meaning to deepen, broaden, or bring about new ideas or insights into a new word or phrase. In many ways, figurative language is a description, in which abstract terms are used in place of concrete description. This type of language appeals to one’s imagination and creates visual images to display the impact of what is being written.

Stull (2001: 4) defined, “Figurative language is the language, on the whole, favored by rhetoricians, poets, fiction writers, lovers, and the like.”

The figurative language on a certain language might be different from another. They are mostly depending on the cultural background of themselves. Using figurative language is by making imaginative description in fresh ways. It requires much imagination and focuses the readers or listeners to attend the connotation rather than the denotation because the sentence has hidden meaning behind the lexical meaning. It is usually immediately obvious whether writer or a speaker is using figurative or literal language. The writer or speaker uses particular symbols to express the idea.

According to Cruse (2006: 63), “Figurative expression are said to be figurative, or used figuratively, if their intended meaning is (a) something other than their literal meaning and (b) can be understood on the basis of generally applicable principles of meaning extension.” Moreover, Lakoff and Johnson (2003: 54) stated, “Sentences fall outside the domain of normal literal language and are part of what is usually called figurative or imaginative language. Imaginative language can be instances of the same general metaphor.”

Figurative language often provides emphasis, freshness of expression, or clarity. However, clarity may also suffer from their use, as any figure of language introduce an ambiguity between literal and figurative interpretation. Figurative language is languages which employ various figures of speech.

Abrams (1999: 96) mentioned, “Figurative expression is a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect.” Figures are sometimes described as primarily poetic, but they are integral to the functioning of language and indispensable to all modes of discourse. Meanwhile, Kovecses (2006: 5) said, “Figurative terms also describe (and do not primarily express) emotions, this is a subgroup within descriptive terms.” This statement means that the figurative words and expressions that belong in this group denote various aspects of emotion concepts, such as intensity, cause, control, and so forth.

In this chapter, the writer classified figurative language into five types according to Griffiths’s theory (2006: 82-85), there are irony, presupposition, metonymy, metaphor, and simile.

#### 1. Metaphor

Metaphor is a figure of speech mostly used in literary works and seen as reaching its most sophisticated forms in literary and poetic language. Metaphor concisely compares two things by saying that the one is the other. It is an excellent way to improve the creative writing through the judicious usage of metaphors. Metaphor has been viewed as the most important form of figurative expression use in literary and poetic language.

According to Abrams (1999: 155), “Metaphor is a departure from the literal (that is, the standard) use of language which serves as a condensed

or elliptical simile, in that it involves an implicit comparison between two disparate things.” Moreover, Lakoff and Johnson (2003: 4) stated, “Metaphor is typefully viewed as characteristic of language alone, a matter of words rather than thought or action.”

In metaphor, one thing is described in terms of some other thing. Metaphor is used for substitution and makes use of another word to describe the subject. It is also an expression which show the similarity or correspondent of two things, subjects or events on some aspects. In addition, Griffiths (2006: 88) stated, “When making sense of metaphor, an idea is pointed to and it is left to the addressee to find its salient features for a satisfactory interpretation.”

A simple example of metaphor is *she is fishing in troubled waters*. It is not used to mean that the person is actually fishing; it is an expression which is used to signify that the person is looking for something that is difficult to obtain. Another example of metaphor is *don't judge book by its cover*. This is a well-known metaphor used by many people. The idea behind this phrase is to avoid judging something to be of value just by looking at the covering of it. This can refer to people – looking at their outer beauty (or lack of) before knowing their personality – or things.

Furthermore, Cruse (2006: 31) stated that, “Metaphor is essentially relation between conceptual domains, whereby ways of talking about one domain (the ‘source domain’) can be applied to another domain (the

‘target domain’) by virtue of ‘correspondences’ between the two.” He also noted that metaphor is not tied to particular linguistic expressions.

Metaphor consists of three elements: topic, which is the thing being compared, image, which is the best thing that the topic is compared to, and point of similarity, that is, the same characteristic that topic and image share.

## 2. Simile

Simile is a figure of speech, in which a more or less fanciful or unrealistic comparison is made, using like or as. Based on Gibbs (2008: 68), “Similes are always literally true because any two things must always be alike in one way or another, indeed, in an indeterminate number of ways.” Moreover, Kovecses (2010: ix) stated, “Simile is an explicit comparison signalled by the words ‘like’ or ‘as’ (emphases in the original).”

Also, Griffiths (2008: 86) said that, “ Similes differ from metaphors by containing words such as *like* or *as* to make a comparison explicit.”

An example of simile is *as snug as bug in a rug*. From this sentence it can be implied that comparing someone who is very cozy to how comfortable a bug can be in a rug.

We can conclude that simile is a comparison of two things, indicated by some conjunction, such as like with nouns and, as (also as if and as though) with clauses. The things compared have to be dissimilar in kind.



It is not a simile when you say, “your fingers are like mine”, and it is a literal observation.

### 3. Metonymy

Another important structural relation in figure of comparison is the relation of metonymy. Even, metonym has received much less attention than metaphor because it is not so obviously figurative or poetic like metaphor. Barcelona (2003: 109) stated, “Metonymy is more related to the second type of metaphor.”

According to Lakoff and Johnson (2003: 36), “Metonymy has primarily a referential function, that is, it allows us to use one entity to stand for another. But metonymy is not merely a referential device.” It also serves the function of providing understanding. Metonymy is often overlooked because of the powerful effect of metaphor, but is all the same extremely important. Meanwhile, Kreidler (2002: 301) stated, “Metonymy is a way of denoting an entity by using some characteristic of that entity, e.g. blue eyes as a way of referring to a person with blue eyes.”

An example of metonymy is *The White House will be announcing the decision around noon today*. As we can see that The White House is a place of the President or others who work there, so the one who will announcing the decision around noon is not The White House but the people who works in there.

Riemer (2010: 249) stated that, “The common element in metonymy is notion of contiguity: the things related by a metonymy can be understood as contiguous to (neighboring) each other, either conceptually or in the real world.”

#### 4. Irony

Irony is a kind of figurative expression in which real meaning is completely opposed to its surface meaning. According to Gibbs (2008: 155), “Irony involve different comparison processes.” Irony is a way of speaking or writing by saying something while the meaning is another. It refers to a situation in which reality differs from appearance. It occurs in sentence or words when they imply contrast or opposite meaning. Stull (2001: 22) described that, “Irony, like all the tropes, is an omnipresent part of human life. its most obvious form is sarcasm.” Meanwhile, H. W. Fowler in Leech (1969: 171), stated irony as below.

