

**THE ANALYSIS OF RELATIVE CLAUSES IN NOVEL OF
FRANCIS SCOTT KEY FITZGERALD
“THE GREAT
GATSBY”**

THESIS



BY:

SHOBIHUL MUHDHOR
NIM: 210910035

FACULTY OF EDUCATION

ENGLISH EDUCATION DEPARTMENT

STATE ISLAMIC COLLEGE OF PONOROGO

2017

ABSTRACT

Muhdhor, Shobihul. 2016. *The Analysis of Relative Clauses in Novel of Francis Scott Key Fitzgerald "The Great Gatsby": A Thesis*, English Education Department Faculty of Education State Islamic College of Ponorogo. Advisor (1) Dr. Harjali, M.Pd (2) Winantu K.S.A, M.Hum.

Key Words: Relative Clauses, Novel

Complex language structure has important role for university students. It is one of specialties that make university student different from other level student. Relative clauses are one of those complex structures. By taking one of popular novels "The Great Gatsby", this research aims to present more examples of it, as an endeavor in expanding knowledge in context of grammar.

The researcher mostly used the theory of relative clauses introduced by Sydney Greenbaum which includes 6 forms of relative clauses: Relative clauses with relative pronoun, nonfinite verb, omitted relative pronoun, relative adverb and sentential relative clauses. Then divided again into two types according to function: restrictive and nonrestrictive.

This research was a qualitative library research. It was not conducted in field or laboratory but mostly in library dealing against books and documents. The researcher applied structuralism approach in this research. It is an approach of literature analysis that focuses only on the content and the structure which left aside the other aspects. The primary data were in form of sentences that included all relative clauses inside novel "The Great Gatsby". Then the data was analyzed through content analysis method.

The researcher found 472 sentences with relative clauses that divided into 6 types: 274 relative clauses with relative pronoun (58%) with 235 restrictive and 39 nonrestrictive, 108 nonfinite verb (23%) with 78 restrictive 30 nonrestrictive, 49 omitted relative pronoun (10%) which is all restrictive, 37 relative adverb (7.7%) with 29 restrictive and 8 nonrestrictive, 4 sentential relative clauses (0.8%) which were all nonrestrictive. The researcher also found that the dominant types used by the author were restrictive relative clauses and relative clauses with relative pronoun and the lowest number were nonrestrictive relative clauses and sentential relative clauses.

In conclusion, there are 6 types of relative clauses found inside novel "The Great Gatsby": relative clauses with relative pronoun, nonfinite verb, omitted relative pronoun, relative adverb and sentential relative clauses which all are divided into restrictive and nonrestrictive. The most used type is relative clauses with relative pronoun and restrictive type of relative clauses. The researcher suggested to university students to conduct further research on RCs in "The Great Gatsby", since the RCs inside were really interesting and can be the base for further research through other aspect.

CHAPTER I

INTRODUCTION

A. Background of the Study

Relative clauses (RCs) are a kind of complex syntactic structures in human languages. They are difficult for learners to produce, comprehend and imitate. The complexity of these structures is related to their intrinsic nature of subordination.¹ Subordination of RC is a structural process of combining two different clauses through postmodification to degrade a clause and improve the other one position in the sentence. This process includes various structures and rules, such as selection of relativizer, omission of relativizer, agreement of relativizer and its verb, and the use of nonfinite verb, which will add more idea to the complexity itself.

That complexity of RCs is what draws researcher's attention to conduct this research. The comprehension of university students needs to dig deep into that complexity. In fact, it still can be found those who are still trapped in catching meaning of the text while reading. For some reasons, grammar and wordlist are the most parts often dissuade them for breaking through understanding. And the question is "how do students manage their study at university level while they are still trapped in grammatical issues?" This is a dilemma. Here researcher sees a must to provide more analysis examples of

¹ Abdolmanafi, An Investigation of the Learnability of Relative Clauses by EFL Learners, vol. 2 no. 3, (Iran: Golestan University, September 2012), 1

relative clauses to give more references of complex structure for students at level of university, as an endeavor to improve the quality of our students.

The object analysis of this research is a literary work, a novel. Novel is one of major forms of literary text. A novel is a long narrative, normally in prose, which describes fictional characters and events, usually in the form of a sequential story.² What makes it related to this research is the form. Differing from poetry which is in verse, novel is in prose. It consists of grammatical structure where RCs are more likely to be found and more significant to be analyzed. Such the following example:

“Only Gatsby, the man who gives his name to this book, was exempt from my reaction—Gatsby who represented everything for which I have an unaffected scorn.”

(The Great Gatsby, chapter 1)

This is a sentence construction in novel The Great Gatsby. The example above consists of three relative clauses: 1) *The man who gives ...*, 2) *Gatsby who represented ...*, 3) *Everything for which I have ...*. Though it is only a sentence, but it is a complex structure which is constructed from several RCs:

- 1) ‘*The man who gives..*’: RC using relative pronoun
- 2) ‘*Gatsby who represented ...*’: RC using relative pronoun
- 3) ‘*Everything for which I have...*’:RC with relative pronoun and preposition

² Wikipedia (Online), (<https://en.wikipedia.org/wiki/Novel>), accessed on February, 10th 2015.

Comparing to other genres of literature, it is probably the most genre written with complex structure. There we can see that the text in novel is very suitable as object to analyze RCs.

The novel which is taken as object for this research is 'The Great Gatsby'. The Great Gatsby is a 1925 novel written by American author F. Scott Fitzgerald that follows a cast of characters living in the fictional town of West Egg on prosperous Long Island in the summer of 1922. The story primarily concerns the young and mysterious millionaire Jay Gatsby and his quixotic passion and obsession for the beautiful former debutante Daisy Buchanan.³ It is a very exciting novel followed by millions reader worldwide. Gatsby also had been filmed several times including the latest in 2013 played by Leonardo De Caprio.

Beside that characteristic of the novel, the researcher also found aesthetic way this novel written and it becomes researcher attention, such the following example:

“Their house was even more elaborate than I expected, a cheerful red and white Georgian Colonial mansion overlooking the bay. The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walks and burning gardens—finally when it reached the house drifting up the side in bright vines as though from the momentum of its run.”

(The Great Gatsby, Page 9)

³Wikipedia (online), (http://en.wikipedia.org/wiki/The_Great_Gatsby), accessed on February, 10th 2015.

There can be found a non finite relative clause: ...white Georgian colonial mansion **overlooking the bay.**” which includes the use of personification to describe Mr. Buchanan’s Mansion and which is together with the rest of clauses very successful in creating a sense of luxurious and sportive that suits into Mr. Buchanan’s character as the champion of horse rider.

