FIGURATIVE LANGUAGE USED BY PETTER IN JOSTEIN GAARDER'S *THE RINGMASTER'S DAUGHTER*

THESIS

By:

M. Ramdhan Fathin Al-Farabi

NIM 15320039

DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

STATE ISLAMIC UNIVERSITY MAULANA MALIK IBRAHIM

MALANG

2019

FIGURATIVE LANGUAGE USED BY PETTER IN JOSTEIN GAARDER'S *THE RINGMASTER'S DAUGHTER*

THESIS
Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

in Partial Fulfillment of the Requirements for Degree of *Sarjana Sastra* (S.S.)

By:

M. Ramdhan Fathin Al-Farabi

NIM 15320039

Advisor:

Masrokhin, M.A.

NIDT. 19780410201608011035

DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

STATE ISLAMIC UNIVERSITY MAULANA MALIK IBRAHIM MALANG

2019

i

STATEMENT OF AUTHORSHIP

I state that the thesis entitled **"Figurative Language Used by Petter in Jostein Gaarder's** *The Ringmaster's Daughter*" is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, 24 July 2018

The Researcher

M. Ramdhan Fathin A.F.

NIM. 15320039

APPROVAL SHEET

This to certify that Muhammad Ramdhan Fathin Al Farabi's thesis entitled **"Figurative Language Used by Petter in Jostein Gaarder's *The Ringmaster's Daughter"*** has been approved for thesis examination at the faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.)

Malang, 2 December 2019

Approved by
Advisor

Head of Department of English
Literature

Masrokhin, M.A.
NIDT. 197804102016O8011035

Rina Sari, M.Pd.
NIP. 197506102006042002

Acknowledge by
Dean

Dr. Hj. Syafiyah, M.A.
NIP. 196609101991032002

LEGITIMATION SHEET

This is to certify that Muhammad Ramdhan Fathin Al Farabi's thesis entitled **"Figurative Language Used by Petter in Jostein Gaarder's *The Ringmaster's Daughter"*** has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra* (S.S) in English Letter Department.
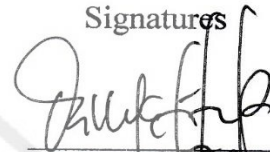
Malang, 14 February 2020

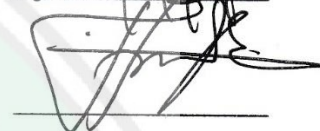The Board of Examiners

Signatures

1. Deny Efita Nur Rakhmawati, M. Pd.
   NIP. 198505302009122006   (Main Examiner)

2. Mazroatul Ishlahiyah, M. Pd.
   NIP. 199107222201802012181   (Chair)

3. Masrokhin, M.A.
   NIDT. 197804102016080111035   (Advisor)

Approved by
Dean of the Faculty of Humanities

Dr. Hj. Syafiyah, M.A.
NIP. 196609101991032002

MOTTO

"It is what I do that teaches me what I am looking for"

-Pierre Soulages-

DEDICATION

This thesis is dedicated to:

1. My God Allah SWT which always gives me the way and ability to complete this task.
2. To my beloved family, especially my parents who always teach me what is life, thanks of thousandfold for all of your sacrifices.
3. To myself for all the life experiences that I have had.

ACKNOWLEDGEMENT

First, I offer praise and gratitude to the presence of Allah SWT who has given me so much pleasure, one of which is the ability for me to complete this thesis with all my heart and energy.

Secondly, I offer my blessings and greetings to the prophet Muhammad SAW who guided his people to the present day.

With the completion of this thesis, all thanks to the people around me, both individuals and institutions, who have supported me in the form of contributing advice, facilities, guidance and many others. Hence, the researcher would like to express his deep gratitude to:

1. Prof. Abdul Haris, M. Ag. as the Rector of Universitas Islam Negeri Maulana Malik Ibrahim Malang.
2. Dr. Hj. Syafiyah, M. A. as the Dean of Humanities Faculty.
3. Rina Sari, M. Pd. as the head of Department of English Literature, and also as my trusteeship lecturer who have guided and given instruction to me from the first semester to this graduation.
4. Masrokhin, M. A. as the advisor for my thesis project who has guided me in completing my thesis.
5. All the lecturers whom I cannot name one by one, who have given so much knowledge and character formation to become who I am today.
6. My parents who raised me, gave all the countless contributions of their lives to me that I could not even return the favor until the end of my life.
7. My house mates who have always been a place for me to calm down with laughter when I was under pressure.
8. My adventure friends who are always together and support me, also become a place to calm my mind when I went hiking, camping, or going to the beach with them.
9. My alumni friends of IKPDN (Ikatan Keluarga Pesantren Darunnajah) Malang which I already consider to be my main family in Malang, which has always been a place to go home for me to get back enthusiastic about doing things.
10. GOODDANK.INC Café and its familiar servants, who have always been a favorite place to work on my thesis and serve my favorite coffee as a work colleague.
11. All the other friends that I cannot mention one by one, who have encouraged, advised, and wished me success in conducting this thesis.
12. Lastly, to my experience that has taught the bitter and sweet learning of life.

ABSTRACT

Al-Farabi, Muhammad Ramdhan Fathin. 2019. **Figurative Language Used by Petter in Jostein Gaarder's** *The Ringmaster's Daughter*. Minor thesis (*Skripsi*) Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Masrokhin, M.A.

Keywords : Figurative Language, Meaning, Simile, Metaphor, Personification, Hyperbole, Metonymy, Synecdoche, Symbol.

_____

The title of this study is, "Figurative Language Used by Petter in *The Ringmaster's Daughter* Novel by Jostein Gaarder". The objectives of the study are to identify the types of figurative language used by Petter in the novel and to describe the contextual meaning of figurative language used by Petter in the novel. The method used in collecting the data related to the subject of this research is documentation method because the researcher collected the data from novel. The data are collected by reading the novel, then highlighting the sentences and phrases that contain figurative language and writes them into transcript. The data are analyzed using descriptive analysis and to emphasize processes and meaning in subject perspective.

The results of the study shows there are 244 total amount of sentences that contain figurative language found. The dominant type of figurative language collected from the novel is hyperbole with 64 sentences and 26% in percentage, then simile with 44 or 18%, 40 sentences or 16% of metaphor, 43 or 17% of personification, metonymy with 24 total amount or 10%, synecdoche with 11 sentences or 6%, and the last is symbolism with total of 18 or 7%. The dominant type of figurative language in the novel is Hyperbole.

The conclusion of the study explains that from the hyperbole is found as the dominant type, it means the novel mostly contains imaginative things those are exaggerated, both people and circumstances, and to describe situations, the emotional nature of character, and also make the plot of writing and story in the novel more interesting and aesthetical. Besides, figurative language plays an important role in a novel. This is the reason why the author used so many figurative languages in this novel instead of other novels he wrote. That is what makes a novel more interesting to read and entices the reader to use their distinctive imagination in interpreting a sentence that contains figurative language.

ABSTRAK

Al-Farabi, Muhammad Ramdhan Fathin. 2019. **Figurative Language Used by Petter in *The Ringmaster's Daughter* Novel by Jostein Gaarder**. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Masrokhin, M.A.

Keywords : Bahasa Kiasan, Makna, Simile, Metafora, Personifikasi, Hiperbola, Metonimi, Synecdoche, Simbol.

Judul penelitian ini adalah, "Figurative Language Used by Petter in *The Ringmaster's Daughter* Novel by Jostein Gaarder". Tujuan dari penelitian ini adalah untuk mengidentifikasi jenis-jenis bahasa figuratif yang diucapkan oleh Petter dalam novel dan untuk menggambarkan makna kontekstual dari bahasa figuratif yang diucapkan oleh Petter dalam novel. Metode yang digunakan dalam mengumpulkan data yang berkaitan dengan subjek penelitian ini adalah metode dokumentasi karena peneliti mengumpulkan data dari novel. Data dikumpulkan dengan membaca novel, kemudian menyoroti kalimat dan frasa yang mengandung bahasa kiasan dan menulisnya ke dalam transkrip. Data dianalisis menggunakan analisis deskriptif dan untuk menekankan proses dan makna dalam perspektif subjek.

Hasil penelitian menunjukkan ada 244 jumlah total kalimat yang mengandung bahasa kiasan ditemukan. Jenis dominan bahasa kiasan yang dikumpulkan dari novel adalah hiperbola dengan 64 kalimat dan 26% dalam persentase, kemudian disimulasikan dengan 44 atau 18%, 40 kalimat atau 16% dari metafora, 43 atau 17% dari personifikasi, metonim dengan 24 jumlah total atau 10%, synecdoche dengan 11 kalimat atau 6%, dan yang terakhir adalah simbolisme dengan total 18 atau 7%. Jenis bahasa kiasan yang dominan dalam novel ini adalah Hyperbole.

Kesimpulan dari penelitian ini menjelaskan bahwa dari hiperbola ditemukan sebagai tipe dominan, itu artinya novel tersebut kebanyakan berisi hal-hal imajinatif yang dilebih-lebihkan, baik orang maupun keadaan, dan untuk menggambarkan situasi, sifat emosi karakter, dan juga membuat alur cerita. penulisan dan cerita dalam novel lebih menarik dan estetis. Selain itu, bahasa kiasan memainkan peran penting dalam sebuah novel. Ini adalah alasan mengapa penulis menggunakan begitu banyak bahasa kiasan dalam novel ini daripada novel lain yang ia tulis. Itulah yang membuat novel lebih menarik untuk dibaca dan membujuk pembaca untuk menggunakan imajinasi khas mereka dalam menafsirkan kalimat yang mengandung bahasa kiasan.

ملخص

الفرابي، مححد رمضان فطين. 2019. اللغة المجازية التي استخدمها بيتر في رواية ابنة الحلبة لجوستين جاردر. البحث الجامعي. قسم الأدب الإنجليزية.كلية العلوم والإنسانية جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرف : مسرخين، الماجستر

عنوان هذه الدراسة هو "اللغة التصويرية المستخدمة من قبل بيتر في رواية ابنة الحلبة لجوستين جاردر". أهداف الدراسة هي تحديد أنواع اللغة المجازية التي نطق بها بيتر في الرواية ووصف المعنى السياقي للغة المجازية التي نطق بها بيتر في الرواية. الطريقة المستخدمة في جمع البيانات المتعلقة بموضوع هذا البحث هي طريقة التوثيق لأن الباحث جمع البيانات من الرواية. يتم جمع البيانات عن طريق قراءة الرواية ، ثم تسليط الضوء على الجمل والعبارات التي تحتوي على لغة مجازية وكتابتها في نسخة. يتم تحليل البيانات باستخدام التحليل الوصفي والتأكيد على العمليات والمعنى في منظور الموضوع.

وقد أجريت نتائج تحليل البحوث والمناقشة من قبل الباحثين. يوجد 244 إجمالي عدد من الجمل التي تحتوي على لغة الفصل. نوع اللغة التصويرية المهيمنة التي تم الحصول عليها من الروايات هو غليظ مع 64 جمل و 26 ٪ في المئة ، ثم محاكاة مع 44 أو 18 ٪ ، 40 جمل أو 16 ٪ من الاستعارة ، 43 أو 17 ٪ من التجسيد ، كناية مع 24 المجموع أو 10 ٪ ، بصلة المجازي 11 جمل أو 6٪ ، والأخير هو رمزي بإجمالي 18 أو 7٪. مع وجود غلو مسيطر ، فهذا يعني أن الرواية تتكون في معظمها من أشياء مبالغة مبالغ.

تشرح خاتمة الدراسة أنه من الغشاء الزائد هو النوع السائد ، فهذا يعني أن الرواية تحتوي في الغالب على أشياء مبتكرة تلك مبالغ فيها ، سواء الأشخاص أو الظروف ، ووصف المواقف ، والطبيعة العاطفية للشخصية ، وكذلك جعل المؤامرة من الكتابة والقصة في الرواية أكثر إثارة للاهتمام والجمالية. إلى جانب ذلك ، تلعب اللغة المجازية دورًا مهمًا

في الرواية. هذا هو السبب في أن المؤلف استخدم الكثير من اللغات التصويرية في هذه الرواية بدلاً من الروايات الأخرى التي كتبها. هذا ما يجعل الرواية أكثر إثارة للاهتمام للقراءة وتحث القارئ على استخدام خيالهم المميز في تفسير جملة تحتوي على لغة مجازية.

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

Background of the Study

Language is a communication tool every human use as a primary need to deliver utterances and understand the messages between each other. The definition sees language as a system of communication that enables humans to exchange verbal or symbolic utterances. This definition stresses the social functions of language and the fact that humans use it to express themselves and to manipulate objects in their environment (Evans & Levinson, 2009). Thus, language can be used to express feelings, emotions, ideas, imaginations, and thoughts, whether through written or spoken languages such as novel, poem, magazine, newspaper, song, speech, movie, and many more. That is why those language aspects always are the important thing that clings to human beings.

In general view of language, figurative language is one of the interesting discussion because it expresses various non-literal meaning and implicit linguistic expression in order to make the aesthetic result of literary work through the author's thought. Figurative language can appear in multiple forms with the use of different literary and rhetorical devices. In addition, the figurative language can be classified into five categories: resemblance or relationship, emphasis or understatement, figures of sound, verbal games, and errors. Abrams and Harpham (2009) simply define figurative language is apprehending the standard meaning in order to achieve some special meaning or effect. The use of figurative is effective to describe a 'thing' or 'experience' or 'condition' that challenging to explain. Then, the user borrows words or phrases in which represent the thing, experience, or condition

1

they want to describe (Griffith, 1982). Besides, Lazar (2003) added that figurative language also becomes the way of a language user expresses his/her ideas and utterances. In fiction, some of the figurative languages are used to emphasize values that the writer wants to share.

