



FIGURES OF SPEECH IN ROBERT ALLEN'S *TOKYO*

NO HANA

a final project

Submitted in Partial Fulfillment of the Requirements

for the Degree of *Sarjana Sastra*

in English

by

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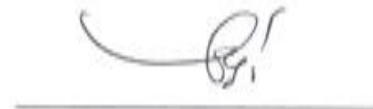
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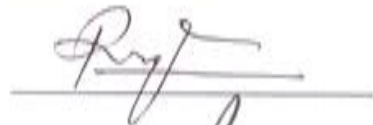
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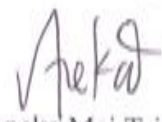
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MOTTO AND DEDICATION

It's our life, it's our Choice, and Do the Best!



To: My Beloved Parents

ACKNOWLEDGEMENT

First of all, I would like to praise Allah SWT, the Most Merciful, and the Most Almighty, who always blesses and guides me so that I was able to finish this final project.

My great appreciation goes to the head of English department, Drs. Ahmad Sofwan, Ph.D. I would like to express my great appreciation and deepest gratitude to my advisors Drs. Ahmad Sofwan, Ph.D., and Drs. Suprpto, M.Hum., for all their valuable guidance, advice, and encouragement in assisting me to accomplish this final project. My appreciation also goes to all lecturers of the English Department of UNNES, for all the knowledge that has been taught.

The deepest thank is forwarded to my beloved parents especially for my beloved mother, who always prays for my success, and for my strong father who have worked hard to earn the money for his family. My life would be nothing without you.

Last but not least, to all people who cannot be mentioned one by one and who helped me in writing this final project, thanks a lot. Hopefully, God gives His blessing to them.

Semarang, August 23, 2011

Aneka Mei Triyana

ABSTRACT

MEI TRIYANA, ANEKA. 2011. Figures of Speech in Robert Allen's *Tokyo No Hana*. English Department. Faculty of Languages and Arts, Semarang State University. First advisor: Drs. Ahmad Sofwan, Ph.D., Second advisor: Drs. Suprpto, M.Hum.

This final Project is meant to analyse the linguistic stylistic of Robert Allen's novel entitled *Tokyo No Hana*, with the statements of problem "what kinds of figures of speech that are found in the novel and its analysis." The objectives of this study are to find out the figures of speech that Robert Allen used to create the beautiful sentence in which to tell the plot of the story in his novel.

In explaining kinds of the figures of speech found in the novel, the writer used stylistic approach with combining quantitative and qualitative methods. To collect the data the writer used quantitative analysis with six steps, they are reading the novel thoroughly, identifying, inventorying, classifying, selecting, and reporting, in which the results are in the form of the table of analysis. The results are 14 similes or 24.56% of whole text, 9 metaphor or 15.79%, 3 synecdoche or 5.26%, 6 hyperbole or 10.53%, 23 climax or 40.53%, and 2 oxymoron or 3.51%. The results are interpreted qualitatively to find the meaning of the use of figure of speech in the novel. The result shows that there are six types of figures of speech in the whole text. They are simile, metaphor, synecdoche, hyperbole, climax, and oxymoron. The figure of speech which is dominantly used in the novel is climax. So, it can be said that the author tells the story with the ideas arranged in ascending order of importance in order of increasing the importance of thing. He wants to show that several things in the novel are importance. In other words, the author emphasized the importance thing of a sentence by using climax in his writing.

On the basis of the conclusions, several suggestions can be offered. First, by studying kinds of figures of speech the readers expected be able to know the objective value of a literary work. Second, by reading a literary work, the readers expected to pay attention to the author's methods of linguistic study in which it is a technical knowledge in the literature. This might help them to see something more objectively in a literary work especially in *Tokyo No Hana*, in which they are helped to be more critical about the stylistic analysis.

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CHAPTER I

INTRODUCTION

This chapter discusses about background of study, reason for choosing the topic, statements of the problems, objectives of the study, significance of the study, and the outline of the study. Below are more detailed descriptions.

1.1 General Background of the Study

Nowadays reading is one of hobbies which have a great vogue by people. Some libraries with so many books are already available in every town in this country to facilitate people who want to read. They can read general book to get information, such as newspaper, magazine, education books, etc, and the literary works such as novel, short stories, poetry, play script, etc.

Reading is also a subject in the study. It is one of courses in education field as Mason and Krashen in C. L. Gagné, and E. J. Shoben (1997:71) said that "Extensive reading has been the subject of several studies." In Secondary School, Junior High School, and Senior High School, there is the reading course contained in Bahasa Indonesia. In the college also there is the reading course in any language departments. When we read the general book we will obtain the kind of information. For example, every morning people give their time to read newspaper to get some information about the news in this country. The students

read the education books to get information about the lesson's material that will be taught by their teacher. We also are often read some literary works to entertain our heart. One of literary works that can entertain is novel. When we read a novel it is like we watch the film. Novel has a plot that can be joined. The happy ending novel can make us happy, and tragic novel can make us feels so sad. It gives evidence that in any literary works there is work of art which influences us.

When reading a literary work, such as poems, novel, play or short story we will find a beautiful work of art in those writing insensibility. Everyone has different taste to create a good outcome from his mind poured forth in the writings as Katherine Anne Porter in F. J. Costello and M. T. Keane (1999: V) said that "Most people won't realize that writing is a craft. You have to take your apprenticeship in it like anything else."

After we read literary work like a story, we are able to experience the different taste influenced by the content of the story. We will be influenced by the author's ideas through his delivery because all the writing is a transfer of ideas from writer to reader as Sheridan (1966: V) said, "All writing is a transfer of ideas from writer to reader which produces as well a subjective judgment by the reader about the writer's intelligence and taste."

Thereby, we must pay attention to the author's methods of linguistic study in reading a literary work because it is a technical knowledge in the literature. We also should understand the basic concepts like grammar, phonetic, semantic, and rhetoric. Geoffrey Leech, and Michael H. Shorf (1981: 1) defines that,

We shall aim to interpret the principles and methods of linguistic study in a way that demands relatively little technical knowledge. Reader who are familiar with some basic concepts and traditional terms in grammar, phonetics, and rhetoric will, we hope, find themselves at home in this book, and even readers new to language study should have little difficulty if they follow up occasional explanations and references given in the notes.

Therefore, in this case we must study stylistic. The purpose of stylistic analysis in literary studies is to understand and interpret the text. The process of the analysis will reveal good or not the qualities of writings. With stylistic, we aim to explain how the words of a text create the feelings and responses that we get when we read them. Stylistic is study of style that is the main thing of any writings in literary works. So, we must know the subject of style to make more understanding an explicit understanding of language as Geoffrey Leech, and Michael H. Shorf (1981:1) says, "The main thing is that the reader should approach the subject of style with appreciative curiosity, and should take a sympathetic view of our guiding maxim, which is that to make progress in understanding style one has to make use of an explicit understanding of language – not just language in a literary context."

By analyzing the stylistic of a literary work, we also find out the author's point of view and most of them are his life experience. It is defined by Endrasawara (2003:105) that a literary work is an author's physiological expression that shows his emotion and his thought which is the accumulation of his life experience. *Tokyo No Hana* is one of the Robert Allen's novels that is written based on his experience when he lived in Japan. Stylistic analysis of this novel also will reveal Robert Allen's style in his writing.

1.2 Reasons for Choosing the Topic

Most people usually read literary works just to understand what the content of them. For example reading a novel, they just want to know the plot of the story, who the characters are, what the conflict is, whether it is sad or happy ending, and so on. They do not realize that in any literary works there is a tone of the story, a way of writing and mode of expression. They convey the author's feeling about his subject, we called style. By doing the stylistic analysis, we can comprehend the linguistic features of text. Besides, stylistic is an important discipline study when trying to discover meanings in texts. Therefore, it is interesting to analyze the style of Robert Allen's novel *Tokyo No Hana*. This novel is very interesting because the content is some of the Japanese cultures and the Japanese life experiences. Some Japanese cultures will be told through the beautiful language and choice of words in this novel. A novel is written by an Australian with the helpful effort by Japanese. Then, in this study we can see what the style of Robert Allen is.

1.3 Statement of the Problem

Here, the main problem is what the style of *Tokyo No Hana* is. This main problem then narrowed down into:

- 1.3.1 What kinds of figures of speech are found in Robert Allen's novel *Tokyo No Hana*?

1.3.2 What kinds of figures of speech are dominantly used by Robert Allen in his novel *Tokyo No Hana* and its Analysis?

1.4 Objectives of the Problem

In general, the objective of this study is to analyze the style of *Tokyo No Hana*. In specific, the objectives are:

1.4.1 To find out the kinds of figures of speech in Robert Allen's novel *Tokyo No Hana*.

1.4.2 To find out the figures of speech that are dominant used by Robert Allen in his novel *Tokyo No Hana* and its analysis.

1.5 Significance of the Study

This writing has been designed to give some benefits. Firstly, the results of the study are expected to be useful for students of the English Department of UNNES, especially those of Literature Program, who are interested in analyzing the style of novel. This study is aimed to help the readers to comprehend the style of Robert Allen's novel *Tokyo No Hana*. By analyzing Robert Allen's work, hopefully the readers will understand the characterization of Robert Allen's works. The readers not only can say that it is good or not but also know the Robert Allen's ways in writing and express his style through the story. This analysis is also to give the reader another point of view in analyzing a novel.

By studying style, particularly in analyzing the figure of speech of this novel, the readers can identify the value of work, so that, when they write a story,

they can apply what they have learnt into their writing. It can be said that by studying style, people can improve their own writing.

1.6 The Outline of the Study

This final project contains five chapters. Chapter I is introduction. It consists of the background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study, and the outline of the study.

Chapter II is review of the related literature. It is divided into some parts. The first is about Stylistic analysis. The second is about Style. And the last is about the Elements of style.

Chapter III contains the method of investigation, which consists of some subchapters, such as The Object of the Study, Roles of the Researcher, Procedures of Collecting Data, Procedures of Analyzing Data, and Procedures of Reporting Data.

Chapter IV contains the analyses of the data. They are based on the previous questions to find out the answers of the main problems.

Chapter V is the last chapter, the discussion will be closed with the conclusions and suggestions. Bibliography and appendices are enclosed at the end of the paper.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter provides explanation about the review of related literature that supports the study being discussed. It explores about stylistic analysis, style and the figure of speech.

2.1 Stylistic Analysis

The term 'stylistic' has already used since the early nineteenth century. Many of researchers have analyzed some of literary works using stylistic to find out its objective value. Abrams (1985:283) said that "Stylistic analysis emphasized in the objective value. It is applied to critical procedures which embark upon objective or scientific analysis rather than subjectivity or impressionism in the analysis of the style of literary texts."

Stylistics is an objective approach. In the analyses of literary texts, it ignores the considerations of the author, period, readers, or other external factors. Stylistics does not aim to reflect the views of the individual critic, but an impersonal, reproducible the truth. In the discussion of texts, stylistics gives greater claim to objectivity rather than subjectivity. Stylistic is objective because it describes the technical aspects of language in a literary work and provides the objective linguistic data as Thornborrow (1988:5) said:

Stylistics is objective because it is not influenced by the opinions or personality of the assessor. It describes technical aspects of the language of a text, such as grammatical structures and the use this data in interpreting and analyzing of a literary text. This aims to either provide objective linguistic data, to support existing readings or intuitions about a literary work or to establish a new understanding based mainly on this linguistic data and contradict the already

existing interpretation. In this way Stylistics provides a commentary which is objective and scientific, based on concrete quantifiable data, and applied in a systematic way.

In literary works, there is a style that can be analyzed using linguistic called stylistic analysis. Widdowson (1975:3) defined stylistics as “the study of literary discourse from a linguistics orientation.” while Fowler (1973:238) termed it as “any analytic study of literature which uses the concepts and techniques of modern linguistics.” By using the linguistic we can be easier to understand the text and its content as Traugott and Pratt (1980:20) said that “Linguistics can contribute a great deal to our understanding of a text. It can help us become aware of why it is that we experience what we do when we read a literary work.”

Stylistic is a study of style that relate to linguistic. Stylistic analysis also has a particular value that clearly defines of the using of language. It used to find out the ability of a writer in arranging the words and sentences in his work. Endraswara (2003:72) says, “Stylistic is a study of style in a literary work. This study is related to linguistic. Stylistic analysis has a particular value. A work gives beauty and its moral value through the language. The beauty of a work depends on the ability of a writer to arrange the words and sentences.”

Stylistics could also be described as an academic field, which studies certain aspects of language variation as Crystal and Davy (1969) stress that “Stylistics aims at analyzing language habits with a view to identifying, from the General mass of linguistic, features common to English as used on every conceivable occasion.” Analyzing literary work using stylistic will obtain some of major benefits. Understanding about structural pattern of language, to be consciously aware of the kind of social variations, and

revealing the internal patterning of various texts as stated by Crystal and Davy (1969:10):

The general stylistic method of analysis applied here, offers three major benefits to us in this study. Firstly, as analyst we will be aware of the structural pattern of language, permeating a text so as to be able to identify the prominent or foregrounding stylistic features of the text. It also enables analyst to be consciously aware of the kind of social variations, which the inherent linguistic features are identified with. Finally, of course, the approach also enables analyst to know the technique of putting these features down systematically in order to reveal the internal patterning of various texts.