Finally, regarding the complexity of RCs and presenting more examples of it as endeavor in expanding knowledge in context of grammar, this research conducts an analysis of relative clauses inside of “The Great Gatsby” a novel by Francis Scott Key Fitzgerald. Thus this research takes title: “THE ANALYSIS OF RELATIVE CLAUSES IN NOVEL OF FRANCIS SCOTT KEY FITZGERALD “THE GREAT GATSBY”

B. Statement of the Problems

According to the background of the study, the researcher formulates problem as the following:

1. What types and forms of relative clauses are engaged in the novel of Francis Scott Key Fitzgerald “The Great Gatsby”?
2. What is the dominant relative clause classification found in the novel of Francis Scott Key Fitzgerald “The Great Gatsby”?

C. Objectives of the Study

Concerning with the problem statements, this study has some objectives described as the following:

1. To analyze the types and forms of relative clauses in novel of Francis Scott Key Fitzgerald “The Great Gatsby”
2. To find out the dominant relative clause classification used in novel of Francis Scott Key Fitzgerald “The Great Gatsby”

D. Significances of the Study

After completing all research activities, this study is expected to give significances presented as follows:

1. For teachers

This study is expected to give teachers, especially English and Indonesian language teachers, an input concerned with the advantages of using linguistic features related to literature study.

2. For students

This study is expected to give students; especially the students of English Department of STAIN Ponorogo, a reference in linguistic study which is concerned to English language literature, novel especially.

3. For readers

This study is expected to give readers general reference of linguistic study of literature as to improve reading comprehension and analyzing capability.

4. Specifically, this research hopefully will improve more of the researcher’s knowledge in linguistic study.

E. Research Methodology

1. Research Method

This section provides information on the research method of this thesis. It becomes valuable to show them in order to become aware how one always has some preconceived ideas about what one reads.

This research purpose was to find out any types of RCs that can be found inside the novel. To do this, it had to analyze the text according to several definitions regarding RCs and categorize them. It means it was a qualitative research. However this research also tried to find the dominant type of RCs found inside the novel which means the categorized data would be displayed in form of number and percentage, then select the highest as the dominant type. It means it was quantitative also.

According to the area of study, there are three types of research: library research, field research and laboratory research. Library research includes analysis of historical records and document/content analysis as the method and also includes several techniques of collecting data: recording of notes, content analysis, tape and film listening and research records analysis, statistical compilations and manipulations, reference and abstract.⁴ This research is the type of library research since it was analyzing document, novel, and compiling the RCs in statistical number.

The approach which this research applies to conduct literature analysis is structuralism approach. Structuralism approach mainly

⁴ Kothari, C.R. Research Methodology: Methods and Techniques.(New Delhi: New Age International Publisher, 2004), 7

discusses the intrinsic feature or can be said the text itself. In risk of analyzing the text merely, Structuralism approach mostly ignores all other features coming from outside the object of study.⁵ More on this, in ‘Modern Literary’ Philip Rice stated:

“The central focus of their analysis was not so much literature per se, but literariness, that which makes a given text ‘literary’. In this sense they sought to uncover system of literary discourse, the systematic arrangement of language which makes literature possible. Their interest in literary text tended to centre on the functioning of literary devices rather than on content; literariness was an effect of form”.⁶

Thus, Structuralism approach concerns the physical elements or technical properties of the literary text. So as this research that was conducting an analysis to the text of novel to find RCs in novel ‘The Great Gatsby’.

2. Data source

Data source is where the data taken from. There are two types of data in this research

a. Primary source

The primary data are those which are collected afresh and for the first time, and thus happen to be original in character.⁷

⁵ Nyoman Kutha Ratna. *Teori, Metode dan Teknik Penelitian Sastra*. (Yogyakarta: Pustaka Pelajar, 2006), 37.

⁶ Philip Rice and Patricia Waugh. *Modern Literary Theory* 4th edition. (New York: Oxford University), 43.

⁷ Kothari, C.R. *Research Methodology: Methods and Techniques*. (New Delhi: New Age International Publisher, 2004), 95.

This data was entirely collected from the novel *The Great Gatsby* by Francis Scott Key Fitzgerald By analyzing its texts. The collected data were in form of clauses. Those included whole categories of RCs found inside the novel which was furthermore adjusted according to several definitions about RCs.

b. Secondary source

Secondary data means data that are already available. They refer to the data which have already been collected and analyzed by someone else.⁸ These include any information that might be needed to support the analysis of the primary data.

This data was taken from many sources such as books, essays, articles, journals and all sources from internet which significantly related to the study. The majority of the books were collected from the libraries of STAIN Ponorogo. The additional sources were founded while browsing on the websites as eBooks and several journals. The websites were only used if the source of the information was clear and were deemed reliable for the kind of information sought.

3. Technique of data collection

The researcher would have to decide which sort of data he would be using (thus collecting) for his study and accordingly he will have to select one or the other method of data collection. This research used content analysis as the technique to collect primary and secondary data. Content-

⁸ Ibid, 111.

analysis consists of analyzing the contents of documentary materials such as books, magazines, newspapers and the contents of all other verbal materials which can be either spoken or printed.⁹

The secondary data is gained in form of several definitions, categories and information which all was summarized then. Those definitions were collected from various experts in linguistics, grammar and literature especially. Then the collected primary data (words, clauses, sentences, etc.) will be adjusted into clear categories according to the definitions.

4. Technique of data analysis

The technique to analyze applied on this research is content analysis which is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of use.¹⁰ It means the nature of this technique itself is to analyze text or other meaningful data (images, maps, sounds, signs, symbols, and even numerical records also may be included as data). The crucial distinction between text and what other research methods take as their starting point is that a text means something to someone, it is produced by someone to have meanings for someone else, and these meanings therefore must not be ignored and must not violate why the text exists in the first place. And as for this research, the analyzed text is focused on the range of relative clauses, a term of grammar.

⁹ Ibid, 110.

¹⁰ Klaus Krippendorff, *Content Analysis: An Introduction to Its Methodology*, (California: SAGE Publications Inc, 2004), 18.

On the next step the data will be analyzed through some frameworks in order to gain systematic research, they are data reduction, data display, conclusion drawing and verification.

a. Data Reduction

Data reduction is a stage of selecting, summarizing, classifying, and focusing on essential things. In this stage, researcher needs to separate the accurate data from the inaccurate ones. Through data reduction, the researcher can be more focused on the data. Qualitative data can be reduced and transformed in many ways: through selection, through summary or paraphrase, through being subsumed in a larger pattern, and so on.¹¹

In this research, since this research tried to find only the relative clause texted in the novel, the researcher selected the appropriate clauses that suits into the definition of relative clauses. So, the unrelated type of clauses was left out to reduce data.

b. Data Display

The second major flow of analysis activity is data display. Data display is a stage of organizing the data into patterns of relationship. It is on the purpose to serve the data in more capable way.