Figurative language is defined as a deviation in the use of words from the literal meaning or from simple and general practice. Figurative language has connotative or implied meanings that we cannot find in dictionaries as denotative meanings. Figure of speech is a non-literal way of saying something: that is, words must be interpreted to understand the intended meaning (Elder, 2004: 292). In this thesis, the researcher is interested in analyzing the figurative expressions that are found in novel entitled "*The Ringmaster's Daughter*" by Jostein Gaarder because the researcher found more figurative languages in it instead of the other novel of Gaarder's masterpieces. Besides, the synopsis tells about a boy named Petter, a precocious child and fantasist, and perhaps Jostein Gaarder's most intriguing character since Sophie (*Sophie's World* Novel). As an adult, Petter makes his living selling stories and ideas to professionals suffering from writer's block. But as Petter sits spinning his tales, he finds himself in a trap of his own making. Furthermore, the figurative language analysis through whole of a novel is not often conducted by researchers. It is usually conducted in analyzing the movies, short story, conversation or monologue in an event, and songs.

This research is different from other previous researchers, because this research analyzes the figurative language through the novel as a whole, while the

other researches only analyzed partially of the novel briefly. The main character's imagination and mind creation by uttering the poetic words that represent his characterization is very unique based on his weird behavior and the impact on his surroundings. On the other hands, the other studies through this novel which are conducted by the other researchers are only analyzed through literary theories such as unconscious mind and trauma theory from Post-Traumatic Stress Disorder (PTSD) (Dayanara, 2016).

A. Research Question

Based on the background of the study above, this study is attempted to answer the following question:

1. What kinds of figurative language are used by Petter in "*The Ringmaster's Daughter*" Novel by Jostein Gaarder?

2. What are the implicit meanings of the figurative language used by Petter in "*The Ringmaster's Daughter*" Novel by Jostein Gaarder?

B. Objectives of the Study

Aligned with the problems mentioned above, the objectives of the study are:

1. To identify the types of figurative language used by Petter in "*The Ringmaster's Daughter*" Novel by Jostein Gaarder.

2. To describe the implicit meaning of figurative language used by Petter in "*The Ringmaster's Daughter*" Novel by Jostein Gaarder.

C. Scope and Limitation

In this research, the researcher uses the data taken from the utterances found in "*The Ringmaster's Daughter*" Novel by Jostein Gaarder and focuses on the conversational implicature which pays attention to analyzing the types of figurative language using a descriptive qualitative approach. Besides, this research limits to analyze only seven types of figurative language used by Petter as the main character in the novel entitled "The Ringmaster's Daughter" Written by Jostein Gaarder based on Abrams theory of figurative language.

D. Significance of the Study

The significance of this study has both theoretical and practical benefits. Theoretically, this study has purpose and expectation to give contribution of semantics in part of figurative language for the broader knowledge.

Then – practically, this study can be a good reference to be read by readers to get a better understanding of the meaning of figurative language used by the fantasist and imaginative main character 'Petter', and will be useful for the next researchers to conduct a new study.

E. Definition of Key Terms

In order to convince the reader in understanding this research, the theoretical framework is defined below:

    a. Study of the meaning used to understand human expression through language.

b. Figurative language is the choice of certain words in accordance with the intent of the writer or speaker in order to obtain the beauty aspect. In general, Figurative language is a language that does not refer to meanings directly, but through describing or imagery. The use of classical language in literary works is intended to obtain aesthetic or beauty effects, so that readers will be more interested.

c. The novel to be examined in figurative language is "The Ringmaster's Daughter" by Jostein Gaarder, which was published globally in 2002. The writer has written a variety of fictional novels, one of which is Shopie's World which is a very famous philosophical novel. This novel "The Ringmaster's Daughter" is an imaginative fictional novel in which many figurative languages are found which make this novel so aesthetic in its storyline.

F. Theoretical Framework

Abrams (2009) said that figurative languages consist of 15 figurative languages. But generally, the researcher only intends and focus on 7 types of speech consist of simile, metaphor, metonymy, hyperbole, synecdoche, personification, and symbolism:

a. Simile: Compares two things using the words "like" or "as. Similes are extremely common in everyday language as well-known figures of speech.

b. Metaphor: direct comparisons between two things that, unlike similes, do not use the words "like" or "as".

c. Metonymy: something or a concept called by the name of something that is closely related to the case or that concept.

d. Hyperbole: an exaggeration for the sake of emphasis, humor, or effect. Hyperbole is commonly heard in everyday conversations, often when people want to state their position without seeming too direct. When used in fiction writing, hyperbole can be a powerful tool, allowing you to create a heightened sense of feeling, action, or quality.

e. Synecdoche: a literary device that uses one part to refer to the whole.

f. Personification: to give human qualities to something nonhuman.

g. Symbolism: use objects, characters, and motifs to create a pattern of deeper meaning that is interesting in the thinking of the reader.

More for something physical to represent the idea of a broader and more abstract.

G. Previous Study

As the reference, some previous studies that found by the researchers are as follows:

Lonanda (2013) entitled "*The Use of Figurative Language in Characterization of the Nightingale and the Rose Short Story by Oscar Wilde*" examines the reasons for using simile are predominantly influenced by the target readers of the short story *The Nightingale and the Rose*, the children, because similes describe two things directly by using comparative words.

Saputri (2014) entitled "*An Analysis of Figurative Languages Used in Rick Riordan's Novel Entitled "The Heroes of Olympics, Book Three: The Mark of Athena*" examines the fact of her studies that the Simile and Personification dominate in the novel. Then, from the dominating figurative language, most of the phrase or sentence which has those terms contains delineation to the objects or circumstances.

Wijayanti (2014) entitled "*An Analysis of Figurative Language Used in Paulo Coelho's "Adultery" Novel*" also examines the dominant type is personification that has certain meaning toward the content of the novel. Otherwise, the study just analyzes parts of the novel.

Arsyani, Rufinus A., & Rosnija E. (2015) entitled "*Analysis English Figurative Language in Novel "Little Men" by Louisa May*

Alcott" examines the figurative language found implies the fiction writer uses explicit and direct comparison more often than implicit and indirect comparison. Otherwise, figurative language together with other elements in fiction, delivers messages that useful for character education, such as intelligent, religiousness, and care.

Habibi (2016) entitled "*An Analysis of Figurative Language in Edensor Novel by Andrea Hirata*" only examines generally the various meaning of figurative language found in the novel, those are simile, metaphor, personification, hyperbole, synecdoche, paradox, and symbol, but paradox was not found by the researcher in the novel.

Harya (2016) entitled "*An Analysis of Figurative Languages Used in Coelhos's Novel Entitled "Alchemist"* examine that the simile is the dominant type of figurative language in the novel and used it to explain circumstances, to describe the characters, to express emotion of the characters, and to make his writing more vivid and entertaining.

H. Research Design

1. Research Method

This study applies descriptive Qualitative research which concerns a holistic approach that involves discovery also described as an unfolding model that occurs in a natural setting that enables the researcher to develop a level of detail from high involvement in the actual experiences (Creswell, 1994). In analyzing data, the researcher focus on the types of figurative language used in The Ringmaster's Daughter novel. The source of data of this study is taken

from the novel entitled "The Ringmaster's Daughter" by Jostein Gaarder and this novel consists of 235 pages in total and it was published in 2001.

The researcher intends to describe the data coding system in this study. There are three parts of words and numbers that are bordered by slashes. The following is an example:

4 / Sim / 39

Number 4 above is the order of figurative languages found. Then the *Sim* word above shows that the datum is a simile type of figurative language. The last is number 39 which means the page number where the data was found.

In addition to the Sim code which shows Simile, there are code terms from other types of figurative languages, including *Meta* as Metaphor, *Pers* as Personification, *Hyp* as Hyperbole, *Meto* as Metonymy, *Syn* as Synecdoche, *Symb* as Symbolism.

2. Data and Data Source

In this study, the researcher read a novel entitled The Ringmaster's Daughter by Jostein Gaarder as the original or the English version. In collecting data, the writer conducts some steps they are 1.) Reading the novel entitled The Ringmaster's Daughter by Jostein Gaarder. 2). Highlighting the sentences and phrases that contain figurative language then writes them into the transcript. 3). Classifying based on the type of figurative language. 4) Coding the data found as the data source.

3. Data Analysis

The researcher analyze the content of the novel according to Fraenkel and Wallen (1993) which stated descriptive method is a method used to explain, analyze, and classify things through various techniques, surveys, interviews, questionnaires, observations, and texts. Hence, the researcher categorized the sentences that contain figurative language, then calculated the total amount of the sentences that contain figurative language in it, finding out the dominant of the figurative language in the novel, and last is determining some of the contextual meaning of those figurative languages in each type as the data representatives. Last, drawing conclusion based on the data that have been analyze

CHAPTER II
REVIEW OF RELATED LITERATURE

In this chapter, the researcher shows the review of the related literature of this study. The contents are terms related to analysis. Those are semantics, figurative language, types of figurative languages, novel, and previous studies. The researcher intends to make the reader easier to understand this study. Thus, the researcher classifies each term that is related to the topic of this study.

A. Semantics

Semantics is derived from Greek, *semantikos* ("significance") (Lidell & Scott, 1995). According to Griffiths (2006), semantics is the study of meaning: knowledge of codes in language vocabulary and patterns for constructing more complex meanings, up to the level of meaning of sentences.

Language semantics is the study of meaning used to understand human expression through language. The semantic word itself shows various ideas - from popular, very technical. This is often used in everyday language to signify a problem of understanding that comes to the selection of words or connotations. This problem of understanding has been the subject of many formal questions, over a long period of time, especially in the formal semantic field. In linguistics, it is the study of interpretations of signs or symbols used in agents or communities in certain circumstances and contexts. In this view, sound, facial expressions, body language, and proxemics have semantic content (meaningful), and each consists of several branches of study. In written language, things like verse structures and punctuation

bear semantic content, other forms of language bear other semantic content (Neurath & Carnap, 1955).

In linguistics, semantics are sub-fields devoted to the study of meaning, such as those which are attached to the level of words, phrases, sentences, and units that are larger than discourse (called text). The basic areas of this study are the meanings of signs, and the study of relationships between different linguistic units and compounds: homonym, polysemy, synonym, antonym, hypernym, hyponym, meronym, metonymy, holonym, and paronym. The main concern is how meaning attaches to larger pieces of text, perhaps as a result of the composition of units smaller than meaning. Traditionally, semantics has included the study of denotative meanings and references, truth conditions, structural arguments, thematic roles, discourse analysis, and the relationship of all of these to syntax. In the semantics, there are elements, namely:

1. **Signs and Symbols**

Signs and symbols (symbols) are two elements that exist in language. Signs developed into a theory called semiotics. Semiotics has three aspects related to linguistics, namely syntactic aspects, pragmatic aspects, semantic aspects.

2. **Lexical Meanings and Reference Relationships**

The lexical element is the smallest unit in the system of meaning of linguistics and its existence can be distinguished from other tertiary units. Lexical meanings can be in categorematical and syscategorical forms, are all words and implements, scientific groups with the meaning of structural meanings that must be

interpreted in construction units. Whereas referential relations are relationships that exist between a word and the outside world that the conversation refers to.

3. Naming

Naming is the process of finding language symbols to describe concept objects, processes and so on. Often by using existing vehicles, such as by changing possible meanings or by imaging words or groups of words.

B. Figurative Language

Figurative language is words that are very informal, not in the actual sense of the word; figurative words are used to give a sense of beauty and emphasis on the importance of what is conveyed. For example, "His ideals are as high as the sky," also, "Her face is like a moon." Figurative words can often be found in songs, poems, and literary works. The use of figurative language is done as a way to cause certain effects, so the recipient of the message is more interested.

Abrams (2009), stated that figurative language is a striking beginning of what language users understand as the meaning of standard words, or standard word sequences, to achieve some special meaning or effect.

In addition, Perrine (1982: 61) says that figurative language is broader as a way of saying something other than the ordinary way. This is more narrowly defined as a way to say one thing and another meaning. Advertisers and authors use superior styles to explain their classic rhetorical ideas.

Meanwhile, Keraf (2009) stated that figurative language is a way to change, through language that shows the spirit and personality of the author or the user's language

In describing the meaning of figurative language, this word is a form of language that makes people guess in interpreting the sentence as a standard definition of a sentence. Figurative language refers to the "indirect" or "logical" point of view which maintains that the initial analysis for meaning is literal and if the interpretation does not make sense, then the sentencing process returns to the appropriate figurative language (Krause, 2008).

Based on the explanation above, the researcher can conclude that figurative language is useful when it is pasted in a song, short story, especially a novel. Figurative language has an important role to make an interest deep understanding to the readers toward a novel.

C. Types of Figurative Language

There are many different discussions about the types of figurative language according to Abrams (2009). Here, the researcher intends to clarify the types of figurative language mainly and generally.

1. Simile

Keraf (2009) stated that "simile is a comparison that has an explicit character. Explicit here means that directly comparing thing that similar with other, Indicates by the word or phrase such as like, as, than, similar, resemble or seems. Meanwhile, Macmillian (1984) said that simile is a direct comparison between

things that are not particularly similar in this essence. A simile calls attention to be comparison through the use of the word "like" or "as" (Reaske, 1966).

For example:

> "Your face is like a moonshine"

The example above uses the connective word "like". It means that her face is shining like a moon. An alternative way, it can be said that she is beautiful because of her beautiful face shining like a moon. The purpose of using simile is to compare or equalize something that is unfamiliar to the reader with something similar to it but familiar, and easily understood by the reader. So that the reader can understand the sentence or phrase. Simile can be understood either implicitly or explicitly. It depends on how the simile is formed in a phrase. An explicit simile is to compare the two objects listed through their characteristics. The implicit simile is a simile in which the reader must understand the meaning of the interpretation of the two objects being compared. For example, if there is a sentence written "Rama is like a worm", that is a desire of the reader to determine the meaning. Did the author tell the reader that Rama is too slow? Or Rama has a little long body? Both characteristics are familiar to worms and it could be explains something that resembles Rama without any other meaning. Based on discussion above, the researcher concludes that simile is comparing or resembling the main thing with another thing that is equal or similar to give emphasis and impression on things that are compared or equated.