“Irony as a mode of expression which postulates a double audience, one of which is ‘in the know’ and aware of the speaker’s intention whilst the other is naive enough to take the utterance at its face value.”

There is some argument about what qualifies as ironic, but all senses of irony revolve around the perceived notion of an incongruity between what is said and what is meant, or between an understanding or expectation of a reality and what actually happens.

#### 5. Presupposition

Presupposition is a referring to the logical meaning of a sentence or meanings logically associated with or entailed by a sentence. According

to Yule (1996: 25), “Presupposition is something speaker assumes to be the case prior to make utterance.” Presuppositions do not have to be true: communication may depend on mutual awareness of fictions and pretences.

Presupposition information contained in an utterance has the tendency in orienting and restricting people’s thought in an easy and a concealable way. Presuppositions the meaning of the word 'presuppose' is to 'assume beforehand; involve, imply' represent some of the most powerful of language patterns. In addition, Griffiths (2006: 83) stated that, “Presuppositions assumed to be shared between people communicating by means of language were said above to be beliefs, preconceptions and information, rather than knowledge.”

Based on the theory above, it can be concluded that presupposition is background belief or what the speaker assumes to be the case prior to make an utterance, which is constant under question and negation, and is also cancelable due some question.

### **C. Novel**

Novel is the name of a literary kind and there is a story to tell about how, over the centuries, its substance has widened and its conventions changed. Among the forms of imaginative literature in our language, the novel has been the favorite of both writers and readers for more than two hundred years. The word comes from the Italian, *Novella*, which means the new staff that

small. According to Kennedy and Gioia (2010: 259), “The novel is a picture of real life and manners and of the time in which it was written.”

The novel developed in England and America. The novel was originally developed in the region from other forms of narrative nonfiction, such as letters, biographies, and history. But with a shift in society and development time, the novel is not only based on data nonfiction, author of novel can change according to the desired imagination.

Novel is one of many possible prose narrative forms. Eagleton (2005: 1) stated that, “The novel is a mighty melting pot, a mongrel among literary thoroughbreds. There seems nothing it cannot do” The good candidate has recognized three things about a novel: the events of the novel, the author who has created them, and the reader for whom the novel is written. In any good writing about a novel, these three things should be mentioned. They are, however not separable. For instance, the events of a novel are only there because the author has put them there, and they are only recognized as events when read by a reader.

The novel is educating us because novels can inform on some surprising subjects. Like other kinds of story, a novel is a way of learning about how things were cognitive instrument and those who distrust stories as evidence should consider how often in conversation we use them to make points or answer questions. For one thing, a novel is too untidy an object, often, to be seen as regulated in its entirety and the patterns offered can be impoverishing the figure in the carpet is not itself the carpet, or anything like it.

A novel is a fund of knowledge as well as a literary form and any pure and exclusive formalism whether structuralize or other, flies in the face of much of the ordinary experience of reading fiction. A novel is a story with the prose form in long shape, this long shape means the story including the complex plot, many character and various setting. Meanwhile, Abrams (1999: 190) explained that, “The term *novel* is now applied to a great variety of writings that have in common only the attribute of being extended works of *fiction* written in prose.” Novels, however are fictional, that is to say, they have been made up.

A novel is a totality, a comprehensiveness that is artistic. As a totality, the novel has passages elements, most related to one another in close and mutually dependent. The divisions of the elements in novel are intrinsic and extrinsic elements.

#### 1. Intrinsic Elements

Intrinsic Elements (intrinsic) are the elements that build the literary work itself. Elements are what because the literary present as a work of Martial Arts. Intrinsic elements of a novel element (directly) participate and build the story.

#### 2. Extrinsic Elements

Extrinsic elements (extrinsic) are the elements that are beyond the works of Martial Arts, but indirectly affect the building or system of the organism's Martial Arts. Extrinsic elements of a novel must be still seen as something important.

Extrinsic and intrinsic approaches to literature are employed by critics to evaluate literature according to understandings of the world. Extrinsic and intrinsic approaches to literature are ways to criticize literature in different terms. In intrinsic approach, the critic is mainly concerned with the form, language, style, symbols, images, contrast, structure and development of plot in literary work. Intrinsic is also called formalism as the critic's basic interest is in the form of the text. In comparison to intrinsic, the extrinsic approach makes the critic to give more importance to the context of a text. It means that he is mainly interested in the background, history, social conditions and biography of the author.

According to Griffiths (1990: 73), "In understanding novel or drama, someone must analyze the theme, plot the setting, and the characters and characterization." These elements must be analyzed comprehensively in a very careful study.

#### 1. Theme

A theme in literature is often regarded as the author's way to communicate and share ideas, perceptions, and feelings with the readers. It can be said that theme is what the author intends to tell to the readers. In literary fiction, the theme is seldom obvious that the author tries to convey to the readers.

#### 2. Plot

A plot is one of the elements which make the story come to life. A plot relates the events which move through three logical states, namely,

the beginning, the middle, and the end. A plot consists of three logical stages as follows:

a) Exposition

Exposition is the beginning portion of a plot in which background information is set forth. For example, Shakespeare provides details about characters and situation at the beginning of each play.

b) Complication or rising action

Complication or rising action is the beginning of a conflict. It presents the event which makes a situation more complex or difficult.

c) Conflict

In this part the author presents some problems or unpleasant events which the main characters face. The main characters sometimes make mistakes in reaching their purpose. It presents the event which makes a situation more complex or difficult.

d) Climax

Conflict and climax are two important elements of a plot. Both are the main elements of a plot in a work of fiction. A climax itself is expected to occur properly at the middle of the story or at the beginning of the end.

e) Falling action

Usually, a present the way in which the main characters begin to be over powered and to become helpless. Falling action occurs when the plot moves toward it appointed conclusion.

f) Resolution

Resolution is the cone or result of many complex situations or sequence of events. More specific it is applied to the final at coming or unraveling of the main dramatic complications in a play drama, or other work of literature.

3. Setting

Setting is the background of where and when a particular story occurs. According to Abrams (1999: 284) stated that the overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place.

4. Character and characterization

A story, especially fiction of drama, should contain some characters with their specific characterization that make the story alive. An author cannot neglect the development of the characters and characterization in his drama. Characters have an important relationship with the other element in the drama. A story does not merely present events standing alone by themselves. The events will not happen without anyone doing



something, and these events must be related to other events must be related to other event in the story.