With stylistic analysis it is important for the reader to assume that every element of any pieces of writing has possible interpretative significance. Every word of text creates the feelings and responses to the content of text when reading them. Researcher Van Peer (1986) has found that “readers do indeed pick up on the smallest details of a text and use them to construct a meaningful interpretation.” Therefore, it can be said that stylistic is a valuable tool for the literary critic.

According to Halliday (1971:330-368) stylistic analysis in a literary work there is Linguistic Function and Literary Style, a functional theory is proposed, acknowledging three major functions, which he calls ideational, interpersonal, and textual function. The description as follows:

- 1) The ideational function of language functions in order to relate the cognitive realities of the text with its language and give the accurate meaning.
- 2) The interpersonal function of language is the point of the language used between the participants, and

- 3) The textual function of language is the point of the language used in the dialogues between the participants is involved in the text.

There are some steps in analyzing the poem. To get more understanding about the poem, it is better to do investigate use every step as Finch (1998:208) says, "The analysis is done in three main steps corresponding to the three main stylistic levels of a text: the "micro" level the poem as form, the "intermediate" level of poem as discourse, and the "macro" level of poem as a communicative event." The three stylistic levels of a text above are explained as follows:

- 1) The poem as a form, the study investigates the overall structure of the poem and the grammatical structure of the sentence therein from a rather traditional, pre-functional, point of view.
- 2) The discursive aspect investigated in the study, are images and isotopies, and transitivity choices.
- 3) At a broader level, the study addresses the communicative situation of the poem. This is where the biographical context and generic and other text-external aspects of the poem are explored.

Based on the explanations above, it can be concluded that Stylistic is a study of style that related to the linguistic that gives greater claim to objectivity rather than subjectivity, and it describes technical aspects of the language of a text. The function of stylistic analysis is to analyze the use of language in a literary work with the purpose of identifying some linguistic features, ranging from the general mass of linguistic feature to those which are restricted to some social contexts.

2.2 Style

This subchapter discusses about definition of style, components of style, and figure of speech. Below are more detailed descriptions.

2.2.1 Definition of Style

Reading a literary work is not only gets the content of them, but also will be influenced by the expressions that emerge from the author writing called style. There are some definitions of style from many references. However, it can simply say that Style is a way of writing or a mode of expression as Geoffrey Leech, and Michael H. Shorf (1981:15) gives the explanation that “There is a strong tradition of thought which restricts style to those choices which are choices of manner rather than matter, of expression rather than content. Some such separation is implied in the common definition of style as a way of writing or a mode of expression.”

Style is very significant thing of author in his work. It is an author’s taste to create a literary work. Arthur Schopenhauer in F. J. Costello and M. T. Keane (1999) define that “Style is the physiognomy of the mind”. Jean-Luc Godard and Oscar Wilde in F. J. Costello and M. T. Keane (1999) also says, “Style is just the outside of content, and content the inside of style, like the outside and inside of the human body-both go together, they can’t be separated. In matters of grave importance, style, not sincerity, is the vital thing.”

Although style is a familiar word, but then it has some aspects of meaning when do the investigation of the literary work. Crystal and Davy (1969) define that “style has four aspects of meanings when investigating style. Firstly, it may refer to some or all of the language habits (i.e. speech and writing habits) of one person. Secondly, style may refer to some or all of the language habits shared by a group of people at one time, over a period of time. Thirdly, the word “style” is given a more restricted meaning when it is used in an evaluative sense, referring to the effectiveness of a mode of expression. The last aspect of style, which is the widespread use of “style”, refers to literary language.”

Style is the author’s distinctive way to express his idea in his writing as Traugott and Pratt (1980) said that “Style talks about a very distinctive way about how a person uses his or her own language consistently to express his or her ideas in order to be different from other.” The basis of the use of the term style also is described by Geoffrey Leech, and Michael H. Shorf (1981) in his book *Style in Fiction* as follow:

- a. Style is a way in which language is used.
- b. Therefore style consists in choices made from the repertoire of the language.
- c. A style is defined in terms of a domain of language use.
- d. The study of style has typically been concerned with literary language.
- e. Literary stylistic is typically concerned with explaining the relation between style and literary or aesthetic function.
- f. Style is relatively transparent or opaque; transparency implies paraphrasability; opacity implies that a text can not be adequately

paraphrased, and that interpretation of the text depends greatly on the creative imagination of the reader.

From the definition above it can be also said that style is a way of writing or a mode of expression in a literary work that is the author's distinctive way to express his/her idea to produce the specific effect on the reader.

2.2.2 Components of Style

The readers can explore the style of a literary work through the components of style. There are many components of style in a literary works that can be analyzed using stylistic. However, according to Sheridan (1966:10) in his book *Structure and style*, he said that "The analysis of style is conventionally limited to sentence structure, diction, and the use of figure of speech." The focus of this study is the figure of speech especially that belongs to tropes and the description as follows:

2.2.3 Figure of Speech

Figure of speech is one of the significant elements in a literary work. The author must apply it appropriately in his works, according to Sheridan (1966:12) "The presence of figures of speech should lead to a decision about whether the author's use of such figures invites the reader by bringing clarity and insight to a subject or repels him by being stale or clumsy."

Holman in *Encyclopedia Americana* define "Figures of speech as a form of expression that departs from normal word or sentence order or from the common literal meaning of words, for the purpose of achieving a special effect" According to Dennis

Freeborn in his book *Style and Structures in Literature* (1996:61-70), 'Figures of Speech' have traditionally been classified into two types in the study of rhetoric- tropes and figures. A trope is a device that involves meaning and a figure one that involves expression.

2.2.4 Tropes

There are eight kinds of figures of speech that belong to tropes. They are as follow:

2.2.4.1 *Simile or Similitudo*

Simile comes from Latin word *similes*, means like, note from Arthur Finley Scott in E. V. Clark and R. A. Berman (1983:268). A simile makes an imaginative comparison for purposes of explanation, allusion, or ornament, introduced by a word such as *like* or *as* or *such*. Meanwhile, Wren and Martin in Gorys Keraf (1981:480) gives definition, "Simile is a comparison made between two objects of different kinds which have, however, at least one point in common". This definition is similarity of Martha Pardede's definition in Harimukti Kridalaksana (2008:22) "A simile is generally the comparison of two things essentially unlike, on the basis of a resemblance in one aspect. It is a figure in which a similarity between two objects directly expressed". Most similes are introduced by *as* or *like* or even by *such* a word as *compare*, *liken*, or *resemble*. For example: "My love is like a red rose". X. J. Kennedy in E. J. Wisniewski and D. Gentner. (1991:587) gives definition, "Simile is a comparison of two things, indicated by some connective, usually *like*, *as*, *than*, or a verb such as *resembles*". A simile expresses a similarity. Still, for a simile to exist, the things compared have to be dissimilar

in kind. Below the example of simile, in the famous opening of T. S. Eliot's Love Song of J. Alfred Prufrock in Dennis Freeborn (1996) :

Let us go then, you and I, when the evening is spread out against the sky
like a patient etherized upon a table. (1917)

The third line is a simile, since it is introduced by the preposition *like*; the comparison is made explicit. Eliot's comparison is a starting one. The evening is spread out against the sky, this suggests the evening light in the west, stretching over a considerable portion of the sky and appearing to be nearer to the viewer than the sky is, but nevertheless presses close against it. Then, he goes on to compare the evening to a patient under a general anaesthetic, while the sky is operating-table on which the patient lies. The comparison suggests the stillness and inertness of the evening. At the same time, *etherized* reminds the reader of an older sense of the word *ether*— the clear sky, the upper regions of space beyond the clouds. But, at the same time, the comparison to a patient under an anaesthetic can bring in associations which have nothing to do with the evening sky, such as surgery, illness, white clothes, face-masks, sterile instruments, death: some of these may be quite irrelevant, but some way contribute to the poem as a whole.

Simile is a kind of figurative meaning comparing two essentially unlike things. Simile expresses a direct comparison between things. Barnhart in F. J. Costello and M. T. Keane. (1995: 118) says, "A simile is figurative of speech in which two quite different things are compared because they appear to be similar in

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at least one characteristic. Simile is also used to add clarity to the language or make it more careful.

Example:

Her smile was like the sun

In the expression above consists of simile. Smile and sun is comparing as a subject. The girl was very happy at that time, like the sun shine in the morning, 'sunny', it is comparison of things that have points of likeness.

Freeborn (1996) explains that "Simile - a comparison of one thing with another, especially as an ornament in poetry or rhetoric."

For the example:

All things in the hand of Love, are as Pygmies in the hand of Hercules.

Love is like Coeneus, is invulnerable and invincible.

Similes may vary from a short, simple comparison, as in Milton's description of Lucifer in *Paradise Lost* in Dennis Freeborn (1996),

...he above the rest

In shape and gesture proudly eminent

Stood like a Tower;

To long, 'extended similes', which were a particular feature of epic poetry from Homer onwards. It will also find them in *Paradise Lost*, for example just after the short simile just quoted, and continuing the description of Lucifer, with the two parts of the simile made explicit by the introductory words *As when*, and *so*,

As when the Sun new risen

Looks through the horizontal misty Air

Shorn of his Beams, or from behind the Moon
In dim Eclips disastrous twilight sheds
On half the Nations, and with fear of change
Perplexes Monarchs. Dark'n'd **so**, yet shon
Above them all th' Arch Angel: but his face
Deep scars of Thunder had intrencht...

A simile is an explicit comparison of one thing to another, most often linked by *like* or *as*. Laurie Lee in *Cider with Rosie* is here describing his memories of sleeping with his mother as a three-year-old child,

That darkness to me was **like the fruit of sloes**, heavy and ripe to the touch...I was **as snug as a mouse in a hayrick**.

Dylan Thomas's *Under Milk Wood* in Dennis Freeborn (1996) has many similes, for example,

Milk-chums stand at Coronation Corner **like** short silver policemen.

The town ripples **like** a lake in the waking breeze.

Night in the four-ale, quiet **as** a domino

The definition of simile is also described by Waridah in Harimurti Kridalaksana (2008), in EYD & Seputar Kebahasa-Indonesiaan, that Simile is a figure of speech of comparison that is marked with preposition and conjunction like *be like that of, like, as*. For example, they never have a good relationship *like* dog and cat.

2.2.4.2 Metaphor

Metaphor is a kind of figurative meaning which is an implicit comparison in which two unlike objects are compared by identifying or substituting one with

other. Etymologically, the word *metaphor* derived from Greek word *metaphor* meaning *transfer* or *carry over*. It is derivation from *meta* meaning *over across* and *pherein* meaning *to carry*. The definition is also stated by Keraf (1980: 242) that Metaphor is an implicit comparison figure of speech *ó* so without like or such *ó* between two different things. Metaphor is an implied comparison between two unlike objects. Barnhart (1995: 118) says, *“A metaphor is figure of speech in which a word or phrase is taken out of its usual setting and placed with another word to suggest a likeness. It is made more vivid by transferring the name or attributes of some other objects.*

Example:

“He is a strong tower”

The expression above, he is like a strong tower. Figuratively, he is a strong man. The word ‘tower’ describes that man is strong like a tower.

A metaphor is a figure of speech that implies comparison between two unlike entities, an explicit comparison that implies analogy, which imaginatively identifies one thing with another. The metaphor makes a qualitative leap from a reasonable, perhaps prosaic comparison, to an identification or fusion of two objects, to make one new entity partaking of the characteristics of both. In short, Metaphor - a name or descriptive term is transferred to some object different from, but analogous to, that to which it is properly applicable. (Freeborn: 1996)

For the example:

Love is another Achilles, another Hercules: but much stronger than either.

(A metaphor, in place of proper Words, Resemblance puts; and Dress to Speech affords.)

If a comparison is implicit or compressed, then simile becomes metaphor, so that the comparison of a man deeply asleep to a drowned man becomes, in *Under Milk Wood*,

Ocky Milkman, **drowned** asleep in Cockle Street

In *Metaphors We Live By*, published in 1980, the American authors George Lakoff and Mark Johnson show that metaphor is not only a device of poetic imagination and the rhetorical flourish but pervasive in everyday life, not just in language but in thought and action. ordinary language and thought are metaphorical. For example, it is commonplace to hear politicians talk about the war against inflation and of **squeezing** inflation out of system two metaphors rather incongruously used to over simplify what is a complex and controversial economic and political topic.

Journalists and columnists often report economic affairs metaphorically using the vocabulary of violence and war, for example,

Two short, **violent** bursts of selling sent the pound **crashing** to new lows yesterday in the continuing **fall-out** from last week's heavy poll defeat for the Conservatives

The first **attack** on the pound came in late morning and after a modest lunchtime **rally** sterling was **hit** again

These commonplace metaphors are used to describe the buying and selling of money.