2. Metaphor

In the metaphor the comparison is implied, where the figurative term is replaced or identified in literal terms (Perrine, 1983). Furthermore, Keraf (2009) also declared that metaphor is a figure that compares two things directly, but in a simple form. Those statements are supported simpler by Rozakis (1995) that a metaphor is a comparison without the words "like" or "as". From all of those points, the researcher can conclude that metaphor is like simile, but the way to utter the sentence or phrase is without connector words "like" or "as". There is two processes of metaphor namely tenor and vehicle (Bradford, 1997). That process was found by Richard (1936) as a theory that stated the tenor of metaphor is idea or the principal object discussed, meanwhile the vehicle is the analogy or the image that describes the object. The clarification of the theory is that the tenor is the main idea or concept, then the vehicle is the concept of the analogy.

For example:

Your head is a stone. "Your head" is tenor. The Stone as the vehicle.

The meaning of the example above is that "your head" is directly compared with the stone without using connector words. The word "head" in the phrase "your head" is attached the character of stone, which is tough, and hard to penetrate.

3. Personification

Personification is a figurative language that describes non-life objects or abstractions of non-human objects or ideas that can act like humans. Personification has special features of metaphor and simile. It contains comparisons such as

metaphors and simile, but in personification, things that will be compared are human and non-human attributes (Keraf, 2009).

For example:

"The flowers smile at me to start this morning"

The sentence above, "the flowers" is non-human that is given the attribution of "smile" which in fact, flowers cannot smile to human. The attribute of "smile" which is basically to express the feeling of happiness, attached to the "flower". That means the person feels happy. That personification intends to give a special impression and beautify the sentence.

4. **Hyperbole**

Hyperbole is one of figurative language that most used by the people around us in daily life. The use of hyperbole commonly expresses the feelings or emotions of the speaker, or from people who speak with the speaker. Hyperbole can be used in the form of humor, distress, excitement, and many other emotions, all depending on the context in which the speaker uses it (Lakoff & Johnson, 1980).

According to Keraf (2009), hyperbole is a type of style that contains excess, exaggerates something. Besides, Tarigan (2009) declared that hyperbole is a style that expresses something in excess of what is actually intended.

For Example:

"I'll be back in one blink"

From the example above, the word "one blink" replaces the more exaggerated time statement, because no matter how close the distance is, one cannot move distance within one eye's blink. Sentences or phrases that contain hyperbole cannot be interpreted directly textually, because the phrase or sentence has an over-nature and is not in accordance with what it should be. In point, it can be concluded that hyperbole is a figure of speech that gives an excessive state and nature of conditions that are actually in the real state.

5. **Metonymy**

Metonymy is the substitution of the word that is closely related to another word replaces other words (Reaske, 1966). Kennedy (1983) also stated that metonymy is a tool to let one word mean another word that is related closely. Metonymy usually uses something similar and is associated with the names of objects, people, even brands and other characteristics in substitution of the likened object.

For example:

"She could give me a hand"

The word "hand" from the example above means favor or help, not the real hand. In a whole, it means that "she could give me a help". On the other hands, a statement also as an example is declared by Shaw (1972) that metonymy is the practice of journalism and headlines such as in the use of *city halls* for *city*

governments, the *White House* for the *President of the United States*, or the *Kremlin* for the *government of the Soviet Nation*.

6. Symbol

Kennedy (1983) stated that the symbol is a sign of some kind of word or something that indicates something outside and beyond itself. Whereas simile said that A is like B, symbols will only talk about B, symbols become concrete objects, objects, actions, which are explained for the sake of, further and suggest meaning itself.

For example: "We have lived in the chain of Dutch for 350 years."

From the example above, it can be quoted from the word "chain" as shackles or restraints. Each symbolized word can change meaning according to the context of the sentence in which it is placed, because of its abstract nature and goes beyond the mere literal meaning. So, this term is different from the metaphor which has something that is likened, while the symbol is just a word that has something else that is interpreted but is disguised and depends on the contextual sentence. Besides, there are also examples of symbols commonly used such as black which symbolizes evil, white which symbolizes peace, stars, and crescent which symbolize the religion of Islam. From this explanation, the researcher can conclude that the symbol is a way where the meaning of a word is beyond the limits of its literal meaning and is also abstract. The meaning of symbols can also be based on certain beliefs and cultures.

7. Synecdoche

Synecdoche is a figure in which the term for part of something refers to the whole thing or vice versa (Clifton, 1983). The additional statement declared by Burke (1945) that synecdoche as part of the whole, the whole for the part, the container for being contained, the sign for the thing to be marked, the material for the thing made ... the cause for the effect, the effect for the cause, the genius for the species, the species for genius. Actually, synecdoche is related and almost the same as metonymy. It is just different from how to use things to interpret other meanings. Synecdoche uses a word or thing to represent the entire entity mentioned. Whereas metonymy uses words or things that are closely related to the real object (Perrine 1978).

For Example:

"She visits every door to spread out the invitation letter"

The example of synecdoche above is clearly seen that the object defined to be called as synecdoche is "door", one of parts of the house. So, it means that the "door" represents "house". In complete actual meaning, the sentence clarifies that she visits every house to give the invitation letter. Thus – from the explanation, the researcher can give a conclusion that synecdoche is the use of a language style where one part of the entity used represents or replaces the whole part in its entirety.

D. Novel

As the public knows the novel is a literary work in the form of long narrative prose, in which there is a series of stories about the life of a character and the people around him by highlighting the nature and character of each character in the novel.

This word comes from the Italian *novella* meaning "new", "news", or "short story about something new", and the word itself comes from the Latin *novella*, the plural form of *novellus*, abbreviated *novus*, meaning "new".

In the present era, novels are one of the literary works that are very much marketed in bookstores and not a few people like to read them. Not only that, even now it has many variations in its content and genre, starting from romance, real life, documentary, horror/mystery, science fiction, even about philosophy. On the other hands, novels can describe the social, political, and personality realities of a place and period of time with clarity and detail not found in historical writings.

The novel is currently the longest genre of narrative prose fiction, followed by novellas, short stories, and flash fiction. However, critics in the 17th century saw the length of romance epics and novels compete fiercely. There cannot be an exact definition of the length difference between the two types of fiction. The long terms of a novel are traditionally related to the opinion that a novel must include "the whole life" (Lukács, 1971)

The novel that the researcher wants to analyze is *The Ringmaster's Daughter* written by Jostein Gaarder, who has never lost the distinctive style of writing that is able to make the reader critical and think deeper in a light manner even though it presents puzzles and plot-twist in it. Gaarder's background, which is a philosophy teacher, made the reader understands his writing style, which was full of profound philosophical thoughts but was packed in popular styles

CHAPTER III

FINDING AND DISCUSSION

This chapter explains the results and data analysis. Analysis of the sentences expressed by the main characters in this novel is presented based on each type of figurative language. The research data is divided into several sentences according to the type of figurative language used by the main characters in the entire contents of the novel. This analysis also presents the explanation of implicit meaning of the figurative language of each sentence expressed.

In this novel, Jostein Gaarder uses many figurative languages to make the series of stories more interesting and lively so that the story of the main character and all sentences used are more life-like and meaningful for the readers.

A. Finding

1. Types of Figurative Language Used by Petter in Jostein Gaarder's *The Ringmaster's Daughter*.

Before explaining the types of figurative languages and their datum examples, the researcher wants to describe the data coding system in this study. There are three parts of words and numbers that are bordered by slashes. The following is an example:

4 / Sim / 39

Number 4 above is the order of figurative languages found. Then the *Sim* word above shows that the datum is a simile type of figurative language. And the last is number 39 which means the page number where the data was found.

In addition to the Sim code which shows Simile, there are code terms from other types of figurative languages, including *Meta* as Metaphor, *Pers* as Personification, *Hyp* as Hyperbole, *Meto* as Metonymy, *Syn* as Synecdoche, *Symb* as Symbolism. These code terms will often be found in the appendix where the entire data citation is included in that last section. The data table above shows the summary of figurative language types found by the researcher.

Types of Figurative Language	Quantity	Percentage (%)
Simile	44	18%
Metaphor	40	16%
Personification	43	17%
Hyperbole	64	26%
Metonymy	24	10%
Synecdoche	11	6%
Symbolism	18	7%
Total	244	100%

Table 1 above describes the total summary of figurative language data analysis found in the utterances of Petter in the novel entitled "The Ringmaster's Daughter" by Jostein Gaarder.

There are 244 data of figurative language found in the novel. From the table shown above, we can see that hyperbole is the most frequent figurative language used in this Jostein Gaarder's masterpiece. The total amount of Hyperbole is 64 or 26%. Meanwhile, the type of simile is 44 or 18% which has as not far frequent as personification with 43 of total with percentage that of 17%. Then, followed by metaphor with total amount of 40 and 16%. The last three types have a number that is quite far from the 3 types mentioned earlier, there are metonymy with 24 total amount and 10%, subsequently synecdoche and symbolism which are not much different in percentage. Synecdoche has 11 amount of data and 6%, and symbolism that has 18 of total data and 7%.

2. **Meaning of Figurative Language Types Used by Petter in Jostein Gaarder's** *The Ringmaster's Daughter***.**

This section explains about the meaning of each type of figurative language found in the novel entitled "*The Ringmaster's Daughter*" by Jostein Gaarder in the utterance of Petter as the main character. The explanation of the data meaning are presented below.

Based on the data presented in the previous table, there are 244 sentences that use figurative language in seven types. To streamline the meaning explanation from the results of the data, the researcher only took six samples from each type of figurative language data found as the representative data.

a. **Simile**

Simile means comparing or resembling the main thing with another thing that is equal or similar to give emphasis and impression on things that are compared or equated.

In this novel, the author not only uses a comparison of humans with an object or certain things, but also compares subjects in the form of a situation or condition with objects of the same type.

Here are some examples of simile found in the novel:

Excerption 1:

*The ruins of the old paper-mills are still strung out **like** pearls on a string along the valley bottom.* (1/Sim/3)

In fact, this part is a twist from the part towards the end of the novel, and the author deliberately presents it as a hint that intrigues the reader. Then from the situation quoted above, it is told that Petter had moved to one of the small places in Europe and lived in a hostel surrounded by some old paper mill ruins.

The example of the sentence above is considered as simile, because *"the ruins of the old paper mills"* as a main subject is equated with the *"pearls on a string along the valley bottom."* The pearl beads lined up on a string likens the ruins of the old paper mill which are still neatly lined up, but there is an additional "in the valley bottom" making the meaning of the pearl can no longer be considered valuable because it cannot be touched or seen which back refers to the ruins the paper mill; neatly lined up and very valuable in his time, but it was no longer seen by the people around him and only a memory.

In that context, the author used the phrase *"pearls on a string along the valley bottom"* because pearls are basically something valuable and useful, but the rows of pearls on a string are at the bottom of the valley which eventually becomes something that unconsciously cannot be touched again, and almost worthless because of the situation.

Excerption 2:

*I believe I once even managed to deliver an A+ in Geography for Hege, who **was a** championship dancer at Ase and Finn's Dancing School and was practicing **like** mad for a **samba** and cha-cha competition.* (7/Sim/30)

This text told about Petter's childhood who liked to help his friends in doing schoolwork with various rewards given by his friends when he helped them. However, he helped according to the measure of the basic abilities of his friends in doing the task. Then he wanted to help her friend whom he admires to help with his work, her name is Hege.

The sentence above is categorized as simile which has an indicator *like* in that sentence. There mentioned that Petter's friend, Hege, which when practicing dance to win the dance competition, likens her dance *"practicing"* to a *"mad"*. The point here is how the Hege dance practice is very active and constant likened to the behavior of such a madman, in order to win the dance championship that she participated in. Besides, through this simile, the author wants to describe Hege's behavior in dance practice very seriously and intensively. Because not only Hege, even everyone will train hard to get what they want.

In context, the writer used the word "mad" as something like Hege dance practice, because the attitude and behavior of a mad are very hyperactive and never stops, which in reality it means the seriousness of Hege in practicing.

Excerption 3:

*My own consciousness causes me anxiety more and more often. It's **like** phantom I can't control.* (17/Sim/83)

This section of the novel, 27 years have passed since he met his girlfriend and child for the last time; Maria and Poppet, and will never meet again in accordance with what he and Maria agreed. Petter still felt empty and must start a new life habit.

The sentence *"It's like phantom I can't control"* is considered as simile, while the word *"it"* refers to *"My own consciousness causes me anxiety more and more often."* In that text mentioned, Petter's current consciousness still reminds him about his past with Maria that makes him feel anxious, likened to a phantom from his own making that always haunts him until he cannot control or get rid of it. The author uses this simile to describe the Petter's feeling is so agitated even though his memory awareness of his past with Maria had passed many years ago.

The using of *"phantom"* from the author describes the very nature of the phantom itself that is always shadowed and makes people nervous. The author would like to emphasize the state of awareness of Petter's memory through strengthening the nature of things that resemble it.

Excerption 4:

*If a bad writer let loose on a Rolls Royce of a Synopsis, **it would be like throwing it in the dustbin**.* (22/Sim/16)

From the novel, Petter began to use the creativity of his mind to survive by making several synopses to be sold to several writers on condition of concealing his identity. Thus he is referred to as Petter The Spider himself, who links his web with several writers in that such of business. There, he found many kinds of writers, from writing activists to the laziest and the worst groups to begin their work.

The simile sentence above compares a situation where a bad writer who is willing to spend even a lot of money to buy a synopsis of a novel sold by Petter in a phrase *"If a bad writer let loose on a Rolls Royce of a Synopsis"*, to the phrase *"throwing it in the dustbin"*, which means futile both to Petter or to the bad writer himself. All the synopsis Petter made and sold to the author are his valuable masterpieces, even leading to things that benefit the writers who bought them. But if a bad writer buys it, surely Petter would consider his work to be in vain, which also if bought later, will be the result of the novel as well as the poor marketing impact of the writer. In another sense, it is the same as Petter throwing his own work in the dustbin, when the *"dustbin"* can be referred to as the *"bad writer"*.