According to explanation above it can be concluded that the novel is long story book in prose fiction, complex with human experience, whose author tries to create the sense that while we read, we also experience actual life. The novel has typical action, with thematic value, which is peculiarly oits own. That novel is records the passage from state of experience, from that ignorance which is bliss to a mature recognition of the actual way of the world. The reality to which the novel is historically connected, the reality of borgeois life, of business, and of the modern city.

#### **D. Character**

In fiction, a character may be defined as a verbal representation of a human being. Through action, speech, description, and commentary, authors portray character that are worth caring about, rooting for, and even loving, although there are also characters you may laugh at, dislike, or even hate.

According to Abrams (1999: 32), characters are described as below.

“Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action.”

A character in a novel can not be compared to a real person from whom he or she has been copied, because, for example, there is no Prince Caspian in real life. He, or any other character in a novel, only exists on the page.

Character is the people in a novel are referred as characters. We assess them on the basis of what the author tells us about them and on the basis of what they do and say. Another point to remember is that the characters are part of broader pattern. They are members of a society, and the author's distinctive view of how people relate to society will be reflected in the presentation of every character. Characters may be flat, minor characters; or round and major. The main character in a story is generally known as protagonist, the character who opposes him is the antagonist. Character is revealed by how a character responds to conflict. Moreover, Brooks and Warren (1939: 37) stated that, "The characters speak up for themselves, and so we know them directly."

According to Pickering and Hooper (1981: 24-27), they stated that the characters of a narrative or dramatic work are classified as follows:

1. Major and Minor Character

A main character is a character that has a decisive influence on the plot. This character is regarded as an important character because he dominates in the story and his actions have a significant effect on the outcome of the story. A minor character is a character that has a small influence on the plot. This character has less important roles in the story and his actions have less effect on the outcome of the story.

2. Protagonist and antagonist characters

A protagonist character is the major or a central character. The protagonist is usually easy enough to identify. He or she is the essential

character without whom there would be no plot in the first place. It is the protagonist's fate (the conflict or problem being wrestled with) on which attention of the reader is focused. The character against whom the protagonist struggles or contends is the antagonist. The antagonist can be somewhat more difficult to identify. The terms protagonist and antagonist do not, however, imply a judgement the moral worth of either.

### 3. Static and dynamic characters

Dynamic characters exhibit the capacity to develop or change as a result of their experiences. As for static character do not exhibit this capacity. Static character is a character that does not change throughout the work, and the reader's knowledge of that character does not grow.

### 4. Flat and round characters

Flat characters are those who embody or represent a single characteristic, trait, or idea, or very limited number of such qualities. Flat characters are also referred to as type characters, as one dimensional character, or when they are distorted to create humor. Round characters are the opposite of flat characters. Embodiment a number of qualities and traits and are complex multi dimension characters of considerable intellectual and emotional depth that have capacity grow and change.

Based on explanation above, it can be concluded that character is one of important elements in a literary work. Characters are members of a society, and the author distinctive view of who people relate to society will be

reflected in the presentation of every character. Through the description of character, the reader can interpret the meaning of the literary work.

### **E. Characterization**

The development of the characters, which is known as characterization, is extremely important to bring out the essence of the story. Characterization is the process through which the writer brings forth the nature, personality, and physical appearance of the characters for the reader's better understanding of them.

For the purpose of understanding characterization, it is important to describe what characterization is. Characterization is an important element in almost every work of fiction, whether it is a short story, a novel, or anywhere in between. Many experts view characterization as the process of making up character into special characteristic, behavior, attitude, personality, and many thing that are involved with the characters.

According to Berger and Wood (1971: 20), "Characterization is the way by which an author creates a character, the device by which he makes us believe a character is a particular type of person he or she is." So, it is the way to give special characteristic, behavior, attitude, and other toward to the people in narrative work.

Moreover, Holman (1980: 81) stated that, "The creation of imaginary persons so that they exist for the reader as real within the limits of the fiction is called characterization." The author usually present actual persons and also

reveals the character of imaginary persons. The character exist to the reader is lifelike, and such a presentation is called characterization. Furthermore, Manfred and Cain (2002: 50) described characterization as mentioned below.

“Characters can also be described by another character. It mean that characterization is developed by using the effect or reflection of another character. This kind of characterization is usually presented by using the influence or relationship between a character and another character who gives a description or comment about the character either directly or indirectly.”

In addition, Rimmon-Kenan (2002: 62) said that, “There are two basic types of textual indicators of character: direct definition and indirect presentation.” Direct characterization outright tells the actual traits, attributes, or mental traits of characters meanwhile indirects characterization only shows the traits, attributes, or mental traits of a character through actions or thoughts of theirs, reactions of others behavior.

There are three fundamental methods of characterization in analyzing a fiction as suggested by Holman and Harmon (1980: 81):

1. The explicit presentation by the author of the character through direct exposition, either in an introductory block or more often piece metal throughout the work, illustrated by action.
2. The presentation of the character in action, with little or no explicit comment by the author, in expectation that the reader will be able to deduce the attributes of the actor from the actions.
3. The presentation from within a character, without comment on the character by the author, or impact of actions and emotions and the character’s inner self, with the expectation that the reader will come to a clear understanding of the attributes of the character.

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This chapter discusses about the methodology that is used in doing this research. They are setting of the study, subject of the study, method of the research, instruments of the study, techniques of data analysis, and procedures of the study.

#### **A. Setting of the Research**

The research was accomplished for four months. The writer has researched and got various kinds of books as references needed for the paper from JIA library and also some from other University's libraries. Besides, the references from e-book were also used in accomplishing the paper. The time was taken for four months which started from March to June 2016 in Bekasi. During the term, the writer commits every necessary thing related to the process of writing. The activities consist of collecting references, accumulating data, and analyzing data.

#### **B. Subject of the Research**

This study used the novel's *The Great Gatsby* written by F. Scott Fitzgerald for subject of the research. The writer chooses the novel *The Great Gatsby* by F. Scott Fitzgerald because it is considered as his best novel.