In EYD & Seputar Kebahasa-Indonesiaan, Waridah in Harimurti Kridalaksana (2008) said that Metaphor is a figure of speech that compared two things short and

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briefly. For example, Book is knowledge. Metaphor is also a figure of speech with comparison a thing to thing which have the same and or almost the same identifying". Metaphor usually is marked by to be as Reaske in Gerald Levin (1966: 36) said that "Metaphor is the figure of speech which compares one thing to another directly. Usually metaphor is created through the use of some forms of the word 'to be'. For instance, if we say, 'life is a hungry animal', the word 'hungry animal' has become a metaphor for life." Klarer in E. V. Clark and R. A. Berman (1962: 33) says, "The equation of one thing with another without actual comparison is called metaphor." Kennedy in Gorys Keraf (1981: 587) says, "...metaphor, a statement that one thing is something else, which in literal sense, it is not."

Based on the quotation above, it may be concluded that metaphor in other words establishes an analogy between two objects without actually saying establish the contrast. Simile and metaphor have similarity, it is comparison between two unlike things, but they also have the difference. In simile, the conjunctions are *as* and *like*, but in metaphor, the conjunction are to be such as *am*, *is*.

The example of metaphor:

He is a pig

The sentence above does not mean that the man is a pig. But the sentence uses metaphor that might involve comparison of appearance and morality as well.

2.2.4.3 Metonymy and Synecdoche

Metonymy is a figurative meaning in which the name of one object or idea is substituted for that of another closely associated with it. Metonymy is derived

from Greek word *meta* means *to change* and *only* means *name*. Metonymy is a change of name, the use of the one word for another, the use of an idea by means of terms involving association. Gorys Keraf (1981: 242) states, Metonymy is a figure of speech that use the characteristic or the name of something that be substituted with other name, such as name of thing, person, and the other to represents them.

Example:

The students are happy, when they read S. T. Alisyahbana

The expression above consists of metonymy. Shown with the word S.T. Alisyahbana literally, S.T. Alisyahbana is a famous novelist. Figuratively, the students are happy, when they read novel from S.T. Alisyahbana, not happy when they read S.T. Alisyahbana itself.

Freeborn (1996) said that Metonymy - A name or descriptive term is transferred to some object different form, but analogous to, that to which it is properly applicable.

For the example:

Both Heaven and Earth know the power of love.

(A Metonymy does new Names impose, and Things for Things by near Relation shews.)

Dennis Freeborn in his book *Styles and Structure in Literature* (1996) explain that Synecdoche - A part is named but the whole is understood, e.g. *fifty sail for fifty ships*, or the whole is named but a part understood, e.g. *England beat Australia at cricket.*

For the example:

Rome was victorious in battle.

(Synecdoche the Whole for Part doth take, Or Part for Whole; just for the Metre's Sake.)

Metonymy and Synecdoche are similar tropes, because figurative words are substituted for literal words, but they are distinguished as in the dictionary definitions above. In metonymy, a word or phrase that is related or contiguous to the other is used, whereas the essential feature of synecdoche is the substitutions of a part for the whole, or the whole for a part. The short sentence *Ship sail the sea* is literal in its meaning. In *Keels plough the deep*, *keels* is an example of synecdoche, as a keel is part of the whole ship, *the deep* is a metonymy and *plough* is a metaphorical compression of the simile *a ship sails across the sea like a plough across the earth*.

2.2.4.4 Hyperbole

Hyperbole is a figurative for exaggeration. It tells more than the truth about the size, number, or degree of something without intending to deceive. Etymologically, the word *hyperbole* derived from the Greek word. It is from two words; *hyper* means *over* and *ballein* means *to throw*. It may be used to evoke strong feelings or to create a strong impression, but is rarely meant to be taken literally. Webster's dictionary (1971: 112) defined that Hyperbole is an extravagant exaggeration that represents something as much greater or less, better or worse or more intense than it really is depicts the impossible as actual.

Example:

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I'm doing over 9000 things right now.

These books weigh a ton.

In the first expression consists of the exaggeration, because the phrase 'doing over 9000 things' means she or he is busy. And in the second expression, the phrase 'weighs a ton' indicates an exaggeration. Through the phrase, the speaker wants to emphasize those books are heavy.

Hyperbole is a figure of speech that is an intentional exaggeration or overstatement for emphasis or comic effect. However, there is a danger of deception in the hyperbole of sensational reporting. Headlines often reveal discrepancies of numbers in the reporting of accidents, e.g. 'thousand feared dead after nuclear leak'. Freeborn (1996) explain that "Hyperbole - Exaggerated or extravagant statement, used to express strong feeling or produce a strong impression, and not intended to be understood literally."

For the example:

The victories of Love are more than the Sands of the Sea, Hairs of the Head, Drops of Rain, Stars of the Skies, Leaves of the Trees, Motes in the Sun, Pellets of Hail, Drops of Dew, Hybla's Bees, the Birds of the Air, the Fishes of the Sea, Flower of the Spring, Apples of Autumn, Summer's Flies, Summer's Ants, Blades of Grass, Ears of Corn, Boughs of the Forest. (Hyperbole soars high, or creeps, creeps too low; Exceeds the Truth, Things wonderful to shew.)

Hyperbole is a bold, deliberate overstatement not intended to be taken literary; it is used as a means of emphasizing the truth of a statement. Wren and

Martin in Gorys Keraf (1981:491) state, "In hyperbole a statement is made emphatic by overstatement". It means that some words which are used in a poem is overstatement from true meaning. Knickerbocker in W. Van Peer (1980:367) defines it as an exaggeration used for special effect. For example: "I'll die if I don't pass this course", the word "die" here is over expression. If we understand the true meaning, it is impossible. Hyperbole is commonly used in daily conversation and also in all kinds of literature such as prose or drama. It can be concluded that hyperbole is used to make the object become greater than real object.

2.2.4.5 Climax

Climax is series arranged in order of increasing importance; the last term in such a series. (Freeborn: 1996)

For the example:

Not only brute creatures, but men; not they only, but likewise gods, yield to the violence of Love.

(A climax by gradation still ascends, Until the Sense with finish Period ends.)

Martha Pardede in Harimurti Kridalaksana (2008:28) gives definition; Climax is a figure of speech in which ideas are arranged in ascending order of importance. For example: "came, / saw, / conquered."

2.2.4.6 Irony

Irony is facetious, sarcastical way of speaking. Keraf (1980:240) states, "Irony is a figure of speech which states the contradiction things with the purpose to joke." Irony is a figure of speech when an expression used is the opposite of the thought

in the speaker's mind, thus conveying a meaning. Etymologically, the word irony derived from the Greek word *αἰρωνεία* meaning *deception* or *trick*. Gray says (1984: 108) *Irony is a manner of speaking or writing that is dispersed through all kinds of literature.* Irony consists of saying one thing while it means other. There are some arguments about what qualifies as ironic, but all senses of irony revolve around the perceived notion of an incongruity between what is said and what is meant, or between an understanding or expectation of a reality and what actually happens.

Example:

Your room is clean and I must brush it off as soon as possible

The expression above can be considered as Irony when the expression above is uttered to the person who has the dirty room.

Irony language device, either in spoken or written form (verbal irony), in which the real meaning is concealed or contradicted by the literal meanings of the words, or in a theatrical situation (dramatic irony), in which there is an incongruity between what is expected and what occurs. Verbal irony arises from a sophisticated or resigned awareness of contrast between what is and what ought to be and expresses a controlled pathos without sentimentally. It is a form of indirection that avoids overt praise or censure as in the casual irony of the statement *that was a smart thing to do!* (Meaning *very foolish*)

Irony usually takes the form of sarcasm as Freeborn (1996) said that *Irony - The intended meaning is the opposite of that expressed by the words*

used; usually taking the form of sarcasm or ridicule in which laudatory expressions are used to imply condemnation or contempt.

For the example:

Love is weak, forsooth! And everything overcomes it; yes, indeed.

(An irony, dissembling with an Air, Thinks otherwise than what the Words declare.)

Irony is a statement whose real meaning is completely came out to its professed or surface meaning. For example "the czar is the voice of God and shall live forever". Harry Shaw in F. J Costello and M. T. Keane (1972:208) states it is "a figure of speech in which the literal (denotative) meaning of a word or statement in the opposite of that intended. In literature, it is a technique of indicating an intention or attitude opposed to what is actually stated. Martha Pardede in Harimurti Kridalaksana (2008:26) gives definition, irony: is a verbal device implies an attitude quite different (and often opposite to) literary expressed. Example: "No doubt it but you are the people, and wisdom shall be with you."

2.2.4.7 Litotes

In rhetoric, litotes is a figure of speech in which rather than making a certain statement directly, a speaker expresses it even more effectively, or achieves emphasis, by denying its opposite. By its nature, litotes is a form of understatement, always deliberate and with the intention of subtle emphasis. However, the interpretation of litotes depends on context, including cultural context. In speech, it may also depend on intonation and emphasis. Dennis Freeborn (1996) in his book *Style and Structure in Literature* stated that "Litotes -

Ironical understatement, especially expressing an affirmative by the negative of its contrary, e.g. *not small for great.*”

For the example:

Love overcomes no small things.

(Litotes does more Sense than Words include, and often by two Negatives hath stood.)

Other examples are:

I am not unwell.

Not bad.

In the first expression consists of \neg litotes because the form above expresses understatement in which an affirmative is expressed by negating its opposite. \neg I am not unwell it means \neg I am fine And the second expression also consist of \neg litotes \neg not bad is negative expressions. It is consists of opposite meaning, \neg Not bad means \neg good

It can be said that litotes is a figure of speech, conscious understatement in which emphasis is achieved by negation. Litotes often takes the form of a negative phrase or statement used to express the opposite. In social terms, litotes is often a useful indirect strategy for reasons of modesty or politeness, if we wish to understate the bad, for example, as in testimonials or reviews (the applicant's academic record is not over impressive...) or downplay our own achievements (it was nothing)

2.2.4.8 Oxymorons

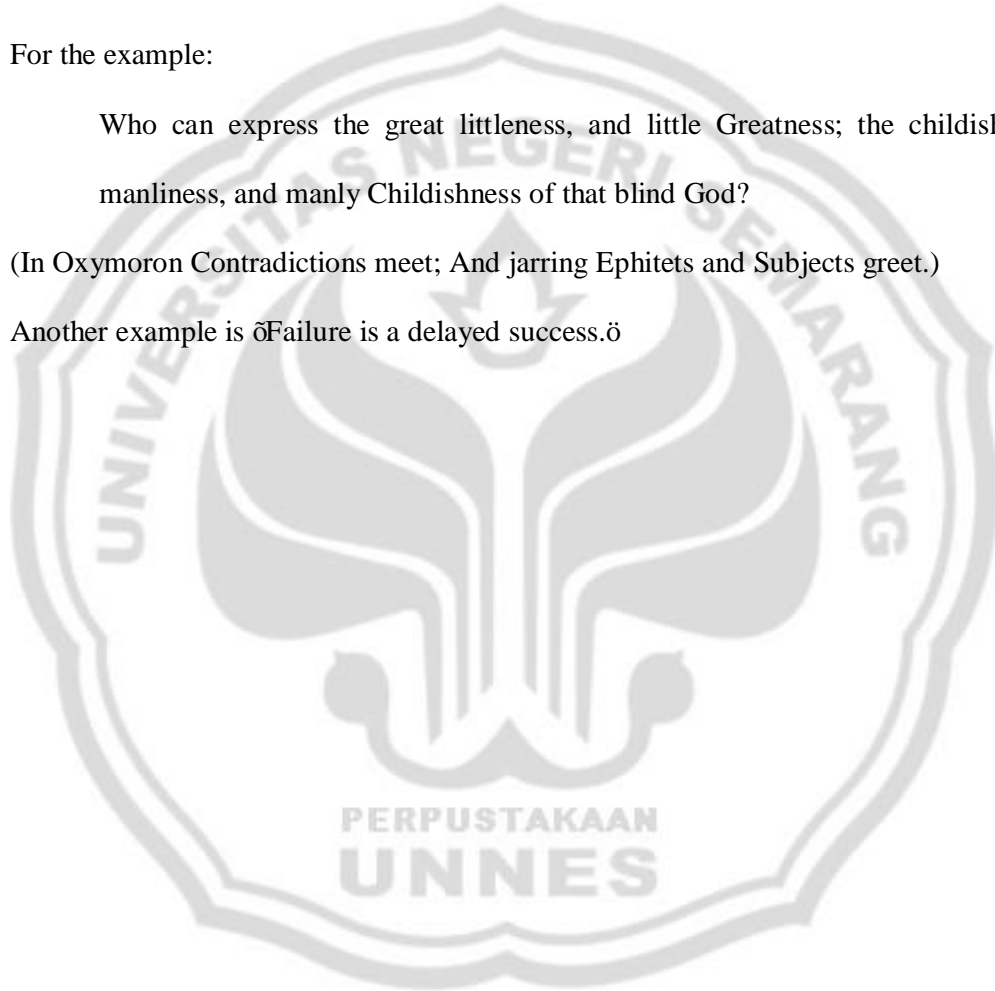
Oxymoron is a figure of speech which contains contradiction by using the opposite words in the same phrase. Freeborn (1996) stated that "Oxymoron - The joining together of apparent contradictions, e.g. *faith unfaithful kept him falsely true*."

For the example:

Who can express the great littleness, and little Greatness; the childish manliness, and manly Childishness of that blind God?

(In Oxymoron Contradictions meet; And jarring Epithets and Subjects greet.)