Therefore, the author of this novel used such condescending phrases as an equation to describe the feelings of Petter who did not accept that vain situation when it occurred.

Excerption 5:

*As soon as I noticed Luigi at the adjacent café, I began thinking about my mother. She would have been sitting in Mario's box at La Scala. **She would have behaved like queen**.* (30/Sim/47)

Based on the situation of the sentence above, from the novel told that he remembered his mother when he saw Luigi, who was the son of the legendary Mario in the business world, where his mother used to work in his company, sitting with Cristina in the cafe near him.

"*She would have behaved like queen*" is the main sentence of the simile, which the word *"She"* refers to his mother in the time when she had sat in Mario's private office he once remembered about. Then the way Petter's mother sat there, which refers to the word *"behave"* in the quoted sentence, is compared to the *"queen"* with a connecting indicator of *"like"*. As we know that the Queen is a person who is exalted, spoiled, and can give order. She was also the highest part of an empire where the empire itself could be compared to the company where Petter's mother worked. In short, Petter's mother had sat in Mario's private office chair because she was a person who was spoiled and rated well by the people in her company so that she was treated in such a way.

In the context, Jostein Gaarder used the word *"queen"* as a comparison is not just to tell that Petter's mother is privileged, but also the sentence has an implied meaning that he is a person who has high dignity as well as wise.

Excerption 6:

    She looked at me, lowered her gaze, then peered up at me once more. **It was as if I was a ghost**. (39/Sim/198)

The sentence taken from the novel gave the situation where Petter told a fiction story to Beate, his new love. But, the results were not as expected by Petter. Beate did not feel happy, instead the story reminded of something bad and trauma he had experienced in his past until carried over to the current time.

Based on the excerption written, Petter, which is referred to *"I"*, became a subject of simile that is likened to a *"ghost"* as a resembling object, and used the connecting indicator word *"as"*. The explanation was proven by the way Beate looked at Petter in the first sentence *"She looked at me, lowered her gaze, then peered up at me once more"*. Equating with such evidence, if we see a ghost, we certainly will not see it by staring continuously. Sometimes, we bow for a moment with doubt, then peek a little in fear. Thus, the same thing happened to Petter who was treated such way by Beate because he accidentally told him something that had reawakened the trauma and bad memories of Beate.

The word *"ghost"* used by the Author is exactly explained what Beate described to Petter, and also what Petter thought so that he was likened to a ghost. Because of the frightening nature of ghosts, and when researchers look back at the context, not just Petter himself, the story Petter told to Beate before could be considered to have scared him until make Beate behaved in that way.

b. Metaphor

Metaphor is like simile, but the way to utter the sentence or phrase is without connector words "like" or "as". The substitute for the connector can be anything, can be directly or indirectly.

Like simile, Jostein Gaarder uses the metaphor in this novel not only to compare a person with another thing but also to compare one situation with another that is more fantastic as a depiction of true events.

The following are the samples of data taken from the novel.

Excerption 1:

Loneliness and longing are two sides of the same coin. (1/Meta/12)

Once when Petter entered his puberty phase, he felt he wanted to know and be close to women, but he had never tried that before. He felt that he wanted to miss someone, but until then he was still alone.

In the sentence above, the words "longing and loneliness" are equated with two sides in a coin, which also means two parts in one thing. Besides that, a sense of solitude and longing is a feeling that is owned by humans, so, the word "coin" can be a flare of a human, or Petter itself.

With the sentence used by Petter, the author intends to give a clear meaning that Petter who has just entered puberty experiences two contrasting

feelings, but he can only surrender to accept it because after all that is the feeling that humans have.

Excerption 2:

*When Maria had left, **the world was my oyster**, there was a feeling of freedom about it.* (9/Meta/90)

From the novel, the situation occurred where Petter had been abandoned by Maria, and he returned to life alone in solitude for the second time after the first of his mother's death.

From the datum above, the phrase which is a metonymy is *"the world was my oyster"*. There is seen a comparison where the word *"world"* as a tenor, and *"oyster"* as a vehicle. The intended *"world"* is all activities and developments in life and everything around it that is owned by Petter. Meanwhile, *"oyster"* is something that has many benefits. It can be developed for food, and the pearls can also be taken as something that is very valuable. So, the implied meaning above is that when Maria left him, he felt that everything he would do in the future would feel freer and could be many ways to benefit without the burden of the past where he was still with Maria, even with his mother.

From the meaning of the context that has been explained, it can be known that the author uses the equation to show Petter's mixed feelings, where one situation of being left is a sad thing, while the other side is something that he considers freer and more liberate.

Excerption 3:

> *Nietzsche compared* **a person who has over-indulged in culture with a snake that has swallowed a hare and lies dozing in the sun, unable to move.** (14/Meta/125)

From the text of the novel above tells where Petter is experiencing a conflict between his business in selling his synopsis works to the writers with the social culture of the people around him which makes him even more upset in carrying out his work, so he questions and maintains himself about that social culture.

The sentence above is considered as a metaphor where there is a clear indicator word, namely "compared", which compares an event with other event presuppositions. Meanwhile, the event being compared is in the phrase *"a person who has over-indulged in culture"* with the phrase *"a snake that has swallowed a hare and lies dozing in the sun"* as a comparison. On the other hands, the last phrase *"unable to move"* is the result of the event compared. If the sentence can be stripped down, the word *"snake"* can refer to people, while *"hare"* can be interpreted to be culture that is indulged by that person. In the end, the results of the original meaning explain that someone who has been too satisfying himself with culture, he will not be able to progress and develop because they already feel pampered by that culture.

Petter's condition explained by Jostein Gaarder from the above context is his resentment towards people who are influenced by a culture where those who blame each other but do not want to be blamed, resulting in his business problems.

Excerption 4:

> *One group comprised those who couldn't complete projects they'd started, and so felt they could begin to complain about the quality of the goods they'd received…**it's ridiculous to complain about the road-handling qualities of a Jaguar if the real problem is that the car has an incompetent at the wheel.*** (19/Meta/135)

From the novel, Petter murmured when there was a writer who complained about him because the novel made by the writer which originated from a synopsis made by Petter, could not be finished.

The metaphor above is comparing an event with an object. An event in which a person who complains against Petter over his unfinished novel is considered a tenor, while a depiction of the quality of the Jaguar car and the driver is considered to be a vehicle. The word *"goods"* and *"Jaguar"* can be referred to as the synopsis that Petter sold to the writer, then the word *"incompetent at the wheel"* can be interpreted as the bad ability of the writer himself who cannot finish his novel. As is well known that Jaguar is a good quality car, has high performance, and is expensive. Yet no matter how good a car is, if the driver is not proficient in driving it, then the Jaguar is the same as an ordinary car. This is the same thing that happened to Petter. Although Petter's synopsis is very high quality, if the writer who buys it doesn't develop and finish it into a novel, then the quality of that synopsis is of no use.

The metaphor phrase used by the writer is a logical comparison. Furthermore, the emphasis on using the word *Jaguar* as a synopsis comparison

made by Petter and not another ordinary car brand can illustrate that Petter is a person who can create highly quality work.

Excerption 5:

Mightn't the truth just as easily be that **Beate and I were two shipwrecked souls** *clinging together?* (31/Meta/180)

The event based on the novel tells when Petter and Beate had gotten to know each other and their relationship was getting closer.

The sentence above is categorized as a metaphor because there is a comparison between people and an object. *"Beate and I"* are tenors, while *"two shipwrecked souls clinging together"* are vehicles. The word *"shipwrecked souls"* refers to Beate and Petter because before the event occurred, they were both still living in loneliness interpreting their stranded-like situation. Then, the word *"clinging together"* describes their current event that is already close to each other.

The word *"soul"* is the exact term used by the writer as a sensitive and memorable when used to describe the state of one's feelings. In addition, combined with the word "shipwrecked" which can be interpreted when the soul in the past still feels stranded; himself, has not yet found his destination and mate.

Excerption 6:

Perhaps **I was an ogre** *– the thought had struck me.* (35/Meta/199)

From the datum above explains the situation where Beate experienced fear and trauma of the past that came back because Petter accidentally told a fiction story that made Beate in such a condition.

The two things from the metaphor above that are compared are "I" which refers to Petter as a tenor and the vehicle of "Ogre". The ogre is a legendary creature that is usually described as a large, hiding, human-like giant that can eat humans. From this it can be imagined that the Ogre is a frightening creature. The frightening nature of the ogre referred to Petter as the equated occurs when Beate is made scared and sad by Petter for his story.

The author used the word *"Ogre"* because ogres are not just creatures like animals that are sometimes not always scary. The creature which was in the form of a monster naturally described how frightening and evil Petter was to Beate, which was caused by the story that Petter told him, which was essentially unintentional.

c. **Personification**

Personification is a form that imposes human (human) qualities on an inanimate object so as to make the inanimate object appear to have properties as a living object. What characterizes the personification form is that there is a choice of words that attach human nature to inanimate objects so that they appear to be alive. In addition, personification forms also have a comparative style of language

that compares immovable or inanimate objects so that they appear to move or appear to be alive and can behave like living things/humans.

These are the representative samples taken from the novel.

Excerption 1:

It was six months before all **mother's clothes were out of** *the flat.* (4/Pers/53)

From the novel, recounts when Petter likes to invite several different girls every day to his flat to just drink tea together, chat casually, play the piano, and listen to music from his saxophone. Then, each time they wanted to leave, Petter always gave them gifts in the form of clothes that belonged to mothers which were not used.

The sentence above is considered as personification because there is an attribute of the verb *"out of"* added to an inanimate object in the phrase *"mother's clothes"*, which in reality a garment cannot come out of a flat by itself. so the intention contained in that context is that Petter's mother's clothes are always given to the girls he invites to his flat for six months until there are no more of mother's clothes left.

Excerption 2:

I could see **temptation tearing away** *at them, even if only for an instant or two, and such moments were a delight.* (11/Pers/123)

The situation from the text above tells where Petter started his business to sell synopsis to the writers. His synopsis was also rejected by some honest writers from his own work. However, they were tempted by Petter's offer and synopsis.

The personification attribute above is *"tearing away"*, which is inserted into the noun "temptation". In essence, a noun cannot do so, because it is a form of feeling that humans have. Thus, the implied meaning is that the temptation is a synopsis of Petter's offer to the honest writers, even though it leads to rejection.

The author used the word *"tearing away"* to describe the profound meaning when temptation was felt by writers who refused Petter's offer like a thick layer as the author's perseverance that had been pierced by the temptation tear.

Excerption 3:

> *Then the rage of Vesuvius poured down over all the pretentiousness.* (19/Pers/162)

Based on the novel, the incident occurred when Petter moved to Italy past Pompeii, a historic place where Mount Vesuvius erupted.

The sentence above containing the personification can be decomposed from the word *"rage of Vesuvius"* which is a mountain name, is attached by the attribute *"poured down"*. From that sentence, rage is a trait that describes anger and wrath, which in fact cannot possibly be poured into Pompeii because something that can usually be poured is something that is liquid. So, it can be interpreted that the rage is lava because it is linked with Mount Vesuvius. Thus, the obvious implied

meaning is that lava from the eruption of Mount Vesuvius poured down and devastated the city of Pompeii.

The meaningful word written by the author is *"rage"*. The word shows that the eruption which is likened to rage is a very powerful and large eruption, thus destroying Pompeii and its entire population.

Excerption 4:

*My **inability** to work out any etymology behind the name **irritated** me.* (23/Pers/173)

In the novel, explaining the situation where Peter, who still did not know the name of the area and street in the city of Amalfi, was invited by Beate to take a walk around the city.

The sentence above is a sentence that contains personification, because there is a trait in the word *"irritated"* which is inserted into the noun *"inability"* where the word refers to *"to work out any etymology behind the name"*. In fact, there is a sense of annoyance, and there is also a feeling that makes one person upset towards another. Meanwhile, what was meant from the data sentence was Petter's annoyance which made himself upset. This resentment stemmed from his inability to recognize the origin of street and regional names in the city when he explored it with Beate.

From the meaning of the whole context, Jostein Gaarder wanted to show Petter's annoyance with himself so that he regretted his inability to know the etymology of the names of the regions and streets in the city.

Excerption 5:

By the time we'd got up to the Via Paradiso half an hour later, we could see that some *large,* **black clouds had begun rolling in across the valley** *from the encircling mountains.* (29/Pers/185)

This section is a continuation of the events in the previous sample. The next day, Petter was invited by Beate to visit Via Paradiso in the hills.

from the phrases above, the personification phrase is "black clouds had begun rolling in", where "black clouds" are inanimate objects that have the attribute "rolling in and across the valley" so that they are described as living inanimate objects. If the context is interpreted, when the cloud moves in the sky, the cloud does look like something that is spinning. Then, the real meaning is that the cloud signifies that the rain will fall and is merely moving and passing through the valley below it like a person crossing the valley.

Excerption 6:

My heart is hammering *in* my chest. (38/Pers/203)

This part of the novel tells that Petter felt down when Beate hated him and wanted to end their relationship.

The sentence above is personification. It can be deciphered that the attribute in the form of the verb "hammering" is added to the phrase "my heart". In fact, the heart cannot hammer anything because it is not a hard object and is in the human body. Then, if seen from its nature, "hammering" comes from the word "hammer" which is indeed its use to hit something, where the blow from the hammer will

produce a loud bang. Moreover, if the hammer hits one of our limbs, it will definitely feel very painful. Hence, the implied meaning is clear that Petter felt something that hurt him very much, not because of something, but because of Beate's hatred towards him.