Fitzgerald was an American novelist and short story writer, whose works are the paradigmatic writings of the Jazz Age. He is widely regarded as one of the greatest American writers of the 20th century. *The Great Gatsby*, one of Fitzgerald's best-known novel, is a story told by Nick Carraway, who was once Gatsby's neighbor, and he tells the story sometime after 1922, when the incidents that fill the book take place

### **C. Method of the Research**

The writer uses qualitative approach as methodology research. Based on Krippendorff (2004: 87), "Qualitative tend to find themselves in hermeneutic circle, using known literature to contextualize their readings or given texts, recalculating the meaning of those text in view of the assumed context." Therefore, the research draws the sample by picking out of 17 sentences among the others collocation to be analyzed. Meanwhile, Dornyei (2007:24) explained qualitative research involves data collection procedures that result primarily in open-ended, non numerical data which is then analyzed primarily by non- statistical methods. Moreover, Patton and Cochran (2002: 2) explained qualitative research as stated below.

"Qualitative research is characterized by its aims, which related to understanding some aspect of social life, and its methods which (in general) generate, words, rather than numbers, as data for analysis". To use qualitative methods means that it will be generating data that is primarily in the form of words, not the numbers."

Based on Moleong (2006: 11), "Descriptive data could be data collected in the form of words, pictures, and not the numbers." In addition, Creswell

(2009: 181) stated, “Qualitative observations are those in which researcher takes field notes on the behavior and activities of individuals at the research site.”

The data in qualitative can come from various sources such as documents, pictures, records, films, and advertisement on television. In conducting this research, the writer carefully and meticulously collecting data from *The Great Gatsby* novel by F. Scott Fitzgerald. Therefore, the writer applies documentation technique in collecting the data. The writer does the following procedures: (1) reading and observing the novel, (2) finding the data, putting sign, and making checklist on it, and (3) taking the data and presenting them in data display.

#### **D. Instrument of the Research**

Definition instrument of this research is the tool which used for accumulation research data. This research is dealing with the process of analyzing the characterization in *The Great Gatsby* novel. The research design of this study is descriptive qualitative. Because of this research is a descriptive qualitative research, the main instrument of it is the writer herself as the key of human instrument. According to Moleong (2006: 9), “The writer is the main instrument which means the writer is also planner, data collector, data interpreter, and finally as a reporter research result.”



### **E. Techniques of Data Analysis**

The descriptive analysis techniques are used in this research. These techniques are suitable to be used in literary study because it gives a clear comprehension for the reader. There are some steps in analyzing the data:

1. Finding out the data found in *The Great Gatsby* novel.
2. Giving mark to the data.
3. Defining or giving the meaning of the data.
4. Analyzing and discussing the data.
5. Making the description of the research.
6. Interpreting the research.
7. Making the conclusion from the research which has been done.

### **F. Procedure of the Research**

In order to ensure that the writer conducts this research procedurally, the writer needs to explain some procedures to be done follows :

1. Preparation
  - a. Explaining the purposes of the study, the method of the study, and technique to collect the data.
  - b. Discussing with the advisor.
2. Implementation
  - a. Collecting the data from *The Great Gatsby* novel
  - b. Giving mark to each word which is included figurative language

- c. Analyzing the data accurately
- d. Arranging the result of the research in a good order
- e. Typing and printing the result of the research

### 3. Finishing

- a. Reporting the result of the research to the advisor
- b. Discussing the result of the research to the advisor
- c. Rearranging and revising the result of the research if any mistake
- d. Reporting the final result of the research to the advisor.

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSION

#### A. The Data Description

After understanding the theory review in chapter II and determining the method and technique which is appropriate in chapter III, next step are to collected the data description which are related to the discussion. This chapter contains the analysis of research finding and discussion taken from *The Great Gatsby* novel by F. Scott Fitzgerald which focuses on the characterization of the main characters that are found in the novel *The Great Gatsby*.

*Table 4.1 Data Description*

No	Sentences	Description	Types of Figurative Language
1.	He must have looked up at an unfamiliar sky through <i>frightening leaves</i> and shivered as he found what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created grass.	Chapter VIII, Page 153, line 28.	Metaphor
2.	He looked around him wildly, <i>as if the past were lurking here in the shadow of his house</i> , just out of reach of his hand.	Chapter VI, Page 106, line 13.	Simile

3.	When I looked once more for <i>Gatsby he had vanished</i> , and I was alone again in unquiet darkness.	Chapter I, Page 25, line 28.	Metaphor
4.	Gatsby looked with <i>vacant eyes</i> through a copy of Clay's Economics, starting at the Finnish tread that shook the kitchen floor, and peering towards the bleared windows from time to time as if a series of invisible but alarming happenings were taking place outside.	Chapter V, Page 82, line 12.	Metaphor
5.	"Who is this Gatsby anyhow?" demanded Tom suddenly. "Some big <i>bootlegger</i> ?"	Chapter VI, page 104, line 3.	Metaphor
6.	He smiled understandingly – much more than understandingly. <i>It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life.</i>	Chapter III, page 49, line 16.	Metaphor
7.	His voice was solemn, <i>as the memory of that sudden extinction of a clan still haunted him</i>	Chapter IV, page 64, line 16.	Simile
8.	Gatsby, pale as death, with <i>his hands plunged like weights</i> in	Chapter V, page 83, line 20.	Simile

	his coat pockets, was standing in a puddle of water glaring tragically into my eyes.		
9.	“After that I lived <i>like a young rajah</i> in all the capitals of Europe – Paris, Venice, Rome – collecting jewels, chiefly rubies, hunting big game, painting a little, things for myself only and trying to forget something very sad that had happened to me long ago.”	Chapter IV, page 64, line 20.	Simile
10.	<i>But his heart was in constant, turbulent riot.</i> The most grotesque and fantastic conceits haunted him in his bed at night.	Chapter VI, page 95, line 25.	Metaphor
11.	First he nodded politely, and then his face broke into that radiant and understanding smile, <i>as we’d been in ecstatic cahoots on that fact all the time.</i>	Chapter VIII, Page 147, line 1.	Simile
12.	He sat down <i>gloomily.</i>	Chapter VIII, Page 145, line 1.	Metaphor
13.	Gatsby, <i>pale as death</i> , with his hands plunged like weights in his coat pockets, was standing in a puddle of water glaring tragically into my eyes.	Chapter V, page 83, line 20.	Simile
14.	The nature of Mr Tostoff’s composition eluded me, because	Chapter III, page 51, line 8.	Metaphor

	just as it began my eyes fell on Gatsby, standing alone on the marble steps and looking for one group to another with <i>approving eyes</i> .		
15.	He sat down <i>miserably</i> , as if I had pushed him, and simultaneously there was the sound of a motor turning into my lane.	Chapter V, page 82, line 24	Metaphor
16.	Gatsby got himself into a <i>shadow</i> and, while Daisy and I talked, looked conscientiously from one to the other of us with tense, unhappy eyes.	Chapter V, page 84, line 29.	Metaphor
17.	When he realized what I was talking about, that there twinkle-bells of sunshine in the room, <i>he smiled like a weather man</i> , like an ecstatic patron of recurrent light, and repeated to the news to Daisy.	Chapter V, page 86, line 29.	Simile

## B. The Data Analysis

In this chapter, the writer presents 17 data of characterization of main characters from *The Great Gatsby* novel. The writer will analyze the types of figurative language and its use in the characterization of the main characters in *The Great Gatsby* novel.