Another example is "Failure is a delayed success."



CHAPTER III

METHODS OF INVESTIGATION

This chapter presents the research procedures in carrying out the research. It is divided into five sub-chapters; object of the study, roles of the researcher, procedures of collecting data, procedures of analyzing data, and procedures of reporting data.

3.1 The Object of the Study

The object in this study is Robert Allen's novel entitled *Tokyo No Hana*. This novel is produced in 1990. The story is about an Australian, Andrew Paton, who learns the Japanese culture especially on the world of Tokyo's night people: the hostesses, the entertainers, and a network of Japanese people all playing out the particular customs of their pleasure-seeking. The setting of this novel is in Japan so it is interesting to learn more about Japanese culture through this novel. This novel is also one of literary work of Australian's writer, Robert Allen, as may be some researchers don't know yet his style.

3.1.1 Synopsis of the Novel of Tokyo No Hana

This novel, *Tokyo No Hana*, is written based on the Andrew's experiences during he lives in Japan. It began when Andrew's job move to Japan from Kuala

Lumpur. Andrew is Australian worker who was posted by his company to take over the job in Japan for several times. During in Japan, Andrew was accompanied by Nakajima, Japanese woman, as his youth mentor. He called Nakajima-sensei.

Nakajima taught him more about Japan, Japanese culture, Japanese language, Japanese life, and the character of Japanese. She accompanied Andrew wherever he went. She told Andrew everything about Japanese life such as, why Japanese cannot take care of dog as the Australian done, the term of *Tabi No Haji Wa Kakisute* which means that when travelling you may do things you would be ashamed to do at home, Geisha, etc. Andrew was so interest to learn more about Japanese culture. He asked many questions about anything that he wanted to know in Japan to Nakajima. He asked the expression of Giri-man. Then, Nakajima explained in detail and also gave the real story based on her friend's story to Andrew till Andrew really understood about it. Nakajima also told Andrew another Japanese culture like The Five-year marriage contract that he doesn't know before. In short, this novel contains about the explaining of Japanese culture through Andrew's experiences during stayed in Japan.

3.2 Types of Data

This study uses the descriptive qualitative and quantitative analysis data. According to Miles and Huberman in E. V. Clark and R. A. Berman (1983:10), the type of data in qualitative research is in the form of words. The writer uses the

form of words in the novel as data, and some references for completing the writer's research.

3.2.1 Descriptive Qualitative

The type of data in this study is descriptive qualitative. So this study uses the inductive approach as Bogdan in Moleong says,

Qualitative methods are the procedures of research which result in descriptive data from the people, and their verbal acts either written or spoken. It is a method which uses inductive approach. This method is not using the hypothesis to be answered. It is only solving the actual problem matters; the data at the beginning are classified, explained, and analyzed. (Moleong, 2000:3)

While Merriam cited in Creswell (1994:145) states that "Qualitative research is descriptive since the researcher is interested in process, meaning, and understanding gained words or picture."

In this study the writer will divide the data into two, namely primary data and secondary data. Primary data merely focuses on the textual data. In this case, the data will all be in the form of words, phrases, and sentences of the characters and the narrations found in the novel of "Tokyo No Hana" that support the writer findings. Secondary data will be in the form of sources taken from books, dictionaries, encyclopedias, and sites which are related to the study.

3.2.2 Quantitative Analysis

This final project combines two kinds of data: the quantitative and qualitative data. As Arikunto explained in *Prosedure Penelitian Suatu Pendekatan Praktek*;

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If the data has already collected, so it can be divided into two, they are quantitative data that is numeral data and qualitative data that are adjectives or symbol. The qualitative data is classified temporary because it will be useful for completing the figure of result analysis quantitative data (Arikunto, 2002)

The qualitative data will support the quantitative one because the qualitative data will be very useful for completing the description of the quantitative data. On the other hand, qualitative data functions to make the research result more readable and clear.

The writer, first, analyzes the text of *Tokyo No Hana* sentence by sentence. The writer interprets the figures of speech of the sentences and classifies them into group. In analyzing the data the writer then uses statistical analysis for counting how many figures of speech were used; types of figures of speech were used; the dominant figures of speech were used in the novel.

The statistical analysis is also intended to know the percentage of the dominant figure of speech.

Formula:

$$X = \frac{n}{N} \times 100 \%$$

In which:

X : the percentage of figure of speech

n : the number of figure of speech for each group

N : the total number of figures of speech

Based on the statement above, the writer will explain the figures of speech in Robert Allen's novel *Tokyo No Hana*.

3.3 Roles of the Researcher

The qualitative research is the same with the researcher instrument and the data collector as Mujiyanto (2007:23) said that the roles of researcher in a qualitative research are as the researcher instrument and the data collector. The role of researcher in this study is an instrument of researcher as well as the data collector. The researcher as instrument means that he or she is the main instrument which conducts the observation of the object. In this research, the presence of the researcher is as the full observer which means that he/she does not take a part in the events that takes place in the object of the study. The researcher as the data collector means that the researcher is the one who collects the data needed in the study. The writer analyzes the element of style in this novel based on the review of the related literature. It is the figure of speech of this novel especially that belongs to tropes.

3.4 Procedure of Collecting the Data

To collect the data, there are five procedural steps applied. They are as follow:

3.4.1 Reading the Novel

The very basic step in analyzing a novel is reading. The writer read the novel several times in order to get deeper ideas related to the stylistic analysis of *Tokyo No Hana* and to understand clearly the whole content of the novel.

3.4.2 Identifying

During and after reading the novel, the writer identified by underlining the sentences, the phrases, and utterances of the characters and the narrations contained in the book which represented the stylistic analysis of *Tokyo No Hana* especially the figure of speech of the novel. The word identifying means the activity of separating data and non-data. The writer separates the data by underlining which is related to the figure of speech, after that numbering them. The writer writes down the sentence or the dialogue and wrote down their number.

The examples of data as below:

When Andrew Paton first saw Nakajima-sensei coming across the room towards him with the shuffling gait of a woman in kimono, bowing almost as she came, a small, plump old lady with brightly hennaed hair, quick eyes behind thick glasses and a with, grinning mouth, she was so exactly like a caricature that his first impulse, unkind and misjudged, was to laugh. (Datum 1)

The data above is number 1. The sentences above represent and identified data from the statement of problem.

3.4.3 Inventorizing

The word of inventorizing means to list all the identified data and put them into a table. The table contents number of data, types of data, location, explanation, and answering question number. It will be presented as below:

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Number of Sentence	Sentence	Figure of Speech									Description
		Sim	Meta	Meto	Synec	Hyper	Clim	Iron	Lit	Oxy	

3.4.4 Classifying

It means that only relevant data will be selected to answer the problems. The writer classified data into three categories, namely what kinds of figure of speech, the figure of speech which often used in the novel, and the difference of usage of figure of speech in the sentence. The classified data will be put in the table of appendices.

3.4.5 Selecting

The word selecting means the activity of choosing the classified data. The writer selected some relevant data by bolding the sentence, phrases which the writer uses as result of the data analysis. This selection was done to make the writer analyze what kinds of figure of speech, the figure of speech which often used in the novel and the difference of usage of figure of speech in the sentence easily. The examples of Synecdoche as below:

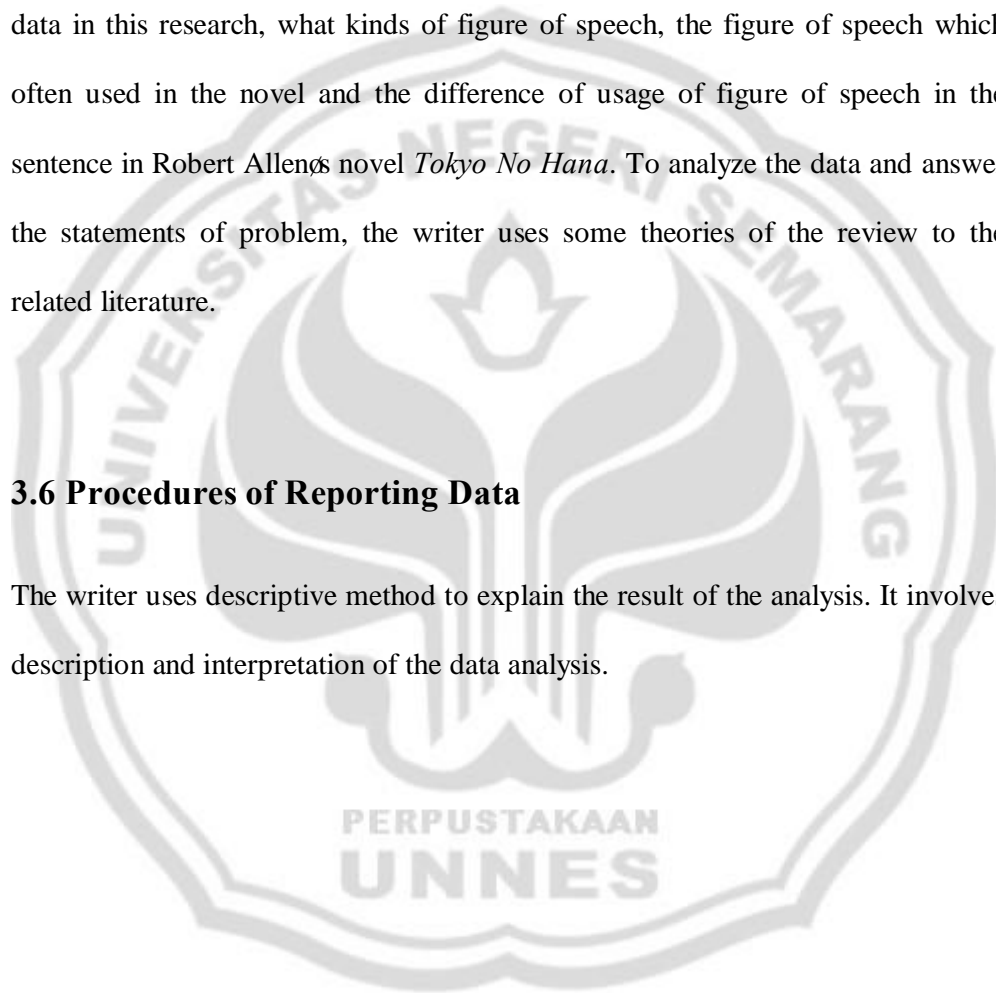
The house was searched several times but, as **the Chinese** did not know which **Japanese wives** had been evacuated alone and which had come accompanied, they did not suspect her unduly. (Datum 4)

3.5 Techniques of the Data Analysis

In analyzing all the data of kinds of figure of speech in *Tokyo No Hana* novel, the writer uses some theories, which are review of related literature, stylistic analysis, style, components of style, and the figure of speech. There are three categories of data in this research, what kinds of figure of speech, the figure of speech which often used in the novel and the difference of usage of figure of speech in the sentence in Robert Alleng's novel *Tokyo No Hana*. To analyze the data and answer the statements of problem, the writer uses some theories of the review to the related literature.

3.6 Procedures of Reporting Data

The writer uses descriptive method to explain the result of the analysis. It involves description and interpretation of the data analysis.



CHAPTER IV

RESULTS AND DISCUSSION

In this chapter, the study focuses on the analysis of the data. The data that have been taken from Robert Allen's *ōTokyo No Hanaō* will be presented in this chapter in detail. This chapter consists of two subchapters which they become the main answers of statements of the problem stated on the previous chapter. They will be analyzed using the technique provided in Chapter III.

The problems will be analyzed one by one in the following sub-chapters. The first part is about the result of percentage the kinds of figure of speech described in the novel as the first problem. The second one is about the discussion of every figure of speech which found in the novel as the second problem. The two parts would be explained more detail as follow.