The meaning of the context presented by the writer is very profound. When the hurt that Petter felt is really deep so it made his chest pound in pain too. It is undeniable for everyone that when they are hurt from a broken love relationship, they will feel deep hurt and will be left with a memory for life.

d. Hyperbole

Hyperbole is one of the figurative language types which exaggerates a thing from what is actually in order to enhance the impression, intensify, the power of influence, both size in number or nature.

In this novel, researchers find varied hyperbole in sentences and phrases and are arranged with many different forms. As already stated in the first table that this type of figurative language is the type most found in the novel to give a deeper impression of describing an ordinary condition

Here are some data are taken from the novel.

Excerption 1:

*I feel haunted by **an excitable swarm of souls who use my brain cells to talk to one** **another***. *I haven't the equanimity to harbor them all, some must be racked off.* (4/Hyp/1)

This part is a twist at the beginning of the novel where Petter has many ideas in his mind continuously to create a story and a synopsis.

In the hyperbole phrase *"an excitable swarm of souls who use my brain cells to talk to one another"* emphasizes Petter's ideas that emerge continuously, where those ideas depicted like the hordes of souls that haunt him and always ring in his mind and he has to get rid of some of the ideas because he is unable to accommodate them all.

Excerption 2:

*However, **it took several years before our solemn pact came into full force***. (25/Hyp/81)

Based on the novel, the part tells of the day when the statement of the agreement between Petter and Maria that had been agreed upon for a long time had to be kept, that is to give Maria a child and then to be separated from Petter forever.

From the hyperbole sentence above, what is emphasized is the agreement agreed upon by Maria and Petter which is decorated with "solemn pact" and "came into full force". The hyperbole phrase "solemn pact" illustrates that their covenants seem to feel sacred and solemn; may not be extended, postponed, even denied. Then, the phrase "came into full force" illustrates that when the day of the agreement arrived to be fulfilled, came to Petter with a force that could not be resisted and could only surrender to it.

Excerption 3:

> **One relic from the days when I'd constantly had to empty my head of voices** was Fifty-two Dialogues. (35/Hyp/112)

The sentence from this novel tells where Petter looked back at his writings and notes which had not been touched by him for four years long.

The part of the datum above that is emphasized as hyperbole is a note entitled *"Fifty-two Dialogues"* because Petter calls it *"a relic"*. When someone considers an item as relic, it means that the item is a historic item and is very valuable to him. Besides that, the phrase that complements the relic into hyperbole is *"when I constantly had to empty my head of voices"*. *"I'd constantly have to empty my head"* can be interpreted as mind, and *"of voices"* which can also mean everything that comes to Petter's mind. In short, the simple meaning of the hyperbole in excerption 3 is that the note he made was a historical note where Petter made that note, he had to concentrate by ignoring everything that came into his mind that could interfere with his precision in writing the note.

Excerption 4:

> They were *frequently aesthetes to their fingertips*. (38/Hyp/118)

The section above tells the story of Petter who met several types of writers. One of them is a group of writers that he admires where they are diligent and great writers in stringing words into the novel even though they are not well-known enough.

The sentence *"They were frequently aesthetes to their fingertips"* is considered hyperbole. The word *"they"* refers to a group of writers that Petter is proud of, with their aesthetics when developing writings from the synopsis they bought from Petter in the phrase *"aesthetes to their fingertips"*. The beauty of an article usually comes from the hand of the writer itself. Moreover, when the phrase *"to their fingertips"* added, it means to describe the detailed part of a hand. On the other hands, when interpreting the beauty of the wording in the novel, surely that ability comes from his mind in arranging words. Thus, it can be briefly interpreted that the hyperbole explains a group of genius and creative writers who make an aesthetic novel in words in such detail.

Excerption 5:

> *I felt **a prick of anxiety**, I didn't know why, but I was nervous*. (48/Hyp/148)

From the novel, the event occurred when Petter visited a book fair and saw many foreigners speaking their respective languages. Petter felt that they were talking about The Spider, which people didn't know that The Spider was Petter himself.

The word *"anxiety"* is an emphasized word derived from the hyperbole phrase *"a prick of anxiety"*. As it is known that when something stabs us, a knife for example, obviously feels very painful. If we turn again to the word "prick" which completes the word *"anxiety"*. So, it can be understood that the hyperbole phrase above gives meaning to Petter who really feels cornered because he feels that he is being talked about by people around him, where the talk is described as a

"prick" that attacks him so he feels so anxious and afraid if his status as The Spider revealed.

Excerption 6:

> *And I – who have always pointed out the shame is no longer an element in people's lives – I go off and commit the most outrageous misdeed that any man can be guilty of.* (24/Hyp/213)

The incident above occurred after Beate hated and left Petter for his carelessness, which he then described by the way he played chess on a tile floor in his hostel room and with chess pieces imagined from his own mind. Then, the game ends with defeat against himself.

The phrase *"commit the most outrageous misdeed that any man can be guilty off"* is a simple meaning of the mistakes and carelessness he made. It can be decomposed from the word *"misdeed"* which is exaggerated with the phrase *"most outrageous"* and *"that any man can be guilty off"*. When the phrase *"the most outrageous misdeed"* means that the mistake in the act of carelessness made by Petter made him very ashamed of himself. Then added with the additional phrase of *"that any man can be guilty off"* such as stating that Petter was the only person who did that and more than just people who used to make mistakes, when in fact not a few people who have experienced and done the same as Petter. Overall, the author's intent conveyed from hyperbole above is that Petter is truly sorry and ashamed of himself for his carelessness to Beate so that Beate hates him and doesn't want to see him again.

e. Metonymy

Metonymy is a type of figurative language that uses the name of a thing or the name of a characteristic associated with an object, person, or thing, which is used as a substitute.

From the results of the data found, metonymy is not often found in the novel, not as much as simile, metaphor, hyperbole, and personification.

Some data samples taken from the novel are shown as follows:

Excerption 1:

*I said that the whole **street** knew that Ragnar's father was a country bumpkin.* (1/Meto/27)

From the novel, discusses Petter's childhood when Petter had a fight with a child of his classmate Ragnar who then Petter issued all the Ragnar family's disgrace in front of his classmates.

When the above sentence is taken literally, a street cannot possibly know something. If examined contextually, the meaning that relates closely to the word *"street"* in the sentence is people who live in the area of the street because it represents people who lived in that area who already know the disgrace of Ragnar's father.

Excerption 2:

*I told him I couldn't bear the thought of living in the public gaze, that I felt happier in the **wings**, that I would never exchange my anonymity for money.* (4/Meto/96)

The event from the novel tells when Petter runs his business to the writers, where he just wants to be the person behind all the works of the writers whose synopsis originally came from his property that was bought by them.

In the phrase *"I felt happier in the wings"* is a continuation of the phrase "I couldn't bear the thought of living in the public gaze" which means that Petter does not want to be highlighted by the audience with the work he made which refers to the phrase *"public gaze"*. The phrase can be interpreted as a stage where people who are on the stage will definitely be highlighted by the audience directly. The word "wings" which is the position Petter wants, can be connected to the meaning of "wings of the stage" which is a place where people in that position work behind the spotlight of the audience who help the main person on the stage. Thus, it could be interpreted that Petter only wanted to help the writers who did business with him clandestinely so that these writers would be the main focus of the public for their works.

Excerption 3:

*If a bad writer let loose on a **Rolls Royce** of a synopsis, it would be like throwing it in the dustbin.* (6/Meto/116)

The part of the novel above tells the same incident as in excerption 4, part simile. The data taken is the same data, but the context discussed here is different.

"Rolls Royce" is a brand of a car that is famous until now, the dam is a very expensive car that is directly proportional to its luxury. in the phrase *"If a bad writer let loose on a Rolls Royce of a synopsis"* can be interpreted contextually that the

supposition of a bad writer who is willing to buy a synopsis of Petter with a high price that is worthy of a Rolls Royce car.

Excerption 4

*For the first time since Maria left, I've met a woman who is on the same **wavelength** as me*. (10/Meto/165)

The datum sentence above tells when Petter began to get to know Beate more closely, the person he really liked after Maria left him.

The word *"wavelength"* above is a complement to equate something that exists in Petter and Beate. Literally, wavelength means the distance between successive wave peaks, especially referring to sound waves or electromagnetic waves. Then, when the word *"wave"* is paired with humans, it can mean something within oneself that is controlled by humans such as ways of thinking, thoughts, communication patterns and the like. So, the meaning of the context that the writer is trying to convey is that Petter found a woman who shared the same feelings, thoughts, and qualities. Her name is Beate.

Excerption 5:

*I could see them in my **mind's eye**, I could imagine them taking up their positions amongst the ruins of the old paper mills*. (12/Meto/180)

From the novel, the above sentence explains when Petter first walked with Beate to a hill and Petter had a flash of opinion that Beate was the decoy of people who were after Petter because he was the Spider.

The main part of the above metonymy is *"my mind's eye"* in the phrase *"I could see them in my mind's eye"*. In fact, it is impossible for a mind to have eyes, whereas the eyes are a separate part and sense of a human body that has the function to see things. Because something that is thought in a mind can be an assumption, the phrase *"mind's eye"* can be interpreted as imagination or a picture of thought. Hence, it can be interpreted as a whole from the metonymy sentence above that Petter can imagine the people who are after him already standby in their position surrounding Petter to aim for him.

Excerption 6:

> *I suppose you feel a trifle awkward publishing a story as your own, when the truth is that it's been snatched from the **lips** of another person.* (17/Meto/205)

The event based on the sentence above occurred when Petter realized that Beate was the son of Maria who was formerly named Poppet and he was also the writer whose writing came from Petter's story to Maria a long time ago, and then continued to be told to Beate by Maria.

The phrase "*when the truth is that it's been snatched from the lips of another person*" is considered as metonymy which is centered on the word *"lips"*. And to clarify the textual meaning, the word *"truth"* refers to *"publishing a story as your own"*. Lips are one of the members of the human body which, from the detail, is part of the mouth that serves to assist in speaking. Plus, when viewed from the text *"it's been snatched from the lips of another person"*, a lip can't be taken away in reality. On the other handss, if the word *"lips"* in that phrase is interpreted

contextually, it can be interpreted as speech or speech. Thus, the whole contextual meaning of the sentence above is that the truth of the published story is *"lip"* which means the story, taken from someone else. That "someone else" is Petter.

f. **Synecdoche**

Synecdoche is a figurative language consisting of a number of words to express something in its entirety or vice versa.

The number of synecdoche data samples in the novel is the least amount of data found, and the author is not too intense in using this type of figurative language.

The following are a few representative data samples from the synecdoche.

Excerption 1:

*I'm certain that hearsay about the cassettes has saved my **skin** for a couple of years now.* (1/Syn/4)

From the novel, a twist is taken from the end of the novel when Petter has kept several recorded tapes of conversations between himself and some of the writers he once did business with to make Petter safe from the threats of those who wanted to target him.

The word from the sentence above that becomes synecdoche is *"skin"*. If interpreted directly, it makes no sense when what Petter did by hiding the recorded

tapes of his conversation would only save his skin. The skin is the outermost part and one of the members of a human body that is important for protecting our internal organs. If there were no skin, humans would not be able to live. Thus, it can be interpreted that the word *"skin"* represents the whole body or human being. And the whole meaning of the sentence from the data above is that this is the way Petter can save himself for the next few years.

Excerption 2:

*Soon, there were no more scampering **feet** on the stairs.* (3/Syn/12)

The sentence above takes place when Petter was eight years old. He was always invited by his friends around his flat to play, but Petter always reasoned to reject them because he did not like to play like other children.

The sentence above is a sentence that contains a synecdoche located on the word "feet". It is not rationally possible that feet can run by themselves, surely those legs are part of the body that belongs to humans and they are the ones who move it. When viewed from the incident, the footsteps referred to are the footsteps of Petter's peers who always invited him to play. So, the sentence implicitly means that after Petter always refused the invitation of his friends to play, he no longer heard the sound of footsteps of his friends running around the flat.

Excerption 3:

*I hadn't met a **soul**, and that increased the chance that she might suddenly come walking towards me.* (5/Syn/62)

From the datum above, the event occurred when Petter began to grow up and already knew what love and love were, but he had not found a girl he could love.

The sentence above is considered as a sentence containing synecdoche, which has the word "soul" in the phrase "I didn't have a soul". Soul is not just an object that can be seen just like that, even found. Soul is an embodiment of spirituality and immaterial found in humans, can also provide empathy, compassion, and even love. The meaning of the conclusion contained in the synecdoche phrase is that Petter has not yet found a woman who can give and also gives him affection and true love.

Excerption 4:

*I thought of Fru Linde and the lawyer Krogstad. They were practically part of the **fabric** of this room.* (12/Syn/180)

From the novel, the above incident occurred when Petter returned to his hostel after walking with Beate to the hills for the first time. He looked around his room while feeling happy because he admired Beate.

The second sentence of the total data above contains the word synecdoche, which is *"fabric"* which means a woven item, clothing material, or a pedestal for painting. If examined, the word *"fabric"* refers to *"they"*, and *"they"* refer to *"Fru Linde and Krogstad lawyer"*. Then, *"fabric"* in question is *"Fru Linde and Lawyer Krogstad"* which can be described as a painting that is certainly made of fabric canvas as a base for painting, thus, what Petter saw in his room was a portrait of

Fru Linde and Krogstad lawyer who were part of the contents of the hostel room he lived in.

Excerption 5:

*We're defenceless against the **elements**.* (14/Syn/191)

The incident from the datum taken above is when Petter and Beate returned to visit the hills. Suddenly it rained heavily with a thunderstorm that made them take shelter in a cave and dissolve in love there.

From the short sentence of the datum above, the synecdoche is in the word "elements". The "elements" above can refer to nature such as fire, earth, air, water, and the like. When taking the situation from the data, Petter and Beate took shelter in the cave because of heavy rain and thunderstorms they resigned to the situation. So, the word "elements" in question is the heavy rain and thunderstorm, which is a whole being that represents some part of the form.