In this case, researcher designed and served the data in form of rows and columns and deciding which data, in which form, should

¹¹Matthew B. Miles and A. Michael Hubberman, *Qualitative Data Analysis: An Expanded Sourcebook*, (California: SAGE Publications Inc, 1994), 10-11.

be entered in the cells. The column itself contained the number of RCs, the page number of RCs, the collected RCs and the type of RCs, restrictive or nonrestrictive.

c. Drawing Conclusion

Drawing conclusion involves stepping back to consider what the analyzed data mean and to assess their implications for the questions at hand.

This step was in the third and fourth. It involved the process of the analysis of the relative clauses and answering the problem statements. The results were as conclusion.

d. Verification

Verification is the process where the data is checked for accuracy and inconsistencies after data migration are done. In simply word, verification is checked to ensure the all data matches with original data.

After the analysis of relative clauses and the problem statements was done, the results of analysis were verified through proofreading the displayed data and the analysis result against the original document. Then repeat the process to ensure all of things is well done.

F. Organization of the thesis

As to present this research systematically, the progress was divided into four chapters as follows:

Chapter I introduction: The chapter discusses about background of the study, statement of the problems, objectives of the study, significances of the study, as well as explanation of the research methodology, and thesis organization.

Chapter II review of related literature: The second chapter provides about literature review, in this case, any kind of theories regarding the definition of relative clauses and novel which are needed for this research.

Chapter III the types of relative clauses engaged in novel “The Great Gatsby”: This chapter answers the first problem of this research: to find out the types of RCs engaged inside the novel.

Chapter IV the dominant types of relative clause in novel “The Great Gatsby”: This chapter answers the second problem: to find out the dominant type of RCs inside the novel.

Chapter V closing: A closing section that gives the conclusion and suggestion.

CHAPTER II

REVIEW OF RELATED LITERATURE

G. English Relative Clauses

Before getting into relative clauses discussion, it is proper to explain the prior theory which is clause and sentence. The traditional definition of a sentence states that a sentence expresses a complete thought.¹² This definition may leads reader into semantic definition. However grammatically, the measure of completeness of sentence is the clause inside. Because a sentence consists of one or more grammatically complete clauses. That is to say, each clause contains the constituents that must be present according to the general rules for constructing clauses—subject, verb, and complements of the verb.¹³ It means if there is one clause in a sentence, so there must be a minimal of one construction of subject and verb inside.

Then, Greenbaum defined a clause as:

“A sentence or a sentence-like construction contained within a sentence is called a clause.”¹⁴

This definition gives impression that a clause contains some constructions which are can be the same as the sentence has also can be something that merely resembles its construction. These sentence and

¹² Sydney Greenbaum, *An Introduction to English Grammar*, (New York: Oxford University Press, 1996), 13.

¹³ Sydney Greenbaum, *The Oxford English Grammar*, (London: Pearson Education Ltd, 2002), 308.

¹⁴ *Ibid*, 16.

sentence-like constructions are which leading into the two types of clauses: main clauses and sub clauses (subordinate clauses).¹⁵ A main clause must be a finite verb, which thus it needs a subject, and a sub clause can be finite or non-finite, from which is the 'sentence-like' term derived. Then a sentence itself can be a combination of more than one main clause or subordinate clause.

According to the number of clauses inside, sentences are classified into simple, compound, or complex (sometimes term 'multiple' is used instead¹⁶), depending on their clauses composition. A simple sentence consists of just one main clause. A compound sentence consists of two or more main clauses, generally linked by a coordinator such as 'and'. A complex sentence can contains one or more subordinate clauses. The idea of these combinations is to convey two or more thoughts/information into one sentence. Either by combining the same grammatical level clauses (main clauses + main clauses) called coordination, or different level clauses (main clauses + subordinate/dependent clauses) called subordination by using related conjunction. The clauses are placed in hierarchy in which the more important called main clauses and the less important called subordinate clauses.

¹⁵ John Eastwood, *Oxford guide to English*, (New York: Oxford University Press, 1994), 318.

¹⁶ Randolph Quirk, et.al., *A Comprehensive Grammar of The English Language*, (New York: Longman Inc, 1985), 719.

Then, based on function, subordinate clauses are consolidated into four major types:¹⁷

- a. Nominal clauses, which can have a range of functions similar to noun phrases.
- b. Relative clauses, which post-modify noun phrases.
- c. Adverbial clauses, which can have a range of functions similar to adverb phrases or prepositional phrases when these function as adverbials.
- d. Comparative clauses, which is together with the comparative items more, less, or as or the comparative inflection -er function as intensifiers.

Definition of Relative Clauses

As for definition of relative clauses (RC), we quoted it from Geoffrey which is considered comprising a simple and detailed definition:

“Relative clauses function as post-modifiers in a noun phrase or prepositional phrase and are thus only indirectly part of another phrase.”¹⁸

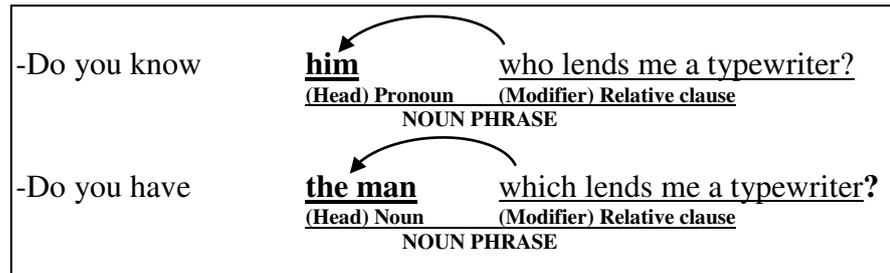
RC acts like adjective but differing from it in that it is in post-position and opens up more space for detailed descriptions, which is also why relative clauses called by adjective clauses sometimes.

¹⁷ Sydney Greenbaum, *The Oxford English Grammar*, (New York: Oxford University Press, 1996), 330.

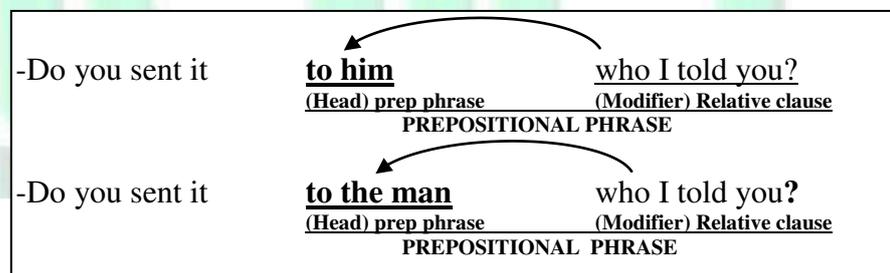
¹⁸ Leech Geoffrey, *English Grammar for Today*, (London: The MacMilan Press Ltd, 1982), 98.

Relative clauses do the modification to the noun or noun phrase in the main clause by making it more specific or giving additional information.