### Datum 1

*“He must have looked up at an unfamiliar sky through frightening leaves and shivered as he found what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created grass (chapter 8, page 153, line 28).”*

The italic utterances above describes that Gatsby has looked up at an unfamiliar sky through frightening leaves and shivered as he found what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created grass. In this situation, Gatsby depressed because he lost his glory days.

The underlined expression “*frightening leaves*” indicates as Metaphor. The comparison in metaphor is implied because this expression does not have the connector word such as like, as, and seems.

The expression *frightening leaves* is metaphor. *Frightening* based on words fright is an extreme fear. *Frightening* also describe as uneasy feeling while people in a bad situation. *Leaves* are the most important part from plants to make a living. *Leaves* give charge to plants’ life, because if the plants have no leaves, the plants will die. The author says *frightening leaves* to describe Gatsby’s depressed character, from this explanation it can be said that Gatsby’s recent character is cold because his life turns miserable.

From this metaphor expression, it can be said that Gatsby has a tough situation and it build Gatsby’s cold character through the sentences “*frightening leaves*”.

## Datum 2

*“He looked around him wildly, as the past were lurking here in the shadow of his house, just out of reach of his hand (chapter 6, page 106, line 13).”*

The italic expression above describes that Gatsby looked around him wildly, as the past were lurking here in the shadow of his house, just out of reach of his hand. In this situation, Gatsby is being haunted with his past life.

The underlined sentence *“As the past were lurking here in the shadow of his house, just out of reach of his hand”* indicates as Simile, because the sentence above comparing of two things, indicated by a conjunction. In this sentence, the conjunction is *as*. The expression *the past were lurking here in the shadow of his house* described as Simile. In this case, Nick Carraway compares Gatsby’s sight with *the shadow*.

*Shadow* can be interpreted as a dark figure on the ground or some surface by a body intercepting light. In other words, *shadow* also can be said as a dominant or pervasive threat which causing gloom, fear, or doubt. The use of simile expression in datum *as the past were lurking here in the shadow of his house* has the relation to the characterization of Gatsby. It describes how Gatsby feels insecure in his own house because he was haunted by his past. That insecure feeling built Gatsby’s afraid and frightened character

The use of expression *as the past were lurking here in the shadow of his house* indicates Gatsby’s character of afraid and frightened.



**Datum 3**

*“When I looked once more for Gatsby he had vanished, and I was alone again in unquiet darkness (chapter 1, page 25, line 28).”*

The italic expression above describes that Nick Carraway looked once more for Gatsby but he had vanished, and Carraway was alone again in unquiet darkness. This situation Carraway was left by Gatsby after their first meeting in Gatsby’s mansion.

The underlined sentence “*Gatsby he had vanished*” in the datum above indicates as Metaphor. Literally, “Gatsby” not “vanished”. Gatsby is a person and vanished, from the word vanish, is a verb which means disappear from eye-sight quickly. In other way, vanish also can be described as going away mysteriously and furtively. The author tries to compare Gatsby’s characteristic to something which disappear quickly from sight to convey understanding about what kind of Gatsby’s character.

The author tries to describe that Gatsby is an introvert person through the word “vanish” because he was gone from Carraway’s sight mysteriously after having some talk with him. Gatsby’s introvert character is strengthened by followed the sentence “*and I was alone again in unquiet darkness.*”

The use of expression “*When I looked once more for Gatsby he had vanished, and I was alone again in unquiet darkness*” indicates Gatsby’s mysterious and introvert character.

#### **Datum 4**

*“Gatsby looked with vacant eyes through a copy of Clay’s Economics, starting at the Finnish tread that shook the kitchen floor, and peering towards the bleared windows from time to time as if a series of invisible but alarming happenings were taking place outside (chapter 5, page 82, line 12).”*

The italic expression above describes that Gatsby looked with vacant eyes through a copy of Clay’s Economics, starting at the Finnish tread that shook the kitchen floor, and peering towards the bleared windows from time to time as if a series of invisible but alarming happenings were taking place outside. In this situation, the author describes Gatsby is waiting for his long-time lover, Daisy Buchanan, who will come to Carraway’s house.

The underlined expression “*vacant eyes*” in the sentences above indicates as Metaphor because the author describes Gatsby’s gaze with *vacant eyes*. Gatsby’s gaze is noun and vacant is an adjective which mean as empty. The author tries to compare Gatsby’s gaze while waiting his lover with vacant which mean as empty.

Vacant, in other words, can be described as proceeding from lack of motivation. Meanwhile, vacant also mean having no contents or empty. Some people use “vacant” expression when they are having no intention on something to express their feeling. Gaze is a steady or intent look. From this explanation, we know that Gatsby’s feeling is empty and lack of thought. This character is build through Gatsby’s eyes when he is staring to an economic journal.

The use of expression “*Gatsby looked with vacant eyes through a copy of Clay’s Economics, starting at the Finnish tread that shook the kitchen floor, and peering towards the bleared windows from time to time as if a series of invisible but alarming happenings were taking place outside*” indicates Gatsby’s lack of motivation character through his eyes.

### **Datum 5**

““*Who is this Gatsby anyhow?*” demanded Tom suddenly. “*Some big bootlegger?*” (Chapter 6, page 104, line 3).”

The italic expression above describes that Tom Buchanan, Daisy Buchanan’s husband is wondering what Gatsby do for a living in prosperity. Tom, Daisy, and Nick are waiting for Tom’s car after attending Gatsby’s party in Gatsby’s mansion.

The underlined expression “*bootlegger*” indicates as Metaphor because the author tries to compare Gatsby’s character to a *bootlegger*. The word *bootlegger* is a noun which mean as an alcoholic liquor unlawfully made, sold, or transported, without registration or payment of taxes. In this description, Tom wonder that Gatsby achieve his rich because of his greedy character.