4.1 Results

This subchapter contains the table of percentage of the kinds of figure of speech described in the novel. The table as follows:

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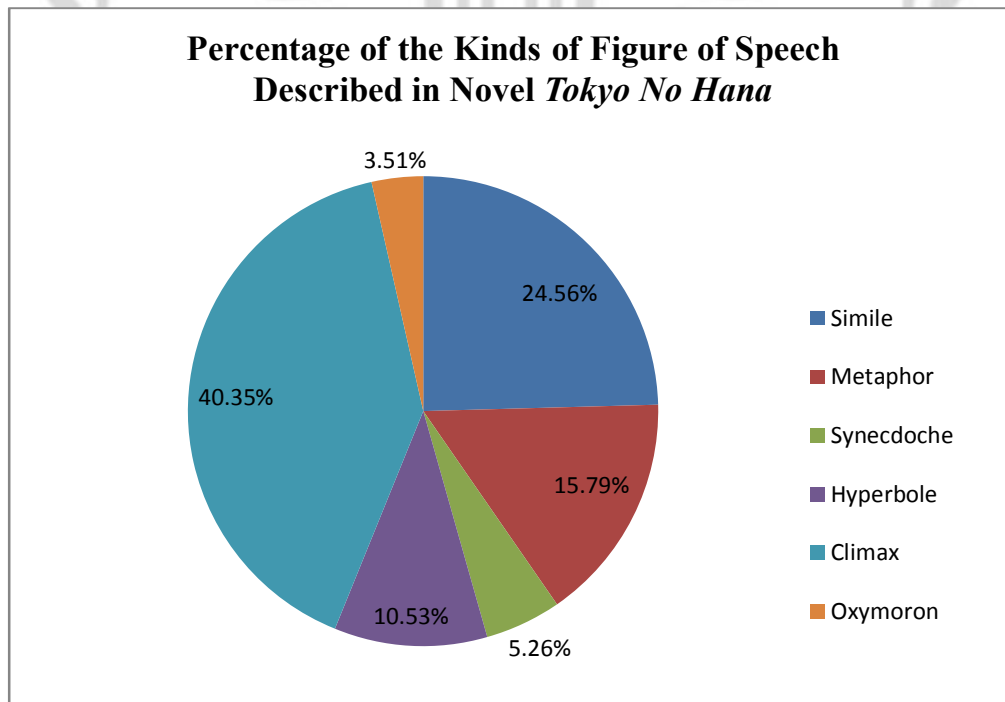
Table 1: Table of percentage of the kinds of figure of speech described in novel

Tokyo No Hana

No	Figure of Speech	Frequency	Percentage (%)
1.	Simile	14	24.56
2.	Metaphor	9	15.79
3.	Synecdoche	3	5.26
4.	Hyperbole	6	10.53
5.	Climax	23	40.35
6.	Oxymoron	2	3.51

In this table, it can be seen that in novel *Tokyo No Hana* there is 57 kinds of figure of speech. They are 14 Simile, 9 Metaphor, 3 Synecdoche, 6 Hyperbole, 23 Climax, and 2 Oxymoron. It can also be seen in the diagram of percentage of the kinds of figure of speech as follows:

Figure 1: Diagram of percentage of the kinds of figure of speech described in novel *Tokyo No Hana*



4.2 Discussions

This subchapter tries discusses each figure of speech in the novel.

4.2.1 Various Figures of Speech are found in Robert Allen's *Tokyo No Hana*

There are 6 figures of speech are found in this novel. They are:

4.2.1.1 Simile

Simile is a figure of speech of comparison that is marked with preposition and conjunction, like *be like that of, like, or as*. Freeborn (1996) also said that "Simile - a comparison of one thing with another, especially as an ornament in poetry or rhetoric." A simile is an explicit comparison of one thing to another, most often linked by *like* or *as*.

There are 14 similes in this novel. They implicate 24.56% of whole contents. The data of simile which are found in the novel as follows:

Example (1)

When Andrew Paton first saw Nakajima-sensei coming across the room towards him with the shuffling gait of a woman in kimono, bowing almost as she came, **a small, plump old lady with brightly hennaed hair, quick eyes behind thick glasses and a with, grinning mouth**, she was so exactly **like a caricature** that his first impulse, unkind and misjudged, was to laugh. (Datum 1)

The element of language, which is compared is the clause *the appearance of Nakajima-sensei* with the phrase *a caricature*. The similarity component of them is resemblance. The appearance of Nakajima sensei (a small, plump old lady with brightly hennaed hair, quick eyes behind thick glasses and a with, grinning mouth) is like caricature which is a drawing or imitation of someone that is so exaggerated as to appear ridiculous.

Example (2)

Nakajima had **had just enough for the deposit and had taken the dog home with a little pamphlet on the care of animals**, rather, Andrew imagined, **like the brochure one gets from a nursery on how to plant a tree.** (Datum 277)

The element of language, which is compared, is the clause *Nakajima had had just enough for the deposit and had taken the dog home with a little pamphlet on the care of animals* with the phrase *the brochure one gets from a nursery on how to plant a tree*. The similarity component of them is resemblance, the similarity action of Nakajima with the one. In this sentence, Nakajima that had just enough for the deposit and taken the dog home with a pamphlet on the care of animals with the one who gets brochure from a nursery on how to plant a tree.

Example (3)

There was a police box down the street from the pet shop and the plan was for Nakajima to go there with the dog, act **like very confused and lost old lady** (which she resembled at that moment anyway) **and with her female wiles, grandmotherly** as they were, **persuade one of the policemen to see her to the pet shop and leave her at the glass door** where she would be visible to all inside. (Datum 342)

The element of language which is compared is the clause *Persuade one of the policemen to see her to the pet shop and leave her at the glass door where she would be visible to all inside* with the phrase *very confused and lost old lady and with her female wiles, grandmotherly*. The similarity component of them is the same of act, the act of Nakajima and the act of old lady. In this sentence, The act of Nakajima who persuades one of the policemen to see her to the pet shop and leaves her at the glass door with the confusion act and loss old lady and with her female wile grandmotherly.

Example (4)

Then he realized that **her blindness** must be like **a prison wall** holding her sexual passions in check. (Datum 413)

The element of language which is compared is the clause *her blindness* with the phrase *a prison wall*. The similarity component of them is resemblance, the similarity of identifying feature of blindness and prison wall. The characteristic both of them is the same that can not see the outside world.

Example (5)

All of this would have been bearable, however irritating, if it had not been for her unfortunate habit of conveniently never having change to pay her share of communal expenses, **like taxi fares, and of always looking away or being in the toilet** when it should have been he turn to spend money for group activities. (Datum 521)

The element of language which is compared is the clause *All of this would have been bearable, however irritating, if it had not been for her unfortunate habit of conveniently never having change to pay her share of communal expenses* with the phrase *taxi fares, and of always looking away or being in the toilet when it should have been he turn to spend money for group activities*. The similarity component of them is the same concerning. Pay the taxi fares and spend money for the toilet is bearable and irritating.

Example (6)

Caressing her was **like turning over the pages of a much-read book**. (Datum 624)

The element of language which is compared is the clause *caressing* and the phrase *turning over the pages of a much-read book*. The similarity component of them is

the resemblance of action. The act of caress is like turning over the pages of a much-read book that spend a lot of time however is very delightful.

Example (7)

Mimi and Fujiko sat side by side like two lovely flowers on a single branch. (Datum 689)

The element of language which is compared is the clause *Mimi and Fujiko sat side by side* with the phrase *two lovely flowers on a single branch*. The similarity component of them is the resemblance, the resemblance of Mimi and Fujiko with the two lovely flowers, and the same thing, sat side by side is like two flowers that on the a single branch.

Example (8)

Slumped in the back of the car like a drunken rag doll, he began by saying that Yukiko was a beautiful woman but the marriage had been an arranged one and he had never really wanted it. (Datum 769)

The element of language which is compared is the clause *Slumped in the back of the car* with the phrase *a drunken rag doll*. The similarity component of them is the same characteristic. Both of them are unrestrained action.

Example (9)

Teddy folded a blanket around him, closed his eyes and watched, like an alter-ego, his own reactions. (Datum 854)

The element of language which is compared is the clause *Teddy folded a blanket around him, closed his eyes and watched* with the phrase *an alter-ego, his own reactions*. The similarity component of them is the resemblance of characteristic, folding a blanket around is like alter-ego that always accompanies us wherever we are.

Example (10)

She was **a striking woman, very poised and elegant**, and the thought flashed through Ann's mind that she looked exactly **like something out of Vogue magazine**. (Datum 1044)

The element of language which is compared is the clause *She was a striking woman, very poised and elegant* with the phrase *something out of Vogue magazine*. The similarity component of them is the same of identifying feature, the identity figure of the woman in the magazine is usually a striking, poised, and elegant woman.

Example (11)

The struggle is like the struggle of gods-brief, often all too brief, but decisive. (Datum 1068)

The element of language which is compared is the clause *The struggle* with the phrase *the struggle of gods-brief, often all too brief, but decisive*. The similarity component of them is resemblance. The resemblance both of them is the characteristic of the struggle that is brief and decisive.

Example (12)

In the matter of amorous alliances it is no longer usual in Japan for girls to be provided, **like cold beer or soap**, for the use of guest. (Datum 1119)

The element of language which is compared is the clause *the matter of amorous alliances it is no longer usual in Japan for girls to be provided* with phrase *cold beer or soap*. The similarity component of them is resemblance of the character. The character of cold beer or soap defines the girls in Japan who have no amorous alliance.

Example (13)

He fell instantly into **a deep sleep**; After what seemed **like an eternity** but was in reality only forty-five minutes, he was awakened by the telephone ringing. (Datum 1171)

The element of language which is compared is the clause *a deep sleep* with the phrase *an eternity*. The similarity component of them is resemblance of the characteristic of deep sleep and eternity. Deep sleep is like unconscious life in a longer time like eternity that is illimitable time.

Example (14)

The conversations flared up immediately, **like a brush fire**. (Datum 1560)

The element of language which is compared is the The clause *conversations flared up* with the phrase *a brush fire*. The similarity component of them is the same character of the conversation and a fire. The character of fire is fierce that define the process of conversation.

4.2.1.2 Metaphor

Metaphor is a figure of speech that compared two things short and briefly. For example, book is knowledge. Metaphor is also a figure of speech with comparison a thing to thing which have the same and or almost the same identifying and also usually is marked by to be. Freeborn (1996) also said that öMetaphor - a name or descriptive term is transferred to some object different from, but analogous to, that to which it is properly applicable.ö

There are 9 metaphors in this novel. They implicate 15.79% of whole contents. The data of metaphor which are found in the novel as follows:

Example (1)

It was a platonic, **intellectual friendship**, seasoned with humor and sexual innuendo. (Datum 43)

In this case, the word *intellectual friendship* is to mention word *colleague*. Both of those words are compared; and the similarity component of them is smart, clever, bright, capable, has a skill, comprehend, and professional.

Example (2)

Nakajima was never rich but she was extravagant for time to time and this meant that she was usually **short of money**. (Datum 498)

In this case, the phrase *short of money* is to mention word *economical*. Both of those words are compared; and the similarity component of them is thrift, not extravagant, cost-effective, efficient, sparing, scrimp and save.

Example (3)

She had become a **hard woman** and a lonely one. (Datum 532)

In this case, the word *hard woman* is to mention word *independent*; one of the character of someone. Both of those words are compared; and the similarity component of them is strong, sturdy, self-sufficient, autodidact, autonomous, and a door die.

Example (4)

I suppose they're paid **danger money**, someone said. (Datum 1080)

In this case, the word *danger money* is to mention word *hush money*. Both of those words are compared; and the similarity component of them is bribe, backhand, and sweetener money.

Example (5)

When the **verbal battle** had died down, Arnold said wearily, look, Ann, I tell you nothing happened but I can't prove it. (Datum 1052)

In this case, the word *verbal battle* is to mention word *quarrel*. Both of those words are compared; and the similarity component of them is squabble, bicker, and fight.

Example (6)

Most them are **mountains of men**, extraordinarily powerful and extraordinarily fat. (Datum 1060)

In this case, the word *mountains of men* is to mention word *strong and big man*. Both of those words are compared; and the similarity component of them is physically powerful, burly, brawny, muscular, strapping, sturdy, tough, and hefty.

Example (7)

During the process of negotiations Roff's reserve tank had been absorbing sake, then beer, then whisky and the only visible effect was a **nasty glazing** over his eyes. (Datum 1152)

In this case, the word *nasty glazing* is to mention word *ashen*. Both of those words are compared; and the similarity component of them is pale, bleak, ashy, pallid, pasty, and sallow.

Example (8)

This ne was a long way down the social scale, as bars go, but it had at last offered a **glimmer of hope**. (Datum 1155)

In this case, the word *glimmer of hope* is to mention word *achievement*. Both of those words are compared; and the similarity component of them is attainment, accomplishment, success, and feat.

Example (9)

His mind raced on until his thoughts became confused and stupid and he slipped into a **fretful sleep**. (Datum 1723)

In this case, the word *fretful sleep* is to mention word *did not profound sleep*. Both of those words are compared; and the similarity component of them is anxious sleep.

4.2.1.3 Synecdoche

Synecdoche is a figure of speech in which a part represents the whole or the whole represents a part. Dennis Freeborn in his book *Styles and Structure in Literature* (1996) explains that "Synecdoche - A part is named but the whole is understood, e.g. *fifty sail for fifty ships*, or the whole is named but a part understood, e.g. *England beat Australia at cricket*."

There are three synecdoches in this novel. They implicate 5.26% of whole contents. The data of synecdoche which are found in the novel as follows:

Example (1)

Manchuria, then called Manchukuo, was governed by **Japan** under the puppet regime, glossed over with the pomp of high-sounding institutions and with a public relations policy that seems to have been more convincing and comforting to the Japanese themselves than to the world at large. (Datum 62)

The word *Japan* indicates the whole thing that covered partly. Japan here refers to the government of Japan, some of people in the government who the subject in the sentence.

Example (2)

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There was limited food, the authority of the puppet regime was beginning to crumble into anarchy and the **Chinese** were becoming bolder and more intrusive. (Datum 72)

The word *Chinese* indicates the whole thing that covered partly. Chinese here refers to the government of China, some of people in the government who as the subject in the sentence.

Example (3)

The reputation of **Kyushu** has spread beyond the shores of Japan and there are some foreign visitors who feel that they, too, should see the problems of the region at first hand. (Datum 1109)

The word *Kyushu* indicates the whole thing that covered partly. Kyushu here refers to the government of Kyushu; the reputation does not refer to the whole of Kyushu country but just its government.