Below are examples for the function of relative clauses:



The relative clause: ‘who can.../which you ...’ modify the head noun phrases (Pronoun/Noun): ‘anyone/typewriter’. It did the modification by adding to the head more information which makes it more specific. In those examples the relative clauses modify the head which is functioning as object of verb which also makes RC part of the noun phrase. In the other hand, if the NP function as object of preposition the RC will also will be part of prepositional phrase. See example:



Though the head of these phrases are preposition but still the relative clauses do modification to the noun/pronoun which actually performs as object of preposition in prepositional phrase.

Function of Relative Clauses in Novel

Getting into the novel, the function as post-modifier of relative clauses in novel may significantly lead us into the style of the author. How frequent he use, how the structure is and the complexity and how the use in delivering facts and information and in creating aesthetic features are analyzed to show the patterns of author's writing style. Although it's of course more than this to acquire the whole, or at least the most, author's style, but the analysis of RC is still in the part of it.

RC indeed is a subordinate clause. Leech describes the function of making a clause subordinate is to background it: to demote the phenomenon it describes into a 'subservient circumstance' which cannot be understood except in terms of its part in the main clause.¹⁹ It means if coordination makes two clauses as equal information for the reader to know, then subordination makes one higher than another which means the subordinate one is less salient in giving information.

' just remember that all the people in this world haven't had the advantages that you've had.'

The Great Gatsby, chapter one

This example shows that RC is able to convey information to reader. There we see the main information is the clause: "*the people in this world hadn't had the advantages*", then the RC: "*that you've had*" identify the object of that clause, which means restrictive RC.

¹⁹ Geoffrey Leech and Mick Short, *Style in Fiction*, (Great Britain: Pearson Inc, 2007), 177.

Types of Relative Clauses (Restrictive and Non Restrictive)

The function of RC is for postmodification and it can be restrictive or nonrestrictive.²⁰ Non-restrictive (sometimes also called non-defining) RC does not specify or restrict the head which means the referent of the head can be identified independently.²¹ Restrictive on the other hand function to identify the head.

By looking at the function therefore the omission of restrictive RC would bring into ambiguity and damage the sentence's meaning. See below:

Restrictive: The police are looking for [the man who escaped from prison yesterday].

Nonrestrictive: The police are looking for [Al Capone, who escaped from prison yesterday]

In the restrictive example, the RC is used to define the man which is vague if to be left without RC; which man? In second example the referent of the head is already identified but RC just offers additional information,²² which if removed did not damage the meaning of the sentence: "*The police are looking for Al Capone*".

Then, nonrestrictive RC cannot narrow down a set of entities to a smaller set, making category, only restrictive relative clauses do so.

This is the second way to distinguish both of them. In example: 'The

²⁰ Randolph Quirk, op.cit., 1239.

²¹ Paul R. Kroeger, *Analyzing Grammar*, (Cambridge: Cambridge University Press, 2005), 231.

²² Sydney Greenbaum, *An Introduction to English Grammar*, (New York: Oxford University Press, 1996), 194.

police are looking for the man who escaped from yesterday', the referent of the head can be categorized into 1) the man who escaped and 2) the man who did not escape. There we can see the difference better.

Another way to distinguish them both is by paraphrasing. A nonrestrictive relative clause can be paraphrased with a sentence conjunction, a restrictive relative clause can't be:

Restrictive: The police are looking for [the man who escaped from prison yesterday].

= The police are looking for the man and he escaped from prison yesterday. (Damaged meaning)

Nonrestrictive: The police are looking for [Al Capone, who escaped from prison yesterday]

= The police are looking for Al Capone and he escaped from prison yesterday (Fine meaning)

Look at the example of paraphrased restrictive RC; we can see the ambiguity of the head: 'the man' becomes more obvious. Meanwhile the nonrestrictive RC when paraphrased is still fine. This is because nonrestrictive relative clauses are related to conjoined sentences. They can be seen as transformed versions of coordinate conjoined structures.²³

²³ ELLO, Restrictive and Nonrestrictive Relative Clauses (Online), ([http://www.ello.uos.de/field.php/SyntacticTheory /TGRelCNonrestr](http://www.ello.uos.de/field.php/SyntacticTheory/TGRelCNonrestr)), accessed on June 30th 2016.

Nonrestrictive typically accompanied by comma in written language or a pause in speech and restrictive did not. Here we found problem that most of grammar books regards this as an obligatory than an optional features. This prosodic feature if regarded as an obligatory emerges a significant problem, because there are more than countable numbers of nonrestrictive RC without comma inside the novel:

I looked back at my cousin who began to ask me questions in her low, thrilling voice.

Tom Buchanan who had been hovering restlessly about the room stopped and rested his hand on my shoulder.

The great Gatsby, page 12

The reference of the head, noun phrase; my cousin and Tom Buchanan, is already identified without the role of RC, proved by the occurrence of possessive pronoun 'my' which refers to Nick the main character and proper noun 'Tom Buchanan', one of the character also. Thus, although there is no comma but they are still nonrestrictive RC.

Comma cannot be applied as an obligatory companion for nonrestrictive RC. For this, Randolph and Quirk stated that:²⁴

"In writing, nonrestrictive relationship usually marked off by *comma*. ...

In contrast, with restrictive relative clauses, there is usually no tone unit boundary, or pause before the relative clause; nor in

²⁴ Randolph Quirk, et.al. A Comprehensive Grammar of The English Language, (New York: Longman Inc, 1985). 1258.

writing is the relative clause separated by a comma from what *precedes*. ...

It must be emphasized that these are typical rather than obligatory prosodic feature. ...”

H. Forms of English Relative Clauses

There are indeed several forms of RC found in our references. Here we are trying to make decision which of them are considered appropriate to find the distribution for this research:

Using Relative Pronoun

A relative clause typically begins with a relative pronoun such as ‘who’, ‘whom’, ‘which’, ‘that’, and ‘whose’(this form is the most admitted one and most considered to be found in any kind of texts). The selection of a pronoun itself depends on the noun which the relative clause refers to and what type of relative clauses is used. Relative pronoun used to define relative clauses the forms are as follows:²⁵

Basic forms of relative pronoun

	Subject	Object	Possessive
For persons	who	whom/who	whose
	that	that	
For things	which	which	whose/of which
	that	that	

²⁵ Thomson, A.J. and, Martinet, A.V., A Practical English Grammar, (Oxford: Oxford University Press, 1993), 81.

For persons:

1. Subject, who or that (who is normally used):
 - The man who robbed you has been arrested.
2. Object of a verb, whom (very formal) or who or that:
 - The man whom I saw told me to come back today
 - The man who I saw ...
 - The man that I saw ...
3. With a preposition, whom or that:
 - the man to whom I spoke
 - the man who/whom I spoke to (informal)
4. Possessive: whose
 - The film is about a spy whose wife betrays him.