Through this metaphor decription, the author wants the reader also wondering that Gatsby has a greedy character to reach his success and rich through the sentence “*Who is this Gatsby anyhow?*” demanded Tom suddenly. “*Some big bootlegger?*”

## Datum 6

*“He smiled understandingly – much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life (chapter 3, page 49, line 16).”*

The italic expression above describes that Gatsby’s smile is one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life through Carraway’s mind. This thought comes to Carraway’s mind when Gatsby introduce himself personally in the middle of the crowd in Gatsby’s party. Carraway was invited as Gatsby’s honorable guest to the party that night. In this situation, Gatsby never invites anyone to come to his party house personally except Nick Carraway.

The underlined expression *“It was one of those rare smiles with a quality of eternal reassurance in it”* indicates as Metaphor because the author tries to compare *“smile”* with *“eternal reassurance.”* Literally, *smile* is a face expression and *reassurance* can be described as a confidence. *Smile*, is a verb which literally means indicating facial expression of pleasure, favor, or amusement. A smile is characterized by an upturning of the corners of the mouth. *Eternal* can be described something which last forever. In other word, eternal also mean enduring or endless. *Reassurance* means restoring assurance, this expression usually use to comfort the partner.

Through this metaphor description, the author wants the reader to know that Gatsby’s character is comfortable person. The author use expression *“It was one of those rare smiles with a quality of eternal reassurance in it”* not

only to tell the reader that Gatsby has a beautiful smile but also has an implicit meaning that his smile can make people around him feels comfortable.

### **Datum 7**

*“His voice was solemn, as the memory of that sudden extinction of a clan still haunted him (chapter 4, page 64, line 16).”*

The italic expression describes that Gatsby’s voice was solemn, as the memory of that sudden extinction of a clan still haunted him. In this situation, Gatsby is telling his past to Nick Carraway and Jordan Baker. Gatsby remember his terrible past before he was having his dream life these days.

The underlined expression “*as the memory of that sudden extinction of a clan still haunted him*” indicates as Simile because the author tries to compare “*Gatsby’s voice*” to “*haunted.*” *Haunted* is an adjective which means disturbed feelings or an emotion of worry. Meanwhile, *voice* is a noun that means sounds uttered through the mouth of living creatures, especially of human beings in speaking, and shouting. *Solemn* can be described as mirthless tone or mood. *Solemn* in this case wants to describe Gatsby’s voice tone turns seriously as he uttered something about his past. In this situation, the author tries to describe Gatsby’s shifting characterization as he telling his past to Carraway and Baker.

Through this simile description, the author wants the reader to know that Gatsby’s character in this situation is turn serious and disturbed through the sentences “*His voice was solemn, as the memory of that sudden extinction of a clan still haunted him.*”

**Datum 8**

*“Gatsby, pale as death, with his hands plunged like weights in his coat pockets, was standing in a puddle of water glaring tragically into my eyes (chapter 5, page 83, line 20).”*

The italic expression above describes that Gatsby’s face turns pale as death, with his hands plunged like weights in his coat pocket, was standing in a puddle of water glaring tragically into Nick Carraway’s eyes. In this situation, Gatsby is standing under the rain in front of Nick Carraway’s house. He is escaping from Daisy Buchanan because he is so nervous to meet with her.

The underlined expression “*his hands plunged like weights*” is a Simile expression, because the author compares Gatsby’s hands plunged in his coat with *weights*. *Plunged* is identified as dash with headlong haste. *Plunged* also can be describe as verb which means thrust forcibly into something. This word can develop Gatsby’s character of being under pressure by himself because he feels nervous. The nervous feeling is usually followed by development of embarrassed character. Meanwhile, *weight* described as amount or quantity of heaviness or mass. In this sentence, the author tries to describe that Gatsby is placing his hands in his coat pocket but he leave it like his weight hands is deeply plunged in it to describe his embarrassed character.

Through this simile description, the author wants the reader to know that Gatsby’s character is embarrassed because of his nervous of meeting with Daisy Buchanan through the sentences “*Gatsby, pale as death, with his hands*

*plunged like weights in his coat pockets, was standing in a puddle of water glaring tragically into my eyes.”*

### **Datum 9**

*“After that I lived like a young rajah in all the capitals of Europe – Paris, Venice, Rome – collecting jewels, chiefly rubies, hunting big game, painting a little, things for myself only and trying to forget something very sad that had happened to me long ago (chapter 4, page 64, line 20).”*

The italic sentence above describes that Gatsby living a life like a young rajah in all capitals of Europe – Paris, Venice, Rome – collecting jewels, chiefly rubies, hunting big game, painting a little, things for himself only and trying to forget something very sad that happened to Gatsby long time ago. This sentence describes Gatsby’s glory life after having a miserable life in the past.

The underline expression “*I lived like a young rajah*” indicates as Simile because the author compare Gatsby’s past life with *young rajah*. In India, *rajah* is an honorary title conferred on Hindus. In other words, *rajah* can be said as a king or prince. Through this word, the author tries to describe Gatsby’s character in his young age is really glamorous and being served like a king or prince. The utterances which develop that Gatsby’s character is like a young king is he is collecting jewelry from Europe area only for himself.

Through this simile description, the character which develop is glamour person. The author wants the reader to know that after having a miserable life; Gatsby tries to forget his sad past by living his life like a young rajah.

**Datum 10**

“But his heart was in constant, turbulent riot. The most grotesque and fantastic conceits haunted him in his bed at night (chapter 6, page 95, line 25).”

The underlined sentence above describe that Gatsby’s heart was in constant, turbulent riot. The most grotesque and fantastic conceits haunted him in his bed at night. In this situation, Gatsby’s mind is confused because he starts imagining something odd in his mind.

The underlined sentence “*but his heart was in constant, turbulent riot*” indicates as Metaphor because the author tries to describe Gatsby’s heart with *turbulent riot*. Literally, a heart cannot establish a *turbulent riot*. Human’s heart identified as the center of total personality, especially with reference of intuition, feeling, or emotion. Meanwhile, the word *turbulent* means an act of violence and aggression. *Turbulent* also characterized to show disturbance or disorder. Similar to *turbulent*, the word *riot* can be described as violent public disorder by a group or crowd of persons. *Riot*, as an emotion, also can be said as unbridled outbreak. From this explanation, the author tries to develop Gatsby’s disorder and unbridled character.