4.2.1.4 Hyperbole

Hyperbole is a figurative for exaggeration. It tells more than the truth about the size, number, or degree of something without intending to deceive. Hyperbole is a figure of speech that is an intentional exaggeration or over-statement for emphasis or comic effect. Freeborn (1996) explain that "Hyperbole - Exaggerated or extravagant statement, used to express strong feeling or produce a strong impression, and not intended to be understood literally."

There are 6 hyperboles in this novel. They implicate 10.53% of whole contents. The data of hyperboles which are found in the novel as follows:

Example (1)

In Japan he found himself starting again from **the bottom of the cultural ladder in a society** which was almost as different from that of Malaysia as it was from that of his native Australia. (Datum 12)

The sentence *the bottom of the cultural ladder in a society* here is as a mark that it is a hyperbole. That sentence represents the meaning intensity that is the level of knowledge of cultural. There is a comparison between them and the meaning which is intended is he must find the knowledge of the culture starts from the zero but actually the case is he has already known a few of it.

Example (2)

She had a broken hip and **had frozen to death**. (Datum 552)

The phrase *had frozen to death* here is as a mark that it is a hyperbole. That sentence represents the meaning intensity that is the cause of death. There is a comparison between them and the meaning which intended is she had physical pain that cause she feels to die; but actually the case is she had dreadfully ill.

Example (3)

They were both very hungry and ate as if they **had not eaten for a week**. (Datum 645)

The sentence *they had not eaten for a week* here is as a mark that it is a hyperbole. That sentence represents the meaning intensity that is famishing. There is a comparison between them and the meaning which is intended is they are very hungry like they had not eaten for a week, but actually the case is because she did not eat anything yet.

Example (4)

He could no more stop observing his reactions than **he could stop breathing**. (Datum 855)

The sentence *could stop breathing* here is as a mark that it is a hyperbole. That sentence represents the meaning intensity that is breather. There is a comparison between them, and the meaning which is intentioned is she is easier to stop breathing than to stop observing, but actually the case is she can not stop the breathing.

Example (5)

I think I could almost **remain celibate for a year** in homage to it. (Datum 1281)

The phrase *Remain celibate for a year* here is as a mark that it is a hyperbole. The meaning which is intentioned is he can spend his life to celibate, but actually the case is every people want to marry with one who he or she love.

Example (6)

It had seemed to him, he said, that **his life had stopped**. (Datum 1319)

The sentence *his life had stopped* here is as a mark that it is a hyperbole. The meaning which intentioned is he feels that his life likes stop, but actually he still live and he can not stop the life.

4.2.1.5 Climax

Climax is a figure of speech in which ideas are arranged in ascending order of importance. Freeborn (1996) also define that "Climax is a series arranged in order of increasing importance; the last term in such a series."

There are 23 climaxes in this novel. They implicate 40.35% of whole contents. The data of climaxes which are found in the novel as follows:

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Example (1)

The spirit of the Rule was said to be Wang-tao, literally meaning the Ways of the King, **implying benevolence, justice and humanity.** (Datum 63)

Climax is a figure of speech which informs the idea or concept in well organized from the simple ideas to the complex idea. The words that indicate them are *implying benevolence, justice and humanity.* These sentences point out the character of Rule.

Example (2)

Under the rule of Wang-tao there was to be become brothers, **enjoying peace and happiness in perfect security.** (Datum 64)

The sentences that indicate Climax are *enjoying peace and happiness in perfect security.* These sentences point out the condition of the Rule.

Example (3)

With stop to let ordinary rail traffic through, with breakdowns in the engine, with delays to pick up more evacuees or to search again and again through belongings, the trip took five days and nights. (Datum 113)

The sentences that indicate Climax are *With stop to let ordinary rail traffic through, with breakdowns in the engine, with delays to pick up more evacuees or to search again and again through belongings, the trip took five days and nights.*

These sentences point out the simple idea to the complex idea.

Example (4)

It was along, **pleading, heart-breaking howl, rising to a high pitch and descending pathetically to a whimper.** (Datum 321)

The sentences that indicate Climax are *pleading, heart-breaking howl, rising to a high pitch and descending pathetically to a whimper*. These sentences point out the defense mechanism.

Example (5)

She decided to take the dog back to that **bright, shining, opulent-looking pet shop** in the Ginza. (Datum 331)

The sentences that indicate Climax are *bright, shining, opulent-looking*. These sentences point out the character of the pet shop.

Example (6)

Andrew lay down on his side and her fingers began their rhythmic pattern of **squeezing and realizing, probing, rubbing and squeezing again**. (Datum 399)

The sentences that indicate Climax are *squeezing and realizing, probing, rubbing and squeezing again*. These sentences point out the action of someone.

Example (7)

She **never stopped talking about them, brushing them, feeding them, walking them and chattering to them**. (Datum 469)

The sentences that indicate Climax are *never stopped talking about them, brushing them, feeding them, walking them and chattering to them*. These sentences point out the action of someone to another one seriously.

Example (8)

In the past, when a similar situation had prevailed, von Brink had retired **behind his papers, his pale eyes concentrated, his empty face expressionless**. (Datum 471)

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The sentences that indicate Climax are *his papers, his pale eyes concentrated, his empty face expressionless*. These sentences point out the reaction of someone that hopeless of something.

Example (9)

By the time Frau von Brink had been through a **great deal of anger, anguish, misery and despair**. (Datum 485)

The sentences that indicate Climax are *great deal of anger, anguish, misery and despair*. These sentences point out the bad feeling of someone.

Example (10)

In the morning on a fine day there is a **pale sun which slants over the mountains, casting wide, black shadows on the surface of part of the lake and illuminating the other part**, so that it reflects the cloud above. (Datum 508)

The sentences that indicate Climax are *pale sun which slants over the mountains, casting wide, black shadows on the surface of part of the lake and illuminating the other part*. These sentences point out the condition of the scenery.

Example (11)

So when the dance was over, instead of the six of them taking two taxis, Nakajima and the other four, all **chattering and giggling and making small talk to cover their action**, piled into one taxi, leaving Matusa-san to call another one for herself. (Datum 538)

The sentences that indicate Climax are *chattering and giggling and making small talk to cover their action*. These sentences point out the act of cover the fault action.

Example (12)

She was always **waiting for someone; Waiting takes up a lot of time** in the floating world. (Datum 578)

The sentences that indicate Climax are *waiting for someone; Waiting takes up a lot of time*. These sentences point out the duration of waiting.

Example (13)

Warming to her subject, she went on to extol the virtues of her young friend: **her gentleness, her good heart, her healthy body and the affection she had felt** for Andrew from their first meeting. (Datum 602)

The sentences that indicate Climax are *her gentleness, her good heart, her healthy body and the affection she had felt*. These sentences point out the identifying of the character of someone.

Example (14)

Now suddenly a **rocking, jerking, bouncing movement** began and the Captain's voice came over the intercom, quite, reliable and reassuring, asking all passengers to fasten their seat belts. (Datum 849)

The sentences that indicate Climax are *a rocking, jerking, bouncing movement*. These sentences point out the condition of movement in a muddle.

Example (15)

It was enough for Teddy's briefcase, **on the floor in front of his seat, to jerk his knees upwards, sharply and uncomfortably**; enough for all the coats, blankets and pillows to be thrown around the cabin; enough for some other passengers to be noisily sick. (Datum 853)

The sentences that indicate Climax are *on the floor in front of his seat, to jerk his knees upwards, sharply and uncomfortably*. These sentences point out the condition of people in specific place.

Example (16)

He sat quietly in his seat, eyes closed, and **waited to feel real fear, real panic; He felt nothing**. (Datum 862)

The sentences that indicate Climax are *waited to feel real fear, real panic; He felt nothing*. These sentences point out the feeling of someone who is worried.

Example (17)

I feel I am about **to be detached from everything, from the plane, from the planet.** (Datum 871)

The sentences that indicate Climax are *are detached from everything, from the plane, from the planet*. These sentences point out that the subject of this sentence is getting loose from something.

Example (18)

There was another lurch and with her other hand **she grasped his arm, clinging to it, burying her head in his shoulder, her lower body constrained by the seat belt.** (Datum 940)

The sentences that indicate Climax are *she grasped his arm, clinging to it, burying her head in his shoulder, her lower body constrained by the seat belt*. These sentences point out the act of someone to another one.

Example (19)

The plane **steadied itself and, after a moment, she relaxed, smiled wanly and straightened up.** (Datum 942)

The sentences that indicate Climax are *steadied itself and, after a moment, she relaxed, smiled wanly and straightened up*. These sentences point out the condition of plane that flies calmly.

Example (20)

There had been a **heavy snowfall the day before and the streets were still wet and sloshy, although most of the snow had either melted or been swept away** during the day. (Datum 1024)

The sentences that indicate Climax are *a heavy snowfall the day before and the streets were still wet and sloshy, although most of the snow had either melted or been swept away*. These sentences point out the situation of the street.

Example (21)

The café **was crowded, music was playing somewhere, there was a hubbub of conversations and laughter and the crowd looked happy**. (Datum 1026)

The sentences that indicate Climax are *was crowded, music was playing somewhere, there was a hubbub of conversations and laughter and the crowd looked happy*. These sentences point out that the situation of café is very clamorous.

Example (22)

They **had been talking, he explained, just talking**. (Datum 1050)

The sentences that indicate Climax are *had been talking, he explained, just talking*. These sentences point out that they (the subject of this sentence) are always talking.

Example (23)

In the Odorikoen, the park which runs through the heart of Sapporo city, there was a **display of snow sculpture, giant models in snow of castles, heroes and demons**. (Datum 1635)

The sentences that indicate Climax are *a display of snow sculpture, giant models in snow of castles, heroes and demons*. These sentences point out that the park is figure of Sapporo city.

4.2.1.6 Oxymoron

Oxymoron is a figure of speech which contains contradiction by using the opposite words in the same phrase. Freeborn (1996) stated that "Oxymoron - The joining together of apparent contradictions."

There are 2 oxymoron in this novel. They implicate 3.51% of whole contents. The data of oxymoron which are found in the novel as follows:

Example (1)

Her features were good; she had a **wide, attractive smile** but her wrinkles were certainly **not ironed out and she seemed to be at ease with them.** (Datum 827)

Oxymoron is figures of speech which have a contradiction use the adversative words in the same phrase. The words that define the Oxymoron are she had *a wide, attractive smile* but her wrinkles were certainly *not ironed out and she seemed to be at ease with them*. Good idea is wide, attractive smile; and the bad idea is not ironed out and she seemed to be at ease with them.

Example (2)

It cost a **fortune** and in the end the improvement is **negligible.**
(Datum 838)

The words that define the Oxymoron are *cost a fortune and in the end the improvement is negligible*. Good idea is a fortune; and the bad idea is negligible.

4.2.2 Climax is the Dominant Figure of Speech and the Analysis

The figure of speech which is dominant used in the novel is climax. There are 23 climaxes in this novel. They implicate 40.35% of whole text. In this study, the

writer tries to analyze the use of climax in this novel. It is explained through the example as follow:

Example (1)

The spirit of the Rule was said to be Wang-tao, literally meaning the Ways of the King, **implying benevolence, justice and humanity.**
(Datum 63)

The series of word that indicate Climax are *implying benevolence, justice and humanity.* These sentences point out the character of Rule. The author wants to emphasize that the characters of that Rule are convincing and comforting. So, the author uses some words that define it such as implying benevolence, justice, and humanity. It is proven with the previous sentence that is:

Manchuria, then called Manchukuo, was governed by Japan under a puppet regime, glossed over with the pomp of high-sounding institutions and with a public relations policy that seems to have been more **convincing and comforting** to the Japanese themselves than to the world at large. (The third sentence page 5)

Therefore, the function of climax in this sentence is an accentuation of one idea in order to more clear to be understood.

Example (2)

With stop to let ordinary rail traffic through, with breakdowns in the engine, with delays to pick up more evacuees or to search again and again through belongings, the trip took five days and nights.
(Datum 113)

The series of sentence that indicate Climax are *With stop to let ordinary rail traffic through, with breakdowns in the engine, with delays to pick up more evacuees or to search again and again through belongings, the trip took five days and nights.* These sentences point out the simple idea to the complex idea. In this sentence, the author wants to emphasize that the train lumbered in the trip. The

author figures the lumbered with some accidents that happened at that time. It is proven with the previous sentence that is:

The train **lumbered** on by an indirect route, heading north-east from Mukden, before descending south again to the seaport of Dairen. (The 4th sentence page 8)

Here, with the climax, the reader can conceive of situation while lumbered was happening obviously.