For things:

1. Subject, which (more formal) or that:
 - This is the picture which/that caused such a sensation.
2. Object of a verb, which or that, or no relative at all:
 - The car which/that I hired broke down
 - The car I hired . . .
3. Object of a preposition, which or that, or no relative at all:
 - The ladder on which I was standing began to slip
 - The ladder which/that I was standing on began to slip
 - The ladder I was standing on began to slip.
4. Possessive, whose:

- a house whose walls were made of glass

Using Non Finite Verbs

Though non-finite verbs cannot play as main clause but they have the ability to engage in subordinate clauses, either as nominal, adverbial or adjectival. When non-finite verbs are functioning as modifier, they are treated as relative clauses.

Non-finite verbs comprise –ing participle, –ed participle and to infinitive:

- We talked to [every person (that were) working in the rice field]
- [The device (which was) given to the workers] cannot be repaired
- This is [the best device to buy (/that we should buy)] for the workers

There we see that the form of relative clauses using to be + V-ing / V-ed can be replaced by participle –ing/-ed. That is the reason of which it is often known as ‘reduced relative clauses’.

Using Omitted Relative Pronoun

Sometimes it is called by reduced relative clauses, free relative clauses and also zero relative clauses. Actually it has mentioned above but some experts often put it in separate section. Thus this part only repeat what mentioned before.

There are two conditions relative pronoun can be omitted or reduced:

1. When the pronoun is not functioning as subject. In other words, it can be object of verb or object of preposition of RC. In such condition it is usual to speak zero relative clauses.²⁶

See the examples:

- The person to whom I complained is the manager
 - The person I complained to is the manager
2. When RC contains a –ing participle or –ed participle and the verb auxiliary to be:
 - We talked to [every person (that were) working in the rice field]
 - [The device (which was) given to the workers] cannot be repaired
 - This is [the best device to buy (/that we should buy)] for the workers

Using Relative Adverb

Restrictive and non-restrictive relative clauses of time, place and reason are possible in which when, where and why are used in place of relative pronouns.²⁷ They can also replace words like ‘the time’, ‘the place’ and ‘the reason’. Though we can say ‘the time

²⁶ Sydney Greenbaum, *The Oxford English Grammar*, (London: Pearson Education Ltd, 2002), 227.

²⁷ Louis Alexander, *Longman English Grammar*, (New York: Loangman Publishing, 1988), 22.

when', 'the place where' and 'the reason why'. Here are some examples:

- the year when (= in which) he was born
- the day when (= on which) they arrived
- the hotel where (= in/at which) they were staying
- The reason why (= of which) he refused is . . .

Sentential Relative Clauses

Sentential relative clauses do not post modify nouns. In a sentential relative clause, the antecedent of the relative is the whole or part of what comes before it in the sentence.²⁸ The sentential relative clause is non-restrictive, and therefore it is generally separated from what precedes it by an intonation break or pause in speech and by a punctuation mark in writing. Example:

- Chimps can grow as big as you or me, which is something that most people do not realize.

I. The English Novel

Definition of novel

Hugh Holman defines Novel as a term which is used in its broadest sense to designate any extended fictional prose narrative.²⁹

This definition seem does grab the term novel as a whole. Meanwhile there is a common definition about novel: "A novel is a piece of prose

²⁸ Sydney Greenbaum, *The Oxford English Grammar*, (London: Pearson Education Ltd, 2002), 228.

²⁹ Clarence Hugh Holman, *A Handbook to Literature*, (United States: The Bobbs Meril Company, 1985), 298.

fiction of a reasonable length”.³⁰ This short definition is enough though it doesn't collect all the facts. Most novels are written in form of prose but not all. There are some written in verses. There is no appropriate yardstick for the length; some novels have the same length as short story. Fiction even doesn't have an exact measure in novel but it is really true. There are novels which are made up and there are some based on true story. The reason why novel is called as a complete fiction is because reality is not representable. As Roland Barthes comments:

“The real is not representable, and it is because because men ceaselessly try to represent it by words that there is a history of *literature...literature is logically realist*, in that it never has anything that the real as its object of desire, and I shall say now, without *contradicting myself...that literature is quite as stubbornly unrealistic: it considers sane its desire for the impossible*”³¹

The term novel itself is an English transliteration of the Italian Novella, a short, compact, broadly realistic tale popular in the medieval period. In most European countries the word roman is used rather than novel.

As for the origin, Russian cultural theorist Mikhail Bakhtin traces the novel back to Imperial Rome and ancient Hellenistic romance, while Margaret Anne Doody locates its birthplace in the

³⁰ Terry Eagleton, *The English Novel An Introduction*. (Oxford: Blackwell Publishing LTD, 2005), 1.

³¹ *Ibid*, 9.

cultures of the ancient Mediterranean. Some historians also say it is located as early as the twelfth or thirteen century.³² At the first, Literature meant above all poetry. The novel was a modern upstart, too close to biography or chronicle to be genuinely literary, a popular form that could not aspire to the high callings of lyric and epic poetry. But in the twentieth century the novel has eclipsed poetry, both as what writers write and what readers read and, since the 1960s, narrative has come to dominate literary education as well.³³ People still study poetry, but novels and short stories have become the core of the curriculum.

Genre of novel

There are several genres of novel:³⁴

- 1) Romance: It is usually peopled by characters (and thus with events) who live in a courtly world (the court of the kings and queens) somewhat remote from the everyday. This suggests elements of fantasy, improbability, extravagance, and naivety. It suggests elements of love, adventure, the marvellous and the "mythic".
- 2) Gothic novel: Most were tales of mystery and horror, intended to chill the spine, curdle the blood. They contained a strong element of

³² Ibid, 1.

³³ Jonathan Culler, *Literary Theory*, (New York: Oxford Publishing, 1992), 82.

³⁴ Sub genres of novel, (online), (https://btk.ppke.hu/uploads/articles/135505/file/introduction/prose/novel/subgenres_of_the_novel.html), accessed 19 June 2016.

the supernatural and the now-traditional "haunted house" props. There is usually at least one mysterious character, and some kind of dark secret.

- 3) Historical novel: This is a form of narrative which reconstructs history and recreates it imaginatively; both historical and fictional characters may appear.
- 4) Picaresque: These novels tell the life of a knave or "picaroon" who is the servant of several masters. Through his experiences he satirizes his society. Defoe's *Moll Flanders*, and Smollett's *Roderick Random* are examples.
- 5) Psychological novel: This is a vague term used to describe fiction concerned with the spiritual, emotional, and mental lives of characters and with the analysis of character rather than the plot and action.
- 6) Epistolary novel: These are novels in the form of letters, which were especially popular in the 18th century (noted earlier); it has not been uncommon since then to use letters to constitute part of a novel.
- 7) Social or Thesis novel: Either of these is one which treats a social, political, or religious problem with a didactic and, perhaps, radical, purpose. It sets out to call attention to the shortcomings of society.
- 8) Documentary novel: This is a form of fiction based on such documentary evidence as articles, archives, legal reports, and recent official papers; it is sometimes described as "instant fiction".