Excerption 6:

*...it's like waking up after running down and killing a child while drunk at the **wheel**.* (16/Syn/202)

Towards the end of the novel tells when Petter made a big mistake for his carelessness to Beate so she hated and away from Petter.

The datum sentence above is a simile sentence where the final word in the sentence is a synecdoche, which is *"wheel"*. Wheel is part of a car that is needed to make the car goes on the road. Besides, it is not possible for anyone, even a drunk,

to drive a car if their position is in the wheels of the car. Surely, a person who drives a car is in the driver's seat and controls the steering wheel of his car. Hence, the situation of the word *"wheel"* in the above sentence can be interpreted as the steering wheel control of a car for someone to drive it.

g. Symbolism

Symbolism figure of speech is the type of comparison that contains the parable of things one with another by use symbols, objects, animals, or figures. In this figure of speech, there is a comparison between the one with the other using the equation corresponding meaning to the word it replaces.

Based on the data found, the number of symbols found is one of three data types of figurative language types that are few in number, namely metonymy and synecdoche. This occasion shows that the writer does not use this figurative language too often.

Here are some data found from the symbolism of figurative language.

Excerption 1:

*The sun is low in the sky, and **a gossamer of gold leaf** has settled over the bay.* (1/Symb/88)

The incident based on the datum above occurred when Petter looked at the coast and the sea from the corner of the window in his hostel room.

The phrase *"a gossamer of gold leaf"* is considered as symbolism. The phrase symbolism can be interpreted as a boat that settled in the bay in the afternoon. If the phrase is decomposed, the word *"leaf"* can be described as a boat, because physically, the shape of the leaf is indeed similar to a boat and is also joined by the phrase *"has settled over the bay"* afterward. Then, the word *"gold"* does not mean that the boat has a gold color because of the paint, but the color of gold is related to the phrase *"The sun is low in the sky"*, which is the result of the reflection of sunlight at sea that has begun to set.

Excerption 2:

> *I hung about a bit in club 7, or in the arty Casino bar, or the Tostrupkjelleren which was the journalists' **watering hole**, as well as that huge painters' studio-cum-restaurant, Kunstnernes Hus.* (2/Symb/90)

From the novel, tells of the hangout place that Petter usually visited, where he produced an idea for doing business by selling his synopsis to the writers there.

The sentence above is a sentence containing symbolism, which is located on the phrase *"watering hole"*. Literally, a watering hole is a place that has a pool of water that is a place for animals to drink. Meanwhile, the phrase symbolism refers to a drinking place called *"Tostrupkjelleren"*, located in the complementary phrase *"or the Tostrupkjelleren which was the journalists' watering hole"*. Hence, it can be interpreted from the implied meaning that the place called *"Tostrupkjelleren"* is a drinking place that is usually visited by journalists, such as the example of animals that usually drink at the watering hole.

Excerption 3:

*Some stopped thinking for themselves altogether once they saw what I could supply from my own **kaleidoscope** of clever ideas…* (8/Symb/105)

The incident that tells the data sentence above is when Petter started his synopsis selling the business to several types of writers' groups.

The word *"kaleidoscope"* is considered a symbolism that complements the phrase "clever ideas". Kaleidoscope literally means an optical instrument whose outer shape is like a crosshair, equipped with two rectangular glass mounted on the inner layer at one end so that it can show various beautiful and symmetrical images of pieces of colored items placed between them when viewed from the other end. If it is associated with the phrase "I could supply from my own kaleidoscope of clever ideas", it could mean that the intelligent ideas that Petter had had many varied and beautiful patterns that varied in compiling the many synopses he would sell to writers. It is clear that the purpose of Jostein Gaarder as the author of this novel is to show how genius and great Petter is, with his diverse ideas and fantastic imagination.

Excerption 4:

*They had to blame someone, and now at least they'd found a **scapegoat**.* (10/Symb/126)

The datum above tells Petter who had a problem with several customers who bought the synopsis. They bought a synopsis that was sold by Petter but did not start at all to write. In the end, they blamed Petter instead.

The datum above is a sentence that has symbolism, where the words *"scapegoat"* are the symbolism. The word *"scapegoat"* is a figurative meaning that is commonly heard by many people, which means that people are always blamed and are victims of an event, even though it is not the person who is to blame. So, it can be explained from this data that the writers who never started their writing from the synopsis they bought, they blame someone for being a scapegoat instead, namely Petter himself. In fact, it was not Petter who was wrong because he only sold the synopsis and when sold, the synopsis function depends on the writers who bought it.

Excerption 5

*One of my greatest **bugbears** was associating with people who patronized me.* (14/Symb/152)

From the novel, the incident occurred when Petter began to get annoyed when talking to Luigi, someone who suspected Petter as the Spider.

The symbolism of the datum above lies in the word *"bugbears"* which is the same as the scapegoat in excerption 4. The word "bugbears" has the meaning of something that makes people annoyed or hateful. From the data above, *"bugbears"* refers to the phrase *"associating with people who patronized me"*. Thus, it can be concluded that the meaning of the sentence in this data is that Petter really hates associating with people who like to demean himself, and one of them is Luigi who annoyed him with his words, moreover he talked about the spider which always made Petter worried.

Excerption 6:

*In a way all three of us have already felt the swish of **death's scythe**.* (18/Symb/205)

From the end of the novel, tells the fall of Petter left by Beate, is the same incident with him and Maria in the past. Furthermore, Maria has been dead several years ago and it turns out that Beate is her daughter, which meant Petter's daughter too.

The word "death scythe" is symbolism. There is a revelation from a myth that death scythe is a weapon whose crescent-shaped sword is used by the Grim Reaper, to take a human's life. It must be very frightening to the people who hear it. Meaningfully. "death scythe" can be described as something scary and related to death. Hence, the implied explanation contained in this data is that Petter felt something that was very frightening to him for Beate and Maria. With his downturn, it was felt by Petter as if his world were dead and there was no hope to live his life anymore.

B. Discussion

In this section, the researcher intends to outline and draw some discussion about the overall results of findings such as dominant types found, combined types of figurative language contained in several sentences, and the meaning of the sentence. Based on the data result, the dominant type of figurative language found

in the novel is Hyperbole. In this novel, the author mostly used this type of figurative language to portray Petter's expression as the main character when he was in a pressing and happy situation, giving an atmosphere to the plot that became a climax, an expression when in a state of decline for telling his problems with his family and also his love story, also illustrates the deep expression when conflicts arise within himself in the entire plot.

- Or I might kick off the conversation by saying that my father was away grouse shooting and that *my mother was desperately ill in bed, too ill to speak*. (7/ Hyp/ 14)

- *We shared the same shameless erotic devotion*, the same cynical tenderness. (24/ Hyp/ 66)

- It's as if all my life I've tried hard not to remember something that happened when I was very young. But it's still not completely buried, *it goes on swimming about in the murky depths beneath the thin ice I've been dancing on*. (28/ Hyp/ 89)

In some cases, there are types of figurative language found and combined in one sentence, like in these data (22/ Sim/ 16), (14 / Meta/ 126), (19/ Meta/ 135), (35/ Meta/ 199), (38/ Meta/ 201), (8/ Pers/ 61), (13/ Pers/ 128), and (1/ Symb/ 88). The types of figurative languages that are combined have many variations, there are Simile – Hyperbole – Metonymy, Hyperbole – Metaphor and vice versa, Metaphor – Metonymy, Hyperbole – Personification, and Symbol – Personification. Then, the researcher found that Hyperbole is a type often used by the author to be combined with other types of figurative language in one sentence. This discussion done by the researcher contrary to what is explained by Habibi (2016) which only explains a single meaning in a sentence in his discussion at length and clearly.

When a Simile is indicated in datum (22/ Sim/ 16), the sentence found still has a vague meaning, because in the phrase being compared it still does not have true clarity. The phrase "*If a bad writer let loose on a Rolls Royce of a Synopsis*" as the likened meaning, there is "*Rolls Royce*" that must be known in advance to get the clear meaning. The phrase "Rolls Royce" can be referred to as a price that is equivalent to the high price of the car brand. Hence, with the vague meaning that is already known clearly, the simile sentence can be explained that a group of writers who are willing to buy Petter's synopsis even though the price is very expensive, it's just the same as throwing the synopsis into the trash. Besides, the Personification found in datum (1/ Symb/ 88) does not explain the true meaning because it is inserted "*gossamer of gold leaf*" which must be interpreted first. An additional verb after that phrase can be associated with something in the form of leaves and can float on the sea, which means it is a boat and is seen by Petter at dusk which forms a golden color. Thus, the clear meaning is that leaning on the dock from a distance of Petter's gaze at dusk was a group of boats. All of discussions in this section are supported by thesis conducted by Harya (2016) who explained some part in her simile meaning in sentence which has a meaning that is not completely clear.

Most of the figurative language used by the author on Petter as the main character is the result of words expressed when Petter is angry in the form of curses, regrets, deterioration and happiness while being exaggerated is a traumatic childhood experience such as avoidance, re-experiencing, and arousal which are previously this section has been investigated by Dayanara (2016) in her Thesis. All of these traumatic events make Petter behaving criminal, easy to surrender,

improper, out of control, lack of confidence, and many regrets those are described

in his adult life through the figurative language he use.

CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

The results of the study show that the dominant type of figurative language found by the researcher in the novel is hyperbole. By using hyperbole in the novel, it means that the novel entitled *The Ringmaster's Daughter* by Jostein Gaarder contains imaginative things that are exaggerated, both people and circumstances. Jostein Gaarder as the author of this novel wants to use a lot of hyperbole to describe a situation, the emotional nature of characters, and also make the series of writings and stories in the novel more interesting and aesthetic. On the other hands, three types of figurative language with a minor number of findings in the novel; namely metonymy, synecdoche, and symbolism, can show that the writer puts forward the deeper implied meaning of the four other types of dominant figurative language.

From the analysis and discussion of figurative language in this novel, the researcher concludes that figurative languages found in this novel have purpose to describe the situation or setting of the story, to describe what are the characters looked like, and to describe the character's feelings, so that readers can imagine what the character looks like, what expressions the characters make when they are angry, sad, what the situation or setting in which the story happened looks like, etc.

This is the reason why the author used so many figurative language in this novel instead of other novels he wrote.

B. Suggestion

Based on the research that has been done, the researcher analyzes the whole with seven types of figurative language and finds many sentences in the novel that use the seven types of figurative language. Whilst, there are several other types of figurative languages found in the novel although there are very slight in number such as irony, pun, imagery, alliteration, and idioms which do not fit into the theory used by the researcher.

Thus, the researcher suggests to future researchers for using different theories and analyzes with the same object to complement the shortcomings of this research and can be discussed in full and thoroughly thereafter. In addition, the future researchers may conduct the research with other objects to find out the varieties of figurative language roles such as in a literary work, song, advertisement, and even movie. With that, listeners and readers can find out more about the meaning and usefulness of figurative language, as well as getting ease in interpreting figurative language in a sentence or utterance.

BIBLIOGRAPHY

Abrams, M. H., & Harpham, G. G. 2009. *Handbook of Literary Terms*. Cengage Learning.

Arsyani, Rufinus A., & Rosnija E. 2015. *Analysis English Figurative Language In Novel "Little Men" By Louisa May Alcott*. Jurnal Pendidikan dan Pembelajaran vol 4 no.3. Languages and Arts Education Department, English Education Study Program of FKIP, Tanjungpura University, Pontianak.

Bradford, R. 1997. *Stylistics*. London: Routledge.

Burke, Kenneth. 1945. *A Grammar of Motives*. New Yourk: Prentice Hall.

Clifton, Thomas. 1983. *Music as Heard: a Study in Applied Phenomenology*. New Haven: Yale UP.

Creswell, J. W. 1994. *Research design: Qualitative and quantitative approach*. London: Publications.

Elder, J. 2004. *Exercise your college reading skills: Developing more powerful comprehension*. New York: McGrawHill.

Evans, N., & Levinson, S. C. 2009. The myth of language universals: Language diversity and its importance for cognitive science. *Behavioral and brain sciences*, *32*(5), 429-448.

Fraenkel, R. J., & Wallen, E. N. 1993. *How to design and evaluate Research in Education*. Illinois.

Gorys Keraf, D. 2009. *Diksi dan gaya bahasa*. Gramedia Pustaka Utama.

Griffith, K. 1982. *Writing Essay About Literature: A Guide And Style Sheet*. San Diego: University of North Carolina at Greensboro.

Habibi, M. S. 2016. *An analysis of figurative language in Edensor Novel by Andrea Hirata* (Doctoral dissertation, Fakultas Tarbiyah dan Ilmu Keguruan).

Hapsari, S. P., & Estu, D. 2016. *Petter's childhood trauma in Jostein Gaarder's The Ringmaster's Daughter* (Doctoral dissertation, Universitas Islam Negeri Maulana Malik Ibrahim).

Harya, Trisna Dinillah. 2016. *An Analysis Of Figurative Languages Used In Coelhos's Novel Entitled "Alchemist"*. A graduating paper. English Language Department of Language Faculty IAIN Jurai Siwo Metro Lampung.

Kennedy, X. J. 1983. An Introduction to Fiction, Poetry and Drama. Boston, Toronto, USA: Litle Bround and company.

Lakoff, G. and Johnson, M. 1980. *Metaphors We Live By*. Chicago: University of Chicago Press.

Lazar, G. 2003. *Meaning and Metaphor: Activities to Practice Figurative Language*. Cambridge: Cambridge University Press.

Liddell, H. G. 1843. R. scott, and H. s. Jones. *A Greek-English Lexicon*.

Lonanda, Fitria. 2013. *The Use Of Figurative Language In Characterization Of The Nightingale And The Rose Short Story By Oscar Wilde*. A graduating Paper. English Department of Humanities Faculty Andalas Unniversity Padang.

Lukács, G. 1971. *The theory of the novel: A historico-philosophical essay on the forms of great epic literature*. MIT press.