Example (3)

It was along, **pleading, heart-breaking howl, rising to a high pitch and descending pathetically to a whimper.** (Datum 321)

The sentences that indicate Climax are *pleading, heart-breaking howl, rising to a high pitch and descending pathetically to a whimper.* These sentences point out the defense mechanism. In this sentence, the author wants to emphasize that it was a condition of defense. Those sentences are used to define when Nakajima was locked in the kitchen. It is proven by the previous sentence that is:

The next night they **locked** him in the kitchen. From the moment the door closed behind them until the next morning. (The 13th sentence page 20)

Example (4)

Andrew lay down on his side and her fingers began their rhythmic pattern of **squeezing and realizing, probing, rubbing and squeezing again.** (Datum 399)

The series of word that indicate Climax are *squeezing and realizing, probing, rubbing and squeezing again.* These sentences point out the action of Andrew's tiredness. In this sentence, the author wants to emphasize that Andrew was so tired. It is proven by the next sentence that is:

The **tiredness** of the day's travel began to evaporate. He drop off to sleep momentarily and woke to find that the girl was stroking his face,

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feeling with her hands for the shape of his features. He lay quite still.
(The 6th sentence page 25)

Example (5)

By the time Frau von Brink had been through a **great deal of anger, anguish, misery and despair.** (Datum 485)

The words that indicate Climax are *great deal of anger, anguish, misery and despair.* These sentences point out the bad feeling of Frau von Brink. In this sentence, the author wants to emphasize that Frau von Brink takes revenge. He wanted to do it with very angry. It is proven by the previous sentence that is:

Seeing the dog-catcher van one day gave von Brink the idea for **his revenge.** It was extremely rare for Frau von Brinkí . (The 2nd sentence page 30)

Example (6)

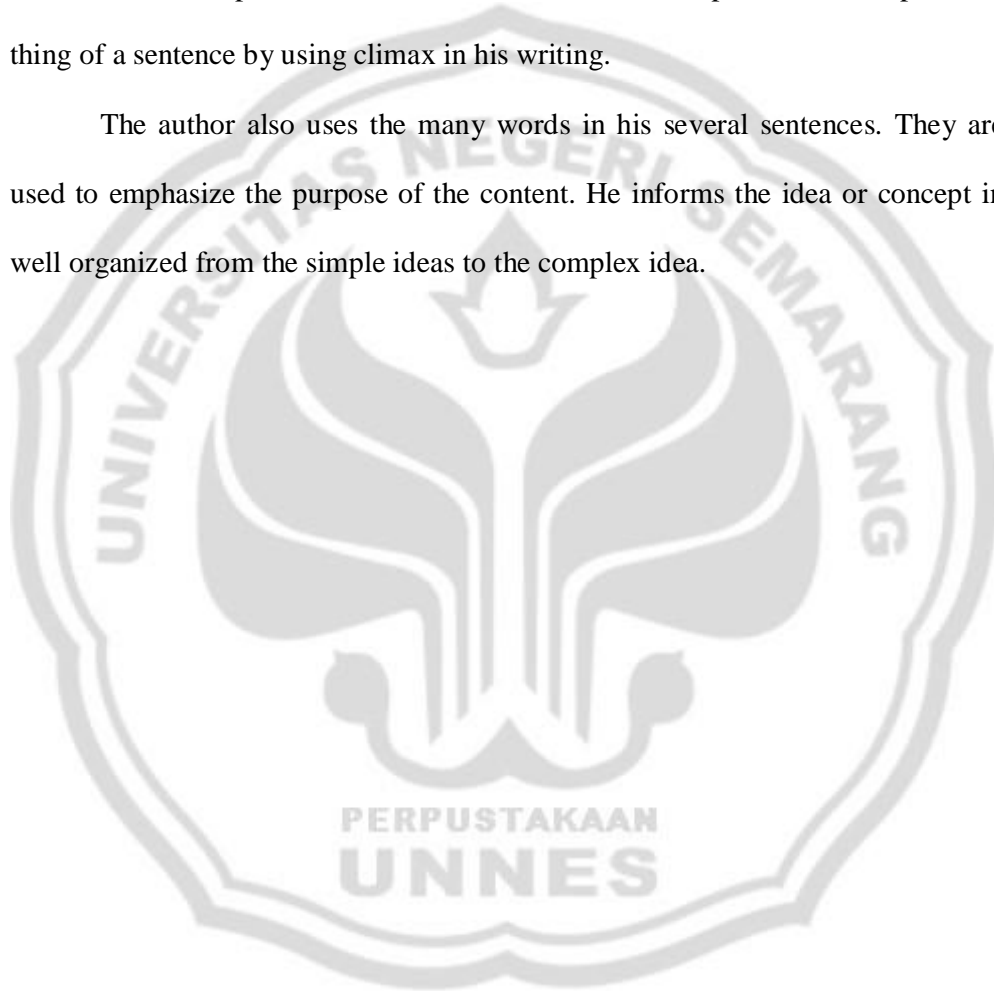
In the morning on a fine day there is a **pale sun which slants over the mountains, casting wide, black shadows on the surface of part of the lake and illuminating the other part,** so that it reflects the cloud above. (Datum 508)

The sentences that indicate Climax are *pale sun which slants over the mountains, casting wide, black shadows on the surface of part of the lake and illuminating the other part.* These sentences point out the condition of the scenery. In this sentence, the author wants to emphasize the real scenery around the hotel. He wanted to urge the reader figure out the condition there. It is proven by the next sentence that is:

So, that it **reflects** the clouds above an old hotel beside lake. The sun creeps up the hillside, catching here and there patches of snow among the pine trees or frozen puddles on the road. (The 2nd sentence page 33)

According to Freeborn (1996), climax is a series arranged in order of increasing importance; the last term in such a series. So, it can be said that the author tells the story with the ideas arranged in ascending order of importance in order of increasing the importance of thing. He wants to show that several things in the novel are importance. In other words, the author emphasized the importance thing of a sentence by using climax in his writing.

The author also uses the many words in his several sentences. They are used to emphasize the purpose of the content. He informs the idea or concept in well organized from the simple ideas to the complex idea.



CHAPTER V

CONCLUSION AND SUGGESTION

This is the last chapter. It presents the conclusions of the discussion of the study. It covers the main points of the study that have been discussed. Besides, it provides some suggestion as supported data for the further study.

5.1 Conclusion

- (1) There are 8 kinds of figures of speech which belong to tropes. They are Simile or Similitudo, Metaphor, Metonymy and Synecdoche, Hyperbole, Climax, Irony, Litotes, and Oxymorons.
- (2) In this novel, there are 6 kinds of figures of speech which found in Tokyo No Hana. They are Simile, Metaphor, Synecdoche, Hyperbole, Climax, and Oxymoron.
- (3) There are 14 simile in this novel which implicate 24.56% of whole contents, 9 metaphor which implicate 15.79%, three synecdoche which implicate 5.26%, 6 hyperbole which implicate 10.53%, 23 climax which implicate 40.35%, and two oxymoron which implicate 3.51%.

- (4) Therefore, it can be conclude that Robert Allen often used the climax in this novel. He tells the story with a series arranged in order of increasing the importance of thing.
- (5) Robert Allen uses the climax in his writing in order to show the reader more completely detail of character, situation, condition, or feeling of the characters. It abridges the reader more understanding when reading this novel.
- (6) With climax, Robert Allen gives the detail explanation because several words are taken from Japanese word in which some readers do not understand yet the meaning.

5.2 Suggestion

There are some suggestions that the writer would like to present based on the conclusion above. Firstly, the readers of the student, of English Department are expected to have more understanding and knowledge about the kinds of figure of speech in the novel and its analysis by analyzing *Tokyo No Hana*. Secondly, it is for those who intend to discuss more about the figure of speech in another novel, the writer hopes that this study can be one of the references in supporting their researches in order they will present a better description about that or other broader aspect of its.

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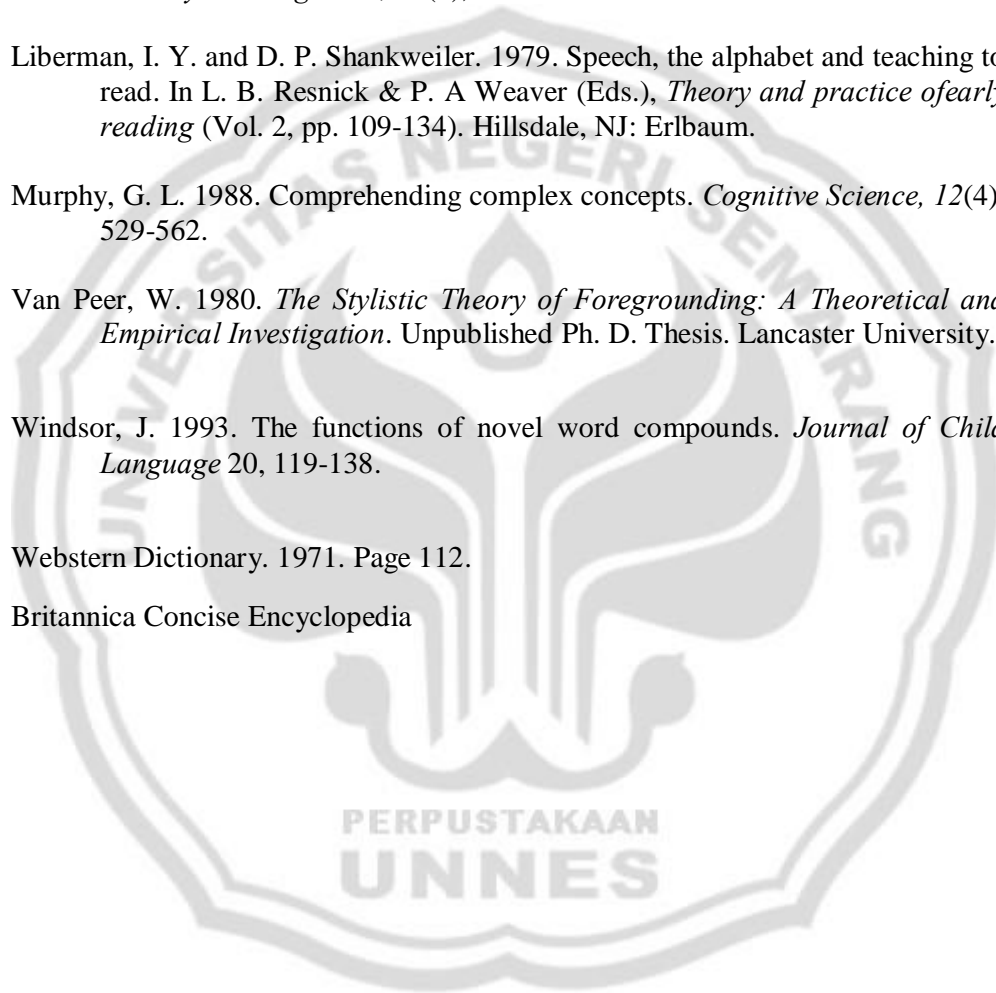
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Appendix 1: Analysis of Figures of Speech

Number of sentence	Sentence	Figures of Speech									Description	
		Sim	Meta	Meto	Synec	Hyper	Clim	Iron	Lit	Oxy		
1.	When Andrew Paton first saw Nakajima-sensei coming across the room towards him with the shuffling gait of a woman in kimono, bowing almost as she came, a small, plump old lady with brightly hennaed hair, quick eyes behind thick glasses and a with, grinning mouth, she was so exactly like a caricature that his first impulse, unkind and misjudged, was to laugh.	✓										The element of language which is compared is the clause <i>the appearance of Nakajima-sensei</i> with the phrase <i>a caricature</i> . The similarity component of them is resemblance, the appearance of Nakajima sensei (a small, plump old lady with brightly hennaed hair, quick eyes behind thick glasses and a with, grinning mouth) is like caricature which is a drawing or imitation of someone that is so exaggerated as to appear ridiculous.
12.	In Japan he found himself starting again from the bottom of the cultural ladder in a society which was almost as different from that of Malaysia as it was from that of his native Australia.					✓						The sentence <i>the bottom of the cultural ladder in a society</i> here is as a mark that it is a hyperbole. That sentence represents the meaning intensity that is the level of knowledge of cultural. There is a comparison between them and the meaning which intentioned is he must find the knowledge of the culture starts from the zero but actually the case is he already know a few of it.
43.	It was a platonic, intellectual friendship, seasoned with humor and sexual innuendo.		✓									In this case, the word <i>intellectual friendship</i> is to mention word <i>colleague</i> . Both of those words are compared; and the similarity component of them is smart, clever, bright, capable, have a skill, comprehend, and professional.