- 9) Bildungsroman: [German: 'formation novel'] This is a term used to describe a novel which is the account of the youthful development of the hero or heroine.
- 10) The Künstlerroman shows the development of the artist from childhood to maturity and later.
- 11) Roman à clef [livre à clef, key novel, Schlüsselroman]: This is a work of fiction in which actual persons are presented under fictitious names. (Primary Colours)
- 12) Novel of manners: a type of novel concerned primarily with social class and appropriate or inappropriate social behaviour (manners). Typically it narrates the story of a female protagonist, a single woman who is trying to find an appropriate husband. The novel examines and compares the characteristic 'manners' of each social position.
- 13) Anti-novels: This form tends to be experimental, and breaks with the traditional story-telling methods and form of the novel. It establishes its own conventions, a different kind of realism, and deters the reader from identification with the characters, yet at the same time persuades him to participate but not vicariously. Some principal features include lack of an obvious plot; diffused episode; minimal development of character; detailed surface analysis of objects; many repetitions; innumerable experiments with language (vocabulary and syntax), punctuation; variations in time sequence; alternative endings

or beginnings. Some extreme features include detachable pages; pages which can be shuffled like cards; blank pages; coloured pages; collage effects; drawings; hieroglyphics.

14) Fantasy novel: A kind of fiction which is not primarily devoted to depicting realistic events, but aims at developing an imaginary world. Best known examples these days include: The Lord of the Ring trilogy and J.K. Rowling's Harry Potter series.

15) Science fiction: A popular modern branch of fiction which diverts into the realm of the possible or the probable, often investigating new technological possibilities, e.g. that of robots, time travel or parallel universes.

'The Great Gatsby' novel

After reading the story of The Great Gatsby, it is indeed a romance novel. The Great Gatsby is a 1925 novel written by American author F. Scott Fitzgerald that follows a cast of characters living in the fictional town of West Egg on prosperous Long Island in the summer of 1922. First published by Scribner's in April 1925, The Great Gatsby received mixed reviews and sold poorly; in its first year, the book sold only 20,000 copies. However, the novel experienced a revival during World War II, and became a part of American high

school curricula and numerous stage and film adaptations in the following decades.³⁵

Today, *The Great Gatsby* is widely considered to be a literary classic and a contender for the title "Great American Novel". In 1998, the Modern Library editorial board voted it the 20th century's best American novel and second best English-language novel of the same time period

The Summary of 'The Great Gatsby'

The narrator, Nick Carraway, lives in the West Egg district of Long Island. His next-door neighbour is a mysterious man called Jay Gatsby. Nick is a young man from a prominent Midwestern family. In some sense, the novel is Nick's memoir, his unique view of the events of the summer of 1922.

Chapter 1: Soon after arriving in New York, Nick visits his relative, Daisy Buchanan, and her husband, Tom. The Buchanans live in the posh Long Island district of East Egg. Tom is obsessed with the preservation of class boundaries. At the Buchanans's, Nick meets Jordan Baker, a professional golf player. Hints are given about problems in Tom and Daisy's marriage: Tom has been having an affair. After visiting Tom and Daisy, Nick goes home to West Egg; there, he sees Gatsby gazing at a mysterious green light across the

³⁵ Wikipedia(Online), (http://en.wikipedia.org/wiki/The_Great_Gatsby), accessed on February 10th, 2014.

bay. Gatsby stretches his arms out towards the light, as though to catch and hold it.

Chapter 2: Tom Buchanan takes Nick into New York City, and on the way they stop at the garage owned by George Wilson. Wilson is the husband of Myrtle, with whom Tom has been having an affair. Tom tells Myrtle to join them later. In the city, they have a vulgar party in the flat that Tom keeps for the affair. The more she drinks, the more aggressive Myrtle becomes; she begins to taunt Tom about Daisy, and Tom strikes her and breaks her nose.

Chapter 3: Nick is invited to a party at Gatsby's mansion, where he runs into Jordan Baker. At the party, few people know Gatsby; even fewer are formally invited. During the party, Nick finally meets Gatsby: he has a remarkable smile, and uses 'old sport' as a term of endearment. Later, Gatsby speaks to Jordan Baker alone, and afterwards she tells Nick that she has learned something amazing. She cannot yet share it with him, however. Nick and Jordan become romantically involved.

Chapter 4: Gatsby takes Nick to lunch. On the way Gatsby tells Nick that his parents died and left him a lot of money and that he went to war and later attended Oxford University. Nick is sceptical of the story. At lunch, Gatsby introduces Nick to his business associate, Meyer Wolfsheim. Later, Jordan Baker tells Nick the story of Gatsby: he had been in love with Daisy when they met in Louisville before the

war. Gatsby's extravagant lifestyle and wild parties are simply an attempt to impress Daisy. Gatsby bought the house to be close to Daisy. This is where Nick fits in. Gatsby wants Nick to arrange a meeting between himself and Daisy.

Chapter 5: Nick invites Daisy to tea and tells her not to bring Tom. Gatsby comes over to inspect everything to make sure that the tea goes perfectly. After an initially awkward reunion, Gatsby and Daisy re-establish their connection. Gatsby has meticulously planned their meeting: he gives Daisy a carefully rehearsed tour of his mansion, and is desperate to exhibit his wealth and possessions. The love between Gatsby and Daisy is revived.

Chapter 6: Nick learns the true story of Gatsby's past. He was born James Gatz in North Dakota, but changed his name at the age of seventeen. The gold baron, Dan Cody, served as Gatsby's mentor until his death. Although Gatsby inherited nothing of Cody's fortune, Gatsby had created a persona and found something that he wanted to achieve at all costs. Gatsby has become wealthy through illegal activities with the sole intention of winning back Daisy. He believes that she is the key to perfect happiness. While out horseback riding, Tom Buchanan happens upon Gatsby's mansion. There he meets both Nick and Gatsby. Tom looks down on the new rich like Gatsby as he is from an established upper class family. Despite this, Tom and Daisy come to the next party at Gatsby's. There, he is extremely rude and

condescending towards Gatsby. Daisy also seems to be unhappy at the party which frightens Gatsby. He tells Nick that he will make things right with her and they will be able to go back to how they once were.

Chapter 7: Gatsby stops throwing his lavish parties. The only reason he threw such parties was the chance that Daisy (or someone who knew her) might attend. On a hot summer's day Daisy invites Gatsby, Nick and Jordan to lunch at her house. Tom figures out what is going on between Gatsby and Daisy and becomes very upset. They decided to drive into the city: there, at the Plaza Hotel, Tom and Gatsby have a bitter confrontation. Tom denounces Gatsby for his low birth, and reveals to Daisy that Gatsby's fortune has been made through being a bootlegger (illegally selling alcohol during Prohibition). When Gatsby asks her to say that she never loved Tom, she can't say it. Tom scornfully sends her back to East Egg with Gatsby.