Through this metaphor description, the author wants the reader to know that Gatsby have a disorder and unbridled character because of his sad and miserable past through the sentence “*But his heart was in constant, turbulent riot. The most grotesque and fantastic conceits haunted him in his bed at night.*”



**Datum 11**

*“First he nodded politely, and then his face broke into that radiant and understanding smile, as we’d been in ecstatic cahoots on that fact all the time (chapter 8, page 147, line 1).”*

According to the sentences above, the author tries to describe that Gatsby nodded politely, and then his face broke into radiant and understanding smile, as they’d been in ecstatic cahoots on that fact all the time. This sentence describes the situation that Gatsby is escort Nick Carraway to Gatsby’s porch before Carraway move to another city. Nick Carraway is saying goodbye for the last time to Gatsby.

The underlined expression above, *“as we’d been in ecstatic cahoots on that fact all the time”*, identified as Simile because it compares two things between Gatsby’s smile with the word *“ecstatic”* to describe Gatsby’s recent character when Carraway is about to go. In this sentence, the conjunction is *as*. *Ecstatic* is an adjective which means as the feeling that come out while consuming ecstasy, the usual feeling which appear is a full of joy or rapturous feeling. According to the joy feeling, the character which appear is happy character. In this situation, Gatsby is not consuming ecstasy literally so he feels full of joy, but the author tries to describe that Gatsby’s character is happy like he is consuming ecstasy.

Based on explained of Simile expression above, the author wants the reader to know that Gatsby is escorting Carraway before he leave with a happy character through the sentence *“First he nodded politely, and then his*

*face broke into that radiant and understanding smile, as we'd been in ecstatic cahoots on that fact all the time."*

### **Datum 12**

*"He sat down gloomily (chapter 8, page 145, line 1)."*

The italic expression above tries to describe that Gatsby is sat down gloomily. In this situation, Gatsby is remembering his afternoon with his lover, Daisy Buchanan, but then Daisy's husband caught them and had a fight with Gatsby.

The underlined word, *gloomily*, is indicated as a metaphor because the author describes Gatsby is sitting down in a gloomy feel. *Gloomily*, based on the word gloomy, is described as deeply shaded or dark. Or gloomy also can be interpreted as filled with sad, dejected, or melancholy. Something dark which describes gloomy related to the feeling hopeless or despairing. Based on this feeling, usually followed by a pessimistic character.

According to the metaphor analysis above, the author wants the reader to know that Gatsby's pessimistic character is developed through the sentence "*He sat down gloomily.*"

### **Datum 13**

*"Gatsby, pale as death, with his hands plunged like weights in his coat pockets, was standing in a puddle of water glaring tragically into my eyes (chapter 5, page 83, line 20)."*

The italic expression above describes that Gatsby's face turns pale as death, with his hands plunged like weights in his coat pocket, was standing in

a puddle of water glaring tragically into Nick Carraway's eyes. In this situation, Gatsby is standing under the rain in front of Nick Carraway's house. He is escaping from Daisy Buchanan because he is so nervous to meet with her.

The underlined expression, "*pale as death*" described as Simile because the author compares two things, that is Gatsby's face and *death*. In this sentence, the conjunction is *as*. From the novel, the author explains that Gatsby's face turns pale. *Death* is described as the act of dying or the end of the life. The death body usually had a light-colored skin because there is no blood pressure in human's body. *Pale* described as a light-colored or lacking in color. *Pale* also described as lacking the usual intensity of color due to fear, illness, and stress. In this sentence, the author tries to describe Gatsby's face changing to *pale* and compare it to *death*, because the death body have light-colored skin and this situation is describe Gatsby's stress feeling because he is very nervous to meet his lover so his face turns pale. According to this sentence, the author tries to develop Gatsby's fear character.

According to the simile explanation above, the author wants the reader to know that Gatsby is facing his fear character through the sentence "*Gatsby, pale as death, with his hands plunged like weights in his coat pockets, was standing in a puddle of water glaring tragically into my eyes.*"

**Datum 14**

*“The nature of Mr Tostoff’s composition eluded me, because just as it began my eyes fell on Gatsby, standing alone on the marble steps and looking for one group to another with approving eyes (chapter 3, page 51, line 8).”*

The sentence above describes that while Carraway enjoying the nature of Mr Tostoff’s composition, it eluded him because just as it began his eyes fell on Gatsby, standing alone on the marble steps and looking for one group to another with approving eyes. From the novel explanation, Nick Carraway had his first Gatsby’s dance party because of Gatsby’s personal invitation. Carraway is examining Gatsby from his eyes at that party.

The underlined expression, “*approving eyes*” indicates as Metaphor because the author compares how Gatsby watch the party with *approving eyes*. *Approving* is a verb which means to confirm or to agree with something. And *eyes*, literally means the organ of sight with respect to the color of the iris. Based on this explanation, the character which appear is assertive or emphatic through the word *approving* which means confirming. Because Gatsby wants his party going well, he keeps confirming how the party goes by himself.

According to the Metaphor explanation above, Gatsby also have assertive character through the sentence *“The nature of Mr Tostoff’s composition eluded me, because just as it began my eyes fell on Gatsby, standing alone on the marble steps and looking for one group to another with approving eyes.”*

**Datum 15**

*“He sat down miserably, as if I had pushed him, and simultaneously there was the sound of a motor turning into my lane (chapter 5, page 82, line 24).”*

The italic expression above describes that Gatsby sat down miserably, as if Nick Carraway pushed him, and simultaneously there was the sound of a motor turning into Carraway’s lane. Explained in the novel, Gatsby is waiting with anticipating for Daisy Buchanan in Nick Carraway’s home for his plan which he already arranged with Carraway.

The underlined word “*miserably*” is described as Metaphor because the author tries to compare Gatsby’s feeling with the word “*miserably*.” *Miserably* means as wretchedly unhappy, uneasy, or uncomfortable feeling. According to the explanation about *miserably*, the character which appears is worried through the uncomfortable and uneasy feeling.

According to the metaphor description above, the author wants the reader to know that according to the miserably feeling, Gatsby develops his worried character through the sentence “*He sat down miserably, as if I had pushed him, and simultaneously there was the sound of a motor turning into my lane.*”

**Datum 16**

*“Gatsby got himself into a shadow and, while Daisy and I talked, looked conscientiously from one to the other of us with tense, unhappy eyes (chapter 5, page 84, line 29).”*

According to the italic sentence above, Gatsby got himself into a shadow and, while Daisy and Nick Carraway talked, looked conscientiously from one to the other of them with tense, unhappy eyes. From the novel, the author describe how Gatsby and Daisy cover up their nervous feeling after a long time they have not meeting each other.