62.	Manchuria, then called Manchukuo, was governed by Japan under the puppet regime, glossed over with the pomp of high-sounding institutions and with a public relations policy that seems to have been more convincing and comforting to the Japanese themselves than to the world at large.				✓					The word <i>Japan</i> indicates the whole thing that covered partly. Japan here refers to the government of Japan, some of people in the government who as the subject of the sentence.
63.	The spirit of the Rule was said to be Wang-tao, literally meaning the Ways of the King, implying benevolence, justice and humanity.						✓			Climax is a figure of speech which informs the idea or concept in well organized from the simple ideas to the complex idea. The sentences that indicate them are <i>implying benevolence, justice and humanity</i> . These sentences point out the character of Rule.
64.	Under the rule of Wang-tao there was to be become brothers, enjoying peace and happiness in perfect security.						✓			The sentences that indicate Climax are <i>enjoying peace and happiness in perfect security</i> . These sentences point out the condition of the Rule.
72.	There was limited food, the authority of the puppet regime was beginning to crumble into anarchy and the Chinese were becoming bolder and more intrusive.				✓					The word <i>Chinese</i> indicates the whole thing that covered partly. Chinese here refers to the government of Chinese, some of people in the government who as the subject of the sentence.
113.	With stop to let ordinary rail traffic through, with breakdowns in the engine, with delays to pick up more evacuees or to search again and again through belongings, the trip took five days and nights.						✓			The sentences that indicate Climax are <i>With stop to let ordinary rail traffic through, with breakdowns in the engine, with delays to pick up more evacuees or to search again and again through belongings, the trip took five days and nights</i> . These sentences point out the simple idea approve to the complex idea.

											female wile grandmotherly.
399.	Andrew lay down on his side and her fingers began their rhythmic pattern of squeezing and realizing, probing, rubbing and squeezing again.						✓				The sentences that indicate Climax are <i>squeezing and realizing, probing, rubbing and squeezing again</i> . These sentences point out the action of someone.
413.	Then he realized that her blindness must be like a prison wall holding her sexual passions in check.	✓									The element of language which is compared is the clause <i>her blindness</i> with the phrase <i>a prison wall</i> . The similarity component of them is resemblance, the similarity of identifying feature of blindness and prison wall. The characteristic both of them is the same that is can not see the outside world.
469.	She never stopped talking about them, brushing them, feeding them, walking them and chattering to them.						✓				The sentences that indicate Climax are <i>never stopped talking about them, brushing them, feeding them, walking them and chattering to them</i> . These sentences point out the action of someone to another one seriously.
471.	In the past, when a similar situation had prevailed, von Brink had retired behind his papers, his pale eyes concentrated, his empty face expressionless.						✓				The sentences that indicate Climax are <i>his papers, his pale eyes concentrated, his empty face expressionless</i> . These sentences point out the reaction of someone that hopeless of something.
485.	By the time Frau von Brink had been through a great deal of anger, anguish, misery and despair.						✓				The sentences that indicate Climax are <i>great deal of anger, anguish, misery and despair</i> . These sentences point out the bad feeling of someone.
498.	Nakajima was never rich but she was extravagant for time to time and this meant that she was usually short of	✓									In this case, the word <i>short of money</i> is to mention word <i>economical</i> . Both of those words are compared; and the similarity

	money.										component of them is thrift, not extravagant, cost effective, efficient, sparing, scrimp and save.
508.	In the morning on a fine day there is a pale sun which slants over the mountains, casting wide, black shadows on the surface of part of the lake and illuminating the other part, so that it reflects the cloud above.						✓				The sentences that indicate Climax are <i>pale sun which slants over the mountains, casting wide, black shadows on the surface of part of the lake and illuminating the other part.</i> These sentences point out the condition of the scenery.
521.	All of this would have been bearable, however irritating, if it had not been for her unfortunate habit of conveniently never having change to pay her share of communal expenses, like taxi fares, and of always looking away or being in the toilet when it should have been he turn to spend money for group activities.	✓									The element of language which is compared is the clause <i>All of this would have been bearable, however irritating, if it had not been for her unfortunate habit of conveniently never having change to pay her share of communal expenses with the phrase taxi fares, and of always looking away or being in the toilet when it should have been he turn to spend money for group activities.</i> The similarity component of them is the same concerning. Pay the taxi fares and spend money for the toilet is bearable and irritating.
532.	She had become a hard woman and a lonely one.		✓								In this case, the word <i>hard woman</i> is to mention word <i>independent</i> ; one of the character of someone. Both of those words are compared; and the similarity component of them is strong, sturdy, self-sufficient, stand alone, autonomous, and a door die.
538.	So when the dance was over, instead of the six of them taking two taxis, Nakajima and the other four, all chattering and giggling and making small talk to cover their action, piled into one taxi, leaving Matusa-san to						✓				The sentences that indicate Climax are <i>chattering and giggling and making small talk to cover their action.</i> These sentences point out the act of cover the fault action.

	can another one for herself.										
552.	She had a broken hip and had frozen to death.					✓					<p>The sentence <i>had frozen to death</i> here is as a mark that it is a hyperbole.</p> <p>That sentence represents the meaning intensity that is the cause of death. There is a comparison between them and the meaning which intentioned is she had physical pain that cause she feels to die; but actually the case is she had dreadfully ill.</p>
578.	She was always waiting for someone; Waiting takes up a lot of time in the floating world.						✓				<p>The sentences that indicate Climax are <i>waiting for someone; Waiting takes up a lot of time</i>.</p> <p>These sentences point out the duration of waiting.</p>
602.	Warming to her subject, she went on to extol the virtues of her young friend: her gentleness, her good heart, her healthy body and the affection she had felt for Andrew from their first meeting.						✓				<p>The sentences that indicate Climax are <i>her gentleness, her good heart, her healthy body and the affection she had felt</i>.</p> <p>These sentences point out the identifying of the character of someone.</p>
624.	Caressing her was like turning over the pages of a much-read book.	✓									<p>The element of language which is compared is the clause <i>caressing</i> and the phrase <i>turning over the pages of a much-read book</i>.</p> <p>The similarity component of them is the resemblance of action. The act of caress is like turning over the pages of a much-read book that spend a lot of time however is very delightful.</p>
645.	They were both very hungry and ate as if they had not eaten for a week.					✓					<p>The sentence <i>they had not eaten for a week</i> here is as a mark that it is a hyperbole.</p> <p>That sentence represents the meaning intensity that is famishing. There is a comparison between them and the meaning which intentioned is they are very hungry</p>

											like they had not eaten for a week but actually the case is because she did not eat anything yet.
689.	Mimi and Fujiko sat side by side like two lovely flowers on a single branch.	✓									The element of language which is compared is the clause <i>Mimi and Fujiko sat side by side</i> with the phrase <i>two lovely flowers on a single branch</i> . The similarity component of them is the resemblance, the resemblance of Mimi and Fujiko with the two lovely flowers, and the same thing, sat side by side is like two flowers that on the a single branch.
769.	Slumped in the back of the car like a drunken rag doll, he began by saying that Yukiko was a beautiful woman but the marriage had been an arranged one and he had never really wanted it.	✓									The element of language which is compared is the clause <i>Slumped in the back of the car</i> with the phrase <i>a drunken rag doll</i> . The similarity component of them is the same characteristic. Both of them are unrestrained action.
827.	Her features were good; she had a wide, attractive smile but her wrinkles were certainly not ironed out and she seemed to be at ease with them.									✓	Oxymoron is figures of speech which have a contradiction use the adversative words in the same phrase. The words that define the Oxymoron are she had <i>a wide, attractive smile</i> but her wrinkles were certainly <i>not ironed out and she seemed to be at ease with them</i> . Good idea is wide, attractive smile; and the bad idea is not ironed out and she seemed to be at ease with them.
838.	It cost a fortune and in the end the improvement is negligible.									✓	The words that define the Oxymoron are <i>cost a fortune and in the end the improvement is negligible</i> . Good idea is a fortune; and the bad idea is negligible.
849.	Now suddenly a rocking, jerking, bouncing movement began and the Captain's voice came over the intercom, quite, reliable and								✓		The sentences that indicate Climax are <i>a rocking, jerking, bouncing movement</i> . These sentences point out the condition of movement in a muddle.

	reassuring, asking all passengers to fasten their seat belts.									
853.	It was enough for Teddy's briefcase, on the floor in front of his seat, to jerk his knees upwards, sharply and uncomfortably; enough for all the coats, blankets and pillows to be thrown around the cabin; enough for some other passengers to be noisily sick.					✓				The sentences that indicate Climax are <i>on the floor in front of his seat, to jerk his knees upwards, sharply and uncomfortably</i> . These sentences point out the condition of people in specific place.
854.	Teddy folded a blanket around him, closed his eyes and watched, like an alter-ego, his own reactions.	✓								The element of language which is compared is the clause <i>Teddy folded a blanket around him, closed his eyes and watched</i> with the phrase <i>an alter-ego, his own reactions</i> . The similarity component of them is the resemblance of characteristic, fold a blanket around is like alter-ego that always accompanies us wherever we are.
855.	He could no more stop observing his reactions than he could stop breathing.					✓				The sentence <i>could stop breathing</i> here is as a mark that it is a hyperbole. That sentence represents the meaning intensity that is breather. There is a comparison between them and the meaning which intentioned is she easier to stop breathing than to stop observing but actually the case is she can not stop the breathing.
862.	He sat quietly in his seat, eyes closed, and waited to feel real fear, real panic; He felt nothing.					✓				The sentences that indicate Climax are <i>waited to feel real fear, real panic; He felt nothing</i> . These sentences point out the feeling of someone who is worried.
871.	I feel I'm about to be detached from everything, from the plane, from the					✓				The sentences that indicate Climax are <i>detached from everything, from the plane, from the planet</i> .

	through Ann's mind that she looked exactly like something out of Vogue magazine.										<i>elegant</i> with the phrase <i>something out of Vogue magazine</i> . The similarity component of them is the same of identifying feature, the identity figure of the woman in the magazine is usually a striking, poised, and elegant woman.
1050.	They had been talking, he explained, just talking.					✓					The sentences that indicate Climax are <i>had been talking, he explained, just talking</i> . These sentences point out that they (the subject of this sentence) are always talking.
1052.	When the verbal battle had died down, Arnold said wearily, look, Ann, I tell you nothing happened but I can't prove it.		✓								In this case, the word <i>verbal battle</i> is to mention word <i>quarrel</i> . Both of those words are compared; and the similarity component of them is squabble, bicker, argue, fight, and tiff.
1060.	Most them are mountains of men, extraordinarily powerful and extraordinarily fat.		✓								In this case, the word <i>mountains of men</i> is to mention word <i>strong and big man</i> . Both of those words are compared; and the similarity component of them is physically powerful, burly, brawny, muscular, strapping, sturdy, tough, and hefty.
1068.	The struggle is like the struggle of gods-brief, often all too brief, but decisive.	✓									The element of language which is compared is the clause <i>The struggle</i> with the phrase <i>the struggle of gods-brief, often all too brief, but decisive</i> . The similarity component of them is resemblance; the resemblance both of them is the characteristic of the struggle that is brief and decisive.
1109.	The reputation of Kyushu has spread beyond the shores of Japan and there are some foreign visitors who feel that				✓						The word <i>Kyushu</i> indicates the whole thing that covered partly. <i>Kyushu</i> here refers to the government of <i>Kyushu</i> ; the reputation does not refer to the whole of

	they, too, should see the problems of the region at first hand.																		Kyushu country but just its government.
1119.	In the matter of amorous alliances it is no longer usual in Japan for girls to be provided, like cold beer or soap, for the use of guest.	✓																	The element of language which is compared is the clause <i>the matter of amorous alliances it is no longer usual in Japan for girls to be provided with</i> phrase <i>cold beer or soap</i> . The similarity component of them is resemblance of the character. The character of cold beer or soap defines the girls in Japan who have no amorous alliance.
1152.	During the process of negotiations Roff's reserve tank had been absorbing sake, then beer, then whisky and the only visible effect was a nasty glazing over his eyes.		✓																In this case, the word <i>nasty glazing</i> is to mention word <i>ashen</i> . Both of those words are compared; and the similarity component of them is pale, bleak, ashy, pallid, pasty, sallow, and wan face.
1155.	This ne was a long way down the social scale, as bars go, but it had at last offered a glimmer of hope.		✓																In this case, the word <i>glimmer of hope</i> is to mention word <i>achievement</i> . Both of those words are compared; and the similarity component of them is attainment, accomplishment, success, and feat.
1171.	He fell instantly into a deep sleep; After what seemed like an eternity but was in reality only forty-five minutes, he was awakened by the telephone ringing.	✓																	The element of language which is compared is the clause <i>a deep sleep</i> with the phrase <i>an eternity</i> . The similarity component of them is resemblance of the characteristic of deep sleep and eternity. Deep sleep is like unconscious life in a longer time like eternity that is illimitable time.
1281.	I think I could almost remain celibate for a year in homage to it.						✓												The sentence <i>Remain celibate for a year</i> here is as a mark that it is a hyperbole. The meaning which intentioned is he can spend his life to celibate but actually the case is every people want to married with one who he or she love.

1319.	It had seemed to him, he said, that his life had stopped.					✓					The sentence <i>his life had stopped</i> here is as a mark that it is a hyperbole. The meaning which intentioned is he feels that his life likes stopped but actually he still live and he can not stop the life.
1560.	The conversations flared up immediately, like a brush fire.	✓									The element of language which is compared is the The clause <i>conversations flared up</i> with the phrase <i>a brush fire</i> . The similarity component of them is the same character of the conversation and a fire. The character of fire is fierce that define the process of conversation.
1635.	In the Odorikoen, the park which runs through the heart of Sapporo city, there was a display of snow sculpture, giant models in snow of castles, heroes and demons.						✓				The sentences that indicate Climax are <i>a display of snow sculpture, giant models in snow of castles, heroes and demons</i> . These sentences point out that the park is figure of Sapporo city.
1723.	His mind raced on until his thoughts became confused and stupid and he slipped into a fretful sleep.		✓								In this case, the word <i>fretful sleep</i> is to mention word <i>did not profound sleep</i> . Both of those words are compared; and the similarity component of them is worried, anxious sleep.

Note:

Sim : Simile
Meta : Metaphor
Meto : Metonymy
Synec : Synecdoche
Hyper : Hyperbole
Clim : Climax



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