Chapter 8: When Nick, Jordan, and Tom drive through the valley of ashes, however, they discover that Gatsby's car has hit and killed Myrtle, Tom's lover. They rush back to Tom's house in East Egg, where Nick learns from Gatsby that Daisy was driving the car when it struck Myrtle, but that Gatsby intends to take the blame. Nick asks Gatsby to go back with him but Gatsby wants to wait outside the house to make sure that nothing happens to Daisy.

Chapter 9: Early the next morning Nick goes over to check up on Gatsby. He has been at Daisy's all night just watching to see if she

was safe. He and Nick stay up talking about Gatsby's past. Nick has to leave Gatsby to get to work. After Nick leaves, Gatsby decides to go use his pool and relax. George Wilson was looking for Gatsby. Someone had told him that Gatsby was involved. George has leapt to the conclusion that the driver of the car that killed Myrtle must have been her lover. George, believing Gatsby to be at fault, decides to avenge her death. He finds Gatsby in the pool and shoots him dead. He then kills himself as well.

Chapter 10: After the murder, Daisy and Tom leave town without leaving any means of being contacted. Nick is left to organise Gatsby's funeral, but few people attend the funeral. Nick ends his relationship with Jordan and decides to move back to the Midwest. He has figured out that Tom was the one who told Wilson that it was Gatsby who ran over Myrtle. Nick thinks of Gatsby, and the role of the past in dreams of the future.

J. Previous Study

There are some previous study that related to this research. First, Rita Rafajlovičová, in the paper English Matters III conducted a study under title: The Distribution and Role of Relative Clauses in Different Text Types, Presovka University in 2011.³⁶

The study presented descriptions of the distribution of particular forms of postmodification (finite vs. non-finite) RCs and comparisons with

³⁶ Rita Rafajlovičová, The Distribution and Role of Relative Clauses in Different Text Types, vol. 3, (Presovka: Presovka University, 2011), 11.

their distribution in other text types. The types of postmodification (restrictive vs. non-restrictive) as well as the relativizers used in different text types were also examined to find out to what extent they are employed in the differing texts.

She concluded that:

- Relative clauses represent 31,5 % of all subordinate structures found in the investigated corpus. They are the second most commonly occurring type of subordinate clauses within all four text types. The highest incidence of all relative structures is in fiction, while the lowest incidence is in prose.
- The majority of finite relative clauses were found in the spoken texts interviews. On the other hand, the highest incidence of non-finite structures is in academic prose.
- The results of the analyses also suggest that the occurrence of finite and non-finite clauses as well as their basic function depends on the degree of formality of the text types.
- The occurrence of both restrictive (essential) and non-restrictive (non-essential) relative clauses is determined by medium as well as the degree of formality; the less formal text type, the higher occurrence of restrictive relative clauses. The highest number of restrictive relative clauses is to be found in interviews and fiction.
- The most frequently occurring relativizer is that. It appeared 454 times, which is 32,2% of all relativizers.

The relationships between this study and her study are both investigated about relative clauses in text. Her research was very the same to the objectives of this research: to find out the types and the dominant type of relative clauses. But what makes different is she included more genres of text not only a fiction and she only took samples of the text not the whole text.

The next previous study, Polly Tse and Ken Hyland wrote a journal related to relative clauses by title: Claiming a territory: Relative clauses in journal descriptions on December 2009 at Language Centre, The Hong Kong University of Science & Technology, Clear Water Bay, Kowloon, Hong Kong.³⁷ The main aim of their journal is to examine the role of relative clauses construction in a corpus of journal descriptions, the text which define and endorse the goals and position of a journal. They concluded that:

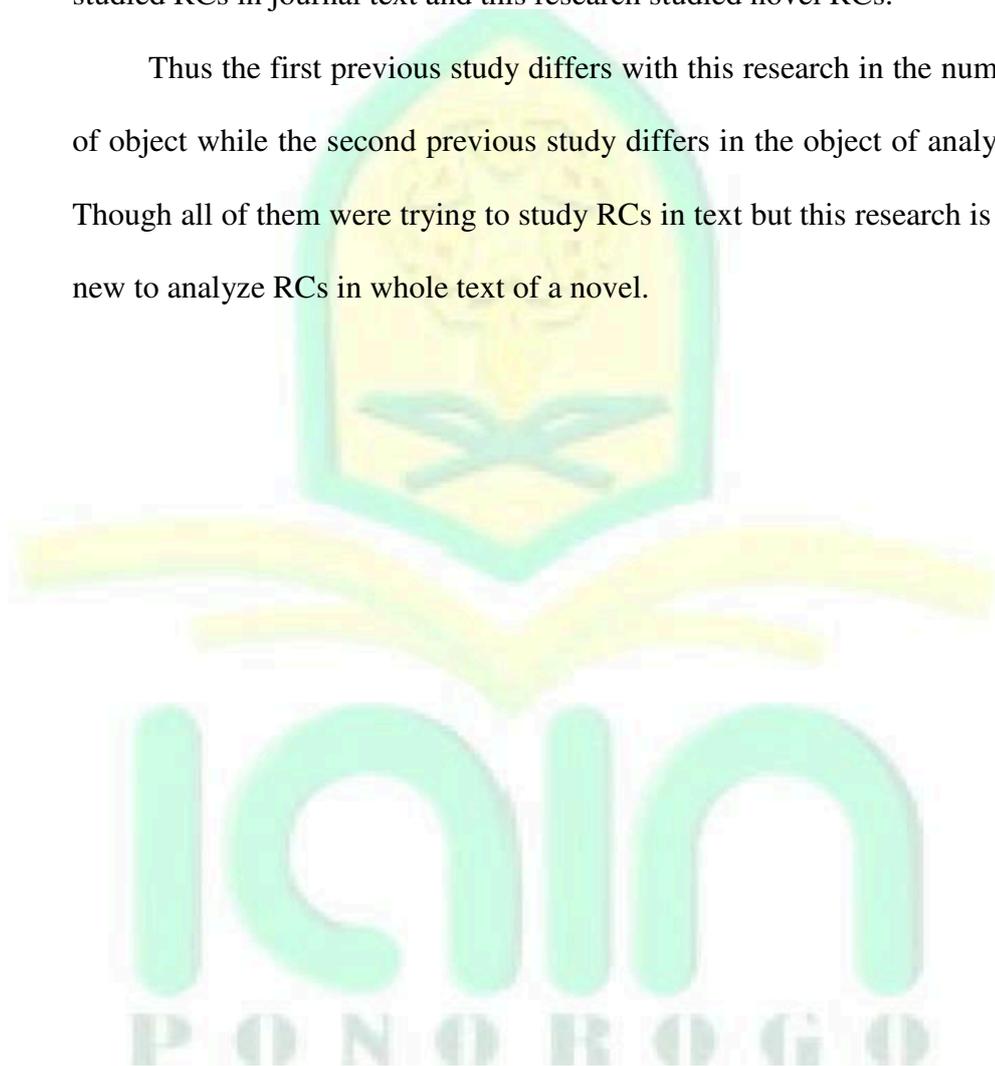
- The traditional defining/non-defining dichotomy is unhelpful and they suggested a possible classification which more effectively accounts for the frequency and function in genre of journal description.
- The journal description itself might be a good starting place to explore the structure relative clauses with them. Not only the evaluative role of relative clauses does occur frequently, but the texts

³⁷ Polly Tse and Ken Hyland, Claiming a territory: Relative clauses in journal descriptions, vol. 42, (Hong Kong: The Hong Kong University, December 2009), 1882.

are of manageable length for analysis and present information about academic values, journal interests and expectations.