Macmillian. 1984. *English and Western Literature*. Macmillian Publishing Company.

Perrine, Laurence. 1982. *Sound and Sense: An Introduction to Poetry, 6th Edition*. San Diego, California: Harcourt College Publishers.

Reaske, C. R. 1966. *How to analyze poetry*. Arco.

Richards, I. A. 1936. *The Philosophy of Rhetoric*. Oxford: Oxford University Press.

Rozakis, L. 1995. *How to interpret poetry*. Schirmer Trade Books.

Saputri, E. E. W. 2014. An Analysis of Figurative Languages used in Rick Riordan's Novel Entitled "The Heroes of Olympics, Book Three: The Mark of Athena". *Universitas Dian Nuswantoro Semarang. (Unpublished Thesis)*.

Shaw, Harry. 1972. *Dictionary of Literary Term*. New York: The McGraw Hill Company.

Tarigan, Henry Guntur. 2009. *Pengajaran Gaya Bahasa*. Bandung: Angkasa.

Wijayanti, Ari. 2014. *An Analysis Of Figurative Language Used In Paulo Coelho's Adultery Novel*. A graduating paper. English Department of Humanities Faculty Universitas Muammadiyah Surakarta.

APPENDIX

No.	Type of Figurative Language	Data of Figurative Language Found	Code
1.	Simile	The ruins of the old paper-mills are still strung out *like* pearls on a string along the valley bottom.	1/Sim/3
		It was all too easy to make things up, it was *like* skating on thin ice.	2/Sim/10
		One of them stayed behind and looked around *as* if he was standing on a great stage.	3/Sim/13
		I felt *like* a tourist from some third world country.	4/Sim/22
		In certain situations the sight of a live person can be as scary *as* that of a ghost, especially in a ghost tunnel.	5/Sim/24
		Telling tales was *like* mimicking real events.	6/Sim/28
		I believe I once even managed to deliver an A+ in Geography for Hege, who was a championship dancer at Ase and Finn's Dancing School and was practicing *like* mad for a samba and cha-cha competition.	7/Sim/30
		A dream could be *like* an open book.	8/Sim/58
		I kept on getting new ideas. Sometimes they breathed down my neck, flused *like* butterflies in my stomach.	9/Sim/60
		Or ached *like* open wounds.	10/Sim/60
		I bled stories and narratives, my brain effervesced with novel concepts. It was *as* if this fever-red lava welled up from the hot crater within me.	11/Sim/60
		The spirit would flow back again as stories; it was *as* if the liquid evaporated and got distilled as pure intellect.	12/Sim/61
		I saw the world *as* a thing dreamlike and bewitched.	13/Sim/62
		Maria was the first person I'd ever met for whom I had a genuine feeling and with whom I was able and willing to communicate. It was *as* if were a split soul: I was Animus, and she was Anima.	14/Sim/64

		She was treated *like* a little princess because she was the ringmaster's daughter.	15/Sim/83
		Panina Manina was so hungry and thirsty that she ate and drank *like* a grown-up.	16/Sim/85
		My own consciousness causes me anxiety more and more often. It's *like* phantom I can't control.	17/Sim/89
		With discreet movements, almost *as* if he was performing a ballet, he took out the two hundred kroner in notes and his cheque book.	18/Sim/97
		He wrote out the cheque as slowly and thoughtfully *as* if he was signing a tax return.	19/Sim/97
		When the results were tolerable, I had the pleasant feeling of being surrounded by my own pack of writers. I could feel *like* a king in enlightened autocracy.	20/Sim/104
		Some stopped thinking for themselves altogether once they saw what I could supply from my own kaleidoscope of clever ideas, it was *as* if their brains had been sucked out.	21/Sim/105
		If a bad writer let loose on a Rolls Royce of a Synopsis, it would be *like* throwing it in the dustbin.	22/Sim/116
		I, for my part found it hard enough to concentrate on the plots, and they weren't something I'd constructed or invented, but were more *like* a flock of birds I simply opened my arms and embrace with great enthusiasm.	23/Sim/118
		Like a cat, I could whip round in a fiction of a second and say that I'd meant to ask the author for his opinion of something I was writing on my account.	24/Sim/123
		Not all writers do that. Some are *like* ants, they got bits from here and bits from there and subsequently regard what they have meticulously gathered together as their own.	25/Sim/124
		The authors who used Writer's Aid services were *like* bees.	26/Sim/124
		But because of their disabled son their existence together was rather *like* one of those old barometers where the man is out when the woman is in and vice versa.	27/Sim/129
		To include everyone I'd had dealings with over the course of the years, would have been as impossible *as* bringing all the forest ants together into one ant-hill.	28/Sim/145
		But now Cristina put a hand to her forehead as soon as she caught of me, *as* if I was the ghost at the feast.	29/Sim/145
		As soon as I noticed Luigi at the adjacent café, I began thinking about my mother. She would have been sitting in Mario's box at La	30/Sim/147

		Scala. She would have been sitting in Mario's box at La Scala, she would have behaved *like* queen.	
		My mouth felt *as* if was full of sand.	31/Sim/152
		The little homunculus was walking up and down the piazza lunging at passers-by with his bamboo stick *as* if the little thing was a rapier, but no one paid him any notice.	32/Sim/154
		I walked down to the hotel feeling *as* if my feet had lost all contact with the ground.	33/Sim/157
		She linked her arm through mine and like this, *as* if we were man and wife.	34/Sim/174
		We walked into the Piazzetta di Pontone. It was so easy, it was like an amusing game.	35/Sim/v174
		I felt naked and exposed and it felt good, it felt good to be seen and known, it was *like* coming home.	36/Sim/184
		I'd begun to anticipate that she might even be able to teach me to live *like* human being.	37/Sim/185
		It would have been an expression of moral degeneracy not to have made love in that thunder, in that storm. It would have been *like* not hearing nature's voice, not bowing to nature's will.	38/Sim/191
		She looked at me, lowered her gaze, then peered up at me once more. It was *as* if I was a ghost.	39/Sim/198
		T-shirts and bras flused in the gentle breeze *like* the semaphore signals from a simple existence.	40/Sim/200
		This humdrum life felt *like* the promised land to me now.	41/Sim/200
		Something terrible is dawning on me. It's *as* if I've committed a murder.	42/Sim/202
		I sit staring at a ridiculous coat-stand in the bedroom. It's look *like* a scarecrow and makes me feel like a small bird.	43/Sim/206
		I had only to push Ibsen's desk out of the way, though it was heavy and made a noise *like* thunder.	44/Sim/212
2.	Metaphor	Loneliness and longing *are* two sides of the same coin.	1/Meta/12
		I shook my head and emphasised *that I'd actually been* an entire amusement park.	2/Meta/25
		Fishing *is* a game of finesse, *a* noble art.	3/Meta/44

		But we *are* dust.	4/Meta/46
		That sudden inspiration touched me one lightly, *the same way* all impulses settled on my consciousness.	5/Meta/57
		I couldn't work out if all of my dreams and mental journeys *were* the fruits of especially sensitive antennae attuned to things that came from outside.	6/Meta/59
		Man *is* an animal just like any other.	7/Meta/60
		When Maria had left, the world *was* my oyster, there was a feeling of freedom about it.	8/Meta/90
		I was *considered* a bright young spark teeming with ideas.	9/Meta/90
		Pablo *was* an empty husk, a pod without fruit, a jewel box without a jewel.	10/Meta/106
		The incorruptibles *were* unsullied.	11/Meta/123
		We *belong* to a word-spawning race.	12/Meta/125
		Nietzsche *compared* a person who has over-indulged in culture *with* a snake that has swallowed a hare and lies dozing in the sun, unable to move.	13/Meta/125
		These machines were the enemies of literary art, and the demon is the machine *was* known as 'electronic word processing'.	14/Meta/126
		But ingratitude *is* the world's reward.	15/Meta/130
		I'*m* discretion itself.	16/Meta/131
		If you find yourself in dismal fix, clinging to unrealistic expectations that a miracle cure can make thing better *is* only rubbing salt into the wound.	17/Meta/132
		One group comprised those who couldn't complete projects they'd started, and so felt they could begin to complain about the quality of the goods they'd received…*it's* ridiculous to complain about the road-handling qualities of a Jaguar if the real problem is that the car has an incompetent at the wheel.	18/Meta/135
		Could it be the new comet, *that* cocky young debutant who'd just run off with a prestigious literary prize?	19/Meta/136
		Life *is* an amusement park, and consideration stretches no further than closing time.	20/Meta/136

		The idea that such customers might hate me was something quite different. But there isn't necessary any inconsistency in *being* a heroin addict and loathing the heroin dealer at the same time.	21/Meta/137
		I *was* the eminence grise of the literary world.	22/Meta/139
		They knew that the titles I didn't take had little chance in the Scandinavian countries, and so I *became* a kind of litmus test.	23/Meta/140
		Luigi was a man of few words, he *was* deliberation itself.	24/Meta/148
		The fifth, which paradoxically enough was entitled Seta or 'Silk', *was* a little gem of an Italian fable which I'd read, but which I hadn't dream up.	25/Meta/151
		I *was* The Spider, had taking a leap in the dark, and now Luigi was sitting there mocking me?	26/Meta/156
		She was setting the tone, the three words *were* a turning fork.	27/Meta/171
		Beate *was* a fairy tale, she was a whole anthology of fairy tales.	28/Meta/173
		Her mother *had been* in sparkling form.	29/Meta/174
		Mightn't the truth just as easily be that Beate and I *were* two shipwrecked souls clinging together?	30/Meta/180
		I felt naked and exposed and it felt good, it felt good to be seen and known, it *was* like coming home.	31/Meta/184
		Soon we were caught up in the worst thunderstorm I'd ever known, or perhaps I should say the best, because we soon agreed that we liked thunderstorm. They *were* virile.	32/Meta/185
		The rain tipped down continuously, but we stayed dry. I said it *was* back in the Stone Age and we *were* cavemen.	33/Meta/186
		Perhaps I *was* an ogre – the thought had struck me.	34/Meta/199
		There had been the vague notion that all my synopses and family narratives *were* perhaps nothing more than my own macabre tango with a terrified soul.	35/Meta/199
		She'd known The Spider *was* a monster, but she had allowed the monster to seduce her before she'd managed to identify him.	36/Meta/200
		Since then I'd been caught up in a maze, a maze of my own making, my own prison.	37/Meta/201
		For one brief second she leant up against me, resting her head beneath my chin *in the way* a	38/Meta/201

		puppy sometimes lies close into its mother because the world is just too large.	
		I am the object of my own disgust.	39/Meta/203
3.	Personification	The fortune-teller's *crystal ball* had also *told* her that Panina Manina would break her neck at the circus, and a genuine prophecy is impossible to avert.	1/Pers/9
		This was before I realized just how deep a *homogenous culture* could *sit*.	2/Pers/36
		I was good at making *my money go* a long way.	3/Pers/36
		It was six months before all mother's clothes were out of the flat.	4/Pers/53
		As I walked through Aurlandsdalen*, an idea came* to me.	5/Pers/55
		That *sudden inspiration touched* me only lightly, the same way all impulses settled on my consciousness.	6/Pers/57
		I kept on getting new ideas. Sometimes *they breathed down* my neck…	7/Pers/60
		Occasionally I would bathe my brain in alcohol and, when I did, the *spirit would flow back out* again as stories…	8/Pers/61
		Though alcohol had a very stimulating effect on my imagination, it also dampened my angst about it too. *It both primed the engine* within me and *gave* me strength to endure its workings.	9/Pers/61
		When *personal computers made their appearance* in the 1980s, the office work became much simpler…	10/Pers/102
		I could see *temptation tearing away* at them, even if only for an instant or two, and such moments were a delight.	11/Pers/123
		Irritation ran high amongst those who'd previously published a book completely off their own bat.	12/Pers/126
		An important *watershed came early* in the eighties when I realized that I could no longer just take a single payment for a synopsis…	13/Pers/128
		Several months earlier we'd been to the Casino and he'd spent practically the entire evening whining that his *relationship with Whence and had always mirrored* his own literary success and failures.	14/Pers/129
		But soon the *placidity of resignation descended* on him.	15/Pers/132
		External pressure had laid a heavy lid on the force that *welled up* from within.	16/Pers/156

		As soon as we'd reaching cruising altitude, I lowered the back of my seat, and an almost *transfiguring peace enveloped* me.	17/Pers/158
		I was forty-eight, *half of my life lay behind* me, seventy-five per cent of my life lay behind me, perhaps more, perhaps ninety per cent.	18/Pers/161
		Then the *rage of Vesuvius poured down* over all the pretentiousness.	19/Pers/162
		I told her I didn't smoke, but just then I caught sight of *a lighter lying on* the table next to mine.	20/Pers/169
		Luxuriant lemon groves flanked the path on both sides.	21/Pers/170
		After we'd passed the ruins of an ancient mill called Cartiera Milano, *a path turned off* to the right.	22/Pers/173
		My *inability* to work out any etymology behind the name *irritated* me.	23/Pers/173
		Occasionally *her sandals forced her to take my arm* where the path was rough or steep.	24/Pers/174
		"When I thanked you, *a shadow fell across your face telling me* you were in difficulties of some sort, that you were close to seeking someone to confide in and that that other person might as well be me".	25/Pers/183
		"…and *the way you waved told me* that you thought we'd almost certainly never see each other again".	26/Pers/183
		"I wanted *my look to tell* you that our lives are strange; and so you left, but it was as if you took away with something that you'd glimpsed my eyes."	27/Pers/183
		The way you walked out of the pizzeria told me you were going to the Valle dei Mulini.	28/Pers/183
		By the time we'd got up to the Via Paradiso half an hour later, we could see that some large, *black clouds had begun rolling* in across the valley from the encircling mountains.	29/Pers/185
		We heard the first *growl of thunder*.	30/Pers/185
		We weren't far from the waterfall we'd passed the previous day, when *the skies suddenly opened*.	31/Pers/185
		…especially *when I was with Beate amongst the ruins of an old paper mill, constantly being charged by the power and drama of a huge thunderstorm*.	32/Pers/190
		Again she said that it was sure to *be a brilliant book* and that she was certain *it would come out* in Germany too.	33/Pers/190