The underlined word, “*shadow*” indicates as Metaphor because the author tries to compare two things between Gatsby’s presence and *shadow*. *Shadow* is interpreted as a dark figure or image cast on the ground or some surface by a body intercepting light, *shadow* also can be said as shade or the representation of the absence of light on a form. According to this explanation, the author tries to describe that Gatsby presence become shade while Daisy and Nick Carraway talked. Based on this explanation, the character which develop from Gatsby is doubt character because he feels Daisy is do not want to meet him again after their awkward situation.

According to metaphor explanation above the author wants the reader to know that Gatsby had a doubt character through the sentence “*Gatsby got himself into a shadow and, while Daisy and I talked, looked conscientiously from one to the other of us with tense, unhappy eyes.*”

### **Datum 17**

“*When he realized what I was talking about, that there twinkle-bells of sunshine in the room, he smiled like a weather man, like an ecstatic patron of recurrent light, and repeated to the news to Daisy (chapter 5, page 86, line 29).*”

The sentence above describes that when Gatsby realized what Nick Carraway was talking about, that there were twinkling bells of sunshine in the room, Gatsby smiled like a weather man, like an ecstatic patron of recurrent light, and repeated Nick Carraway's news to Daisy Buchanan. In this situation, Nick Carraway informed Gatsby that the rain has stopped but neither Gatsby nor Daisy paid attention to what Carraway said.

The underlined expression above, "*he smiled like a weather man*" is indicated as a simile because the author tries to compare two things. In this sentence, the author compares Gatsby's smile and *weather man*. *Weather man* is also known as a weather forecaster, a person who is involved in presenting weather forecasting. And as a person who presents the news, a weather man must have an attractive personality and a cheerful smile. Based on this explanation, the author describes that Gatsby is a cheerful person drawn from his smile.

Based on the simile description above, the author wants the reader to know that Gatsby is a cheerful person through the sentence "*When he realized what I was talking about, that there were twinkling bells of sunshine in the room, he smiled like a weather man, like an ecstatic patron of recurrent light, and repeated the news to Daisy.*"

### **C. The Data Interpretation**

According to the data analysis which has been analyzed in *The Great Gatsby* novel by F. Scott Fitzgerald, 17 figurative languages were found that contain

10 metaphors and 7 similes. The interpretation of the data is formed in the following table shown below.

*Table 4.2 Data Interpretation of Figurative Language Found*

No	Types of Figurative Language	Frequency	Percentage
1.	Irony	0	0%
2.	Metaphor	10	58%
3.	Metonymy	0	0%
4.	Presupposition	0	0%
5.	Simile	7	42%
<b>Total</b>		<b>17</b>	<b>100%</b>

Based on table data above, it can be concluded that the use of figurative language in characterization of main character in *The Great Gatsby* novel by F. Scott Fitzgerald which mostly appear is Metaphor with reach percentage 58% and then followed by Simile which takes percentage 42%. Types Irony, Presupposition, and Metonymy reach 0% as the lowest percentage.

#### **D. The Discussion**

From the analysis which have been done in 17 data from *The Great Gatsby* novel, the use of figurative language of main character of characterization has different percentage. From five types of figurative language, the data analysis found some sentences which contains several types of figurative language, that is metaphor and simile. Percentage of



figurative language which contain metaphor types is 58%, and percentage of conatins simile is 42%. The percentages show that figurative language is also can be used in characterization of main character in a novel.

According to the analysis, the writer summaries the character which found in the analysis. There are cold, introvert lack of motivation, greedy, comfortable person, unbridled, pesimistic, assertive, worried, and doubt characters through the metaphor descriptions. And from the simile descriptions there are afraid, serious, embarrassed, glamorous, happy, fear, and cheerful characters.

The figurative language in characterization is explaining how the author describing the character through imaginative description in fresh way. It requires much imagination and focuses the readers to attend the connotation rather than the denotation because the sentence has hidden meaning behind the lexical meaning.

Based on the finding above, it can be concluded that metaphor is the most dominant figurative language use in characterization of main character in *The Great Gatsby* novel by F. Scott Fitzgerald. Metaphor is a kind of figurative meaning which is an implicit in which two unlike objects are compared by identifying or substituting one with other. Metaphor is figure of speech in which a word or phrase is taken out of its usual setting and placed with another word to suggest a likeness.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

After presenting, analyzing, and discussing the use of figurative language in characterization of main character in *The Great Gatsby* novel by F. Scott Fitzgerald in previous chapter, there have been some conclusion based on data study. According to seventeen data analyzed, the writer found two types from five of figurative language classification, there are metaphor and simile. The analysis has been done by looking at the novel *The Great Gatsby*.

The data analysis and discussion show that 52% data contain metaphor types and 48% data contain simile types. Metaphor is used for substitution and makes use of another word to describe the subject. It is also an expression which show the similarity or correspondent of two things, subjects or events on some aspects. Meanwhile, simile is a figure of speech, in which a more or less fanciful or unrealistic comparison is made, using like or as. The writer also discovered that figurative language is useful to describe characterization in a novel.

#### B. Suggestion

Based on finding and discussion in the previous chapter, in analyzing the usage of figurative language in characterization of the main character in a novel, it is needed a comprehension of what types of figurative language and

its classification before analyzing the data found. Finally, according to the description, it is necessary to give the suggestion about the study.

1. For the students

The writer hopes the reader or the learner can take advantage of learning literature through *The Great Gatsby* novel. *The Great Gatsby* novel is one of the best seller American literature novel in literature history. This novel is written beautifully and imaginatively, that is the reason why figurative language in characterization is mostly found in this novel.

2. For the next researcher

This research of figurative language in characterization of main character is still away from perfectness, the writer suggest the next researcher to do further reseacrh in figurative language; about classifying and identifying which type of each sentence being analyzed.

3. For the teachers

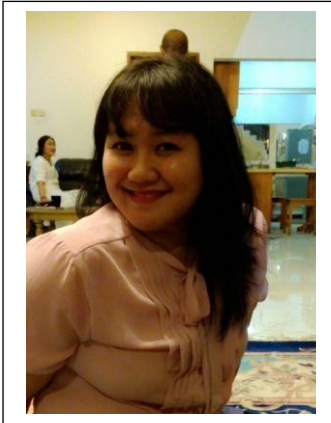
The ways of learning are very important in literature learning. The students sometimes feel getting bored when the teachers do not varied the way of learning. Thus, it is will be more interesting if the teachers vary the way of learning, and use a novel, *The Great Gatsby* as an example, as one of teaching tools.

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