		Beate wasn't the sort to take *being lulled by a thunderstorm* to heart.	34/Pers/199
		A thought streaked through my brain, it was a straw to clutch at.	35/Pers/201
		Something terrible is dawning on me.	36/Pers/202
		I can't tell if *my imagination is playing a trick on me* again.	37/Pers/202
		My heart is hammering in my chest.	38/Pers/203
		I've picked out a square of four tiles in the middle of the floor. *They lie there glowing* so richly on their own…	39/Pers/209
		How could *nine ceramic tiles have anything to tell me*?	40/Pers/210
		The thirty-six tiles on the floor can draw an imaginary enclosure from my soul.	41/Pers/210
		The tiles are lying on their backs with their faces in the air, and so they can't see one another.	42/Pers/210
		It hasn't budged even a millimeter, and this is patiently because *the shape itself is firmly rooted in my mind*.	43/Pers/211
4.	Hyperbole	My *brain is sheeting*.	1/Hyp/1
		I'm bubbling with hundreds of new ideas. They just keep welling up.	2/Hyp/1
		…that I struggle to save it from *the constant volcanic stream of new ideas*.	3/Hyp/1
		I feel haunted by an *excitable swarm of souls who use my brain cells to talk to one another*. I haven't the equanimity to harbor them all, some must be racked off.	4/Hyp/1
		I was certain I'd formulated *the world's most competent adage*.	5/Hyp/1
		One day she falls off the trapeze and *breaks her neck*.	6/Hyp/1
		Or I might kick off the conversation by saying that my father was away grouse shooting and that *my mother was desperately ill in bed, too ill to speak*.	7/Hyp/14
		Even a poor play was fun to watch – if nothing else, live people were performing – and if play was really, *I was in my element*, because then we had masses to talk about on the way home.	8/Hyp/17
		On the ship he'd said in a man-to-man sort of way that a few days to herself would *do my mother the world of good*.	9/Hyp/22

		She didn't realise I was sitting *there wrapped in my thoughts.*	10/Hyp/38
		…but I didn't want to listen *an entire Children's Hour that I'd worked out in my head.*	11/Hyp/39
		I was bubbling over with ideas for programmes.	12/Hyp/41
		I had no difficulty in *picturing full theatres and cinemas long after I myself was gone.*	13/Hyp/45
		My father made a long speech about what a wonderful person mother had been. He also went into what *he termed "the great fall from grace" in their lives.*	14/Hyp/47
		Then, just for fun*, I magic up pair of gloves,* a shawl or an elegant evening handbag just as they were about to leave.	15/Hyp/52
		Today that *young man with the John Lennon glasses* is one of the country's leading authors, and he turned fifty not long ago.	16/Hyp/56
		…or I had some *sonar of the soul that was able to detect layer upon layer of secrets from a bottomless well within me.*	17/Hyp/59
		Some of *my mental travels took me even further into space.*	18/Hyp/59
		I bled stories and narratives…	19/Hyp/60
		…my brain effervesced with novel concepts.	20/Hyp/60
		Occasionally *I would bathe my brain in alcohol…*	21/Hyp/61
		There was virtually no one hiking in the forests surrounding Oslo on a hot summer afternoon; perhaps that was why *it held such a special air of anticipation.*	22/Hyp/62
		I was always drunk with new ideas after we'd been together.	23/Hyp/65
		We shared the same shameless erotic devotion, the same cynical tenderness.	24/Hyp/66
		However*, it took several years before our solemn pact came into full force.*	25/Hyp/81
		If anyone has followed me from Bologna, this narrow valley bottom with all its old, derelict paper-mills *would be the perfect place to finish me off.*	26/Hyp/88
		The German *sent me expectant glances.*	27/Hyp/88
		It's as if all my life I've tried hard not to remember something that happened when I was very young. But it's still not completely buried, *it goes on swimming about in the*	28/Hyp/89

		murky depths beneath the thin ice I've been dancing on.	
		Never, since my mother died, *I had the world seemed so wide open.*	29/Hyp/90
		I'm drowning in my own fecundity, I'm constantly at bursting point.	30/Hyp/91
		New notions bleed unendingly from my brain.	31/Hyp/91
		"*You'll make money out of them*, a lot maybe, and good luck to you…"	32/Hyp/96
		Johannes died a short time ago. He will be remembered for *his precise, almost lapidary axioms.*	33/Hyp/98
		If I'd been longing for a spot in the media limelight *I would have been a self-sacrificing person.*	34/Hyp/104
		One relic from the days *when I'd constantly had to empty my head of voices* was Fifty-two Dialogues.	35/Hyp/112
		If a bad writer was let loose Rolls Royce of a synopsis, it would be like throwing it in the dustbin.	36/Hyp/116
		Some had assumed a dejected mien, but as soon as they had access to a thoroughly worked-up novel synopsis, *they soon brightened up and were generally willing to pay handsomely.*	37/Hyp/117
		They were *frequently aesthetes to their fingertips.*	38/Hyp/118
		I gave birth to the plots in my imagination in a totally natural way, when I was out walking for instance, and then the literary artists could painstakingly colour them in.	39/Hyp/119
		After me, *silence would reign.*	40/Hyp/119
		I was at controls of a mighty machine, *I was arranging the greatest literary festival of all time*, and I was doing it in total secrecy.	41/Hyp/119
		Several times, later in the film, Calvero has to struggle to ignite *the flame of life* in the unhappy ballerina who is still in bed with paralysed legs.	42/Hyp/120
		But the *national memory has been spray-painted as well.*	43/Hyp/125
		I experienced plenty of these *mental somersaults.*	44/Hyp/135
		They fished, but they had nothing but *an ocean rumor of trawl.*	45/Hyp/135
		While travelling *I continued to hatch out new ideas* and themes of novels.	46/Hyp/141

		Cristina had the loveliest eyes in the world and its second sexiest voice, after Maria.	47/Hyp/145
		I felt *a prick of anxiety*, I didn't know why, but I was nervous.	48/Hyp/148
		She was livid. She was absolutely livid. *She was beside herself* even before she'd read what I'd written on the wall	49/Hyp/160
		That thin veneer of culture, of human glory and affectation, drowned in insignificance by comparison with the colossal but fleeting adventure through which I was now journeying.	50/Hyp/161
		I felt *horror of the cold, dark depths beneath the thin ice* I'd been skating on.	51/Hyp/163
		But He went further than me; He threatened to destroy all those who didn't believe him, and modern man refuses to live under such conditions. *Now God was dead and it was the frustrated and their conspiracy that had murdered him.*	52/Hyp/168
		…and the way you waved told me that you thought we'd almost certainly never see each other again.	53/Hyp/183
		I'd high hopes she might be the one *to save me from all inventiveness.*	54/Hyp/185
		She wore *a resigned, almost injured look.*	55/Hyp/197
		Suddenly she looked up at me again and *there was fire in her eyes* as she said: "We must forget we ever met. We can't tell anyone about this, ever!"	56/Hyp/199
		Her anxiety was infectious.	57/Hyp/199
		The *frigidity with which she spoke* this terrified me.	58/Hyp/201
		I said: "*I've lived miserable, empty live.* You're the only person I've really cared for, you're the only person I really like".	59/Hyp/201
		For one brief second she leant up against me, resting her head beneath my chin in the way a puppy sometimes lies close into its mother *because the world is just too large.*	60/Hyp/201
		Then, both *she and her daughter would meet their nemesis, a sentence of shame that was as logical as it was inevitable.*	61/Hyp/204
		And thus *we'd all be reunited in ignominy and disgrace.* I knew from previous experience that *ogres and demons were only too adept at working in unison.*	62/Hyp/204
		She'd been a bit bashful when she told me she wrote, and *I should be the world's number one expert in that sort of difference.*	63/Hyp/204

		And I – who have always pointed out the shame is no longer an element in people's lives – *I go off and commit the most outrageous misdeed that any man can be guilty off*.	64/Hyp/213
5.	Metonymy	I said that the whole *street* knew that Ragnar's father was a country bumpkin.	1/Meto/27
		I would exhort the teacher to tell the *class* about the Rosetta stone.	2/Meto/33
		…but he did have a big *Labrador* called Waldemar.	3/Meto/40
		I'd treated him to a bottle of wine, and we'd spent the whole evening talk in that *Mecca* of avant-grade pop music.	4/Meto/55
		I told him I couldn't bear the thought of living in the public gaze, that I felt happier in the *wings*, that I would never exchange my anonymity for money.	5/Meto/95
		In this regard but only in this, Maria was in exactly the same *boat* as Johannes.	6/Meto/101
		If a bad writer let loose on a *Rolls Royce* of a synopsis, it would be like throwing it in the dustbin.	7/Meto/116
		And so my *invisible hand* helped to uncover many a self-delusion.	8/Meto/119
		It's ridiculous to complain about the road-handling qualities of a *Jaguar* if the real problem is that the car has an incompetent at the wheel.	9/Meto/135
		I might provide the name of a contact, or I might put in a good *word* myself.	10/Meto/140
		I conjectured that it was in this room that Ibsen had taught Nora to do her wild *Tarantella*, which in reality had been her dance of death.	11/Meto/163
		Anyone bitten by a *tarantula* could dance themselves to death.	12/Meto/163
		For the first time since Maria left I've met a woman who is on the same *wavelength* as me.	13/Meto/165
		The Bible originated from many different *hands*, of course, but theologians believed there was one all-encompassing meta-author behind the whole collection.	14/Meto/168
		I could see them in my *mind's eye*, I could imagine them taking up their positions amongst the ruins of the old paper mills.	15/Meto/180
		"…you came into the pizzeria with the *Corriere della Sera* under your arm, so you were presumably an Italian…"	16/Meto/182

		Only when it had stopped raining did she half sit up and say: 'Let's take a shower! It was rather paradoxical thing to say just as the *shower* had stopped and all the water had been used up.	17/Meto/191
		I said I was *Leo* and had turned forty-eighty at the end of July.	18/Meto/197
		Now only hardness and coldness remained. I didn't recognize her, I had no idea what sort cross she had to bear, and now her *armour* was impenetrable.	19/Meto/199
		There had been the vague notion that all my synopses and family narratives were perhaps nothing more than my own macabre *tango* with a terrified soul.	20/Meto/199
		Maria sent no *token* until her daughter had grown into an adult, literate woman.	21/Meto/204
		I suppose you feel a trifle awkward publishing a story as your own, when the truth is that it's been snatched from the *lips* of another person.	22/Meto/205
		It was Maria's fateful attempt to get far enough away from the monstrous silk mill, to prevent The Spider ever sinking his *fangs* into her again.	23/Meto/205
		Everything is ready. Ready for the greatest *leap*.	24/Meto/215
6.	Synecdoche	I'm certain that hearsay about the cassettes has saved my *skin* for a couple of years now.	1/Syn/4
		But I wouldn't have swapped my *life* for that of a teacher.	2/Syn/5
		Soon, there were no more scampering *feet* on the stairs.	3/Syn/12
		I hadn't met a *soul*, and that increased the chance that she might suddenly come walking towards me.	4/Syn/62
		It caused so much concentration when I knocked on the managing director's *door* one morning and handed my notice as foreign books editor.	5/Syn/141
		I bent down to look at an old *escritoire*.	6/Syn/163
		…and it wasn't the fairy tale I'd scribbled on my mother's *wall*, but a nightmare that sat even deeper.	7/Syn/163
		There wasn't a *soul* to be seen.	8/ Syn/165
		I thought of Fru Linde and the lawyer Krogstad. They were practically part of the *fabric* of this room.	9/Syn/180

		We're defenceless against the *elements*.	10/Syn/191
		…it's like waking up after running down and killing a child while drunk at the *wheel*.	11/Syn/202
7.	Symbolism	The sun is low in the sky, and a *gossamer of gold leaf* has settled over the bay.	1/Symb/88
		I hung about a bit in club 7, or in the arty Casino bar, or the Tostrupkjelleren which was the journalists' *watering hole*, as well as that huge painters' studio-cum-restaurant, Kunstnernes Hus.	2/Symb/90
		I spoke of the *rank and file* and of the *grass roots*, and maybe I used the term '*on the shop floor*'…	3/Symb/95
		Authors don't go round announcing that they employ a *ghost-writer*.	4/Symb/97
		There was only one *stud*, but his rut was enough to inseminate an entire flock of writers.	5/Symb/98
		Since he was one of the moving *spirits* behind the Marxist-Leninists' May Day procession…	6/Symb/98
		But I've never wanted a place in the *public eye*.	7/Symb/104
		Some stopped thinking for themselves altogether once they saw what I could supply from my own *kaleidoscope* of clever ideas…	8/Symb/105
		There is something wonderfully liberating about things beginning to happen, something exploding and suddenly breaking through. Often all that's required is a *pinch of dry gunpowder*.	9/Symb/118
		They had to blame someone, and now at least they'd found a *scapegoat*.	10/Symb/126
		An important *watershed* came early in the eighties when I realized that I could no longer just take a single payment for a synopsis…	11/Symb/128
		From now on its *skeins* were spun from client to client as well.	12/Symb/135
		I had the momentary fear that I'd my debut as a *bed-wetter*.	13/Symb/146
		One of my greatest *bugbears* was associating with people who patronized me.	14/Symb/152
		The very *bedrock* of his business is his authors' sense of self-esteem.	15/Symb/152
		…this year's fair hadn't produced any blockbusting title that every publisher was fighting to get an option, there was no new *Harry Potter* on the horizon.	16/Symb/167

		It was a *token* that I'd weighed every word she'd used.	17/Symb/184
		In a way all three of us have already felt the swish of *death's scythe.*	18/Symb/205