The relationship of their research and this research are both studying RCs in text as a whole. But the object of analysis is what differs. They studied RCs in journal text and this research studied novel RCs.

Thus the first previous study differs with this research in the number of object while the second previous study differs in the object of analysis. Though all of them were trying to study RCs in text but this research is the new to analyze RCs in whole text of a novel.



CHAPTER III
THE TYPES OF RELATIVE CLAUSES
ENGAGED IN NOVEL THE GREAT GATSBY

K. Research Finding

Based on the data of research, there are 472 relative clauses construction used by the author Francis Scott Fitzgerald. All are divided into 6 types of RCs: relative pronoun, nonfinite verb, omitted relative pronoun, relative adverb, sentential relative clauses. Also the researcher found both functions of RCs inside the novel: restrictive and nonrestrictive.

Using Relative Pronoun

The research brought result 274 relative clauses construction with relative pronoun which is divided into restrictive and nonrestrictive:

1. Using that

There are 114 RCS with ‘that’ relative pronoun. This is the most type which can be found inside the novel. As for restrictiveness, there are 108 restrictives and 5 nonrestrictives. Below are the samples:

No	Page	Sentences	Res/ Nonres
2	3	‘just remember that all the people in this world haven’t had the advantages [that] <i>you’ve had.</i> ’	Res
22	33	I have been drunk just twice in my life and the second time was that afternoon so everything [that] happened has a dim hazy cast over it although ...	Res
25	40	‘It was on the two little seats facing each other [that] are always the last ones left on the train.	Res

34	53	He excused himself with a small bow [that] included each of us in turn.	Res
92	153	He spoke as if Daisy's reaction was the only thing [that] mattered.	Res

No	Page	Sentences	Res/ Nonres
23	34	The intense vitality [that] had been so remarkable in the garage was converted into impressive hauteur.	Nonres
28	45	Sometimes they came and went without having met Gatsby at all, came for the party with a simplicity of heart [that] was its own ticket of admission.	Nonres
32	53	It was one of those rare smiles with a quality of eternal reassurance in it , [that] you may come across four or five times in life.	Nonres

2. Using which

RCs using which was counted as 58 structures with 42 restrictives and 16 nonrestrictives:

No	Page	Sentences	Res/ Nonres
8	21	...as if she had asserted her membership in a rather distinguished secret society to [which] she and Tom belonged.	Res
20	45	They got into automobiles [which] bore them out to Long Island	Res
53	171	... so he cooked breakfast for three [which] he and the other man ate together.	Res
55	176	Next morning I sent the butler to New York with a letter to Wolfshiem [which] asked for information	Res
56	188	we possessed some deficiency in common [which] made us subtly unadaptable to Eastern life.	Res

No	Page	Sentences	Res/ Nonres
17	39	Tom rang for the janitor and sent him for some celebrated sandwiches , [which] were a complete supper in themselves.	Nonres

19	42	There was a machine in the kitchen [which] could extract the juice of two hundred oranges in half an hour,	Nonres
29	74	As we crossed Blackwell's Island a limousine passed us, driven by a white chauffeur , in [which] sat three modish Negroes, two bucks and a girl.	Nonres
42	108	... but I've put it down here with the idea of exploding those first wild rumors about his antecedents , [which] <i>weren't even faintly true</i> .	Nonres
55	176	I sent the butler to New York with a letter to Wolfshiem [which] asked for information...	Nonres

3. Using who

'Who' relative was used 88 times with 73 restrictives and 15 nonrestrictive structures:

	Page	Sentences	Res/ Nonres
1	4	Only Gatsby, the man [who] gives his name to this book, was exempt from my reaction	Res
7	9	—and there were men at New Haven [who] had hated his guts.	Res
21	44	and enthusiastic meetings between women [who] <i>never knew each other's names</i> .	Res
23	45	I was one of the few guests [who] had actually been invited.	Res
56	108	... and a pretty woman in a brown riding habit [who] had been there previously.	Res

No	Page	Sentences	Res/ Nonres
4	5	..., but the actual founder of my line was my grandfather's brother [who] came here in fifty-one, sent a substitute to the Civil War ..	Nonres
10	12	Tom Buchanan [who had been hovering restlessly about the room stopped and rested his hand on my shoulder.	Nonres
11	19	... but I doubt if even Miss Baker [who] seemed to have mastered a certain hardy skepticism was able utterly to put ...	Nonres
13	29	A white ashen dust veiled his dark suit and his pale hair as it veiled everything in the vicinity—except his wife , [who] moved close to Tom.	Nonres

18	37	It came from Myrtle [who] had overheard the question and it was violent and obscene.	Nonres
----	----	---	--------

4. Using whom

There are 8 'whom' RCs and the restrictive is 6 and 2 nonrestrictives:

No	Page	Sentences	Res/ Nonres
1	9	I drove over to East Egg to see two old friends [whom] I scarcely knew at all.	Res
2	46	... but the two or three people of [whom] I asked his whereabouts stared at me in such an amazed way	Res
4	68	... , and a prince of something [whom] we called Duke and ...	Res
6	171	—there were boys who had seen a man 'acting sort of crazy' and motorists at [whom] he stared oddly from the side of the road	Res

No	Page	Sentences	Res/ Nonres
5	133	... until I realized that her eyes, wide with jealous terror, were fixed not on Tom, but on Jordan Baker , [whom] she took to be his wife.	Nonres
8	186	It was the man with owl-eyed glasses [whom] I had <i>found marvelling over Gatsby's books</i>	Nonres

5. Using whose

6 RCs using 'whose' relative pronoun were found inside the novel with 4 restrictives and 2 nonrestrictive:

No	Page	Sentences	Res/ Nonres
3	68	... or the sterner ones of the great American capitalists [whose] cousins, if pressed, they would confess themselves to be.	Res
4	86	Unlike Gatsby and Tom Buchanan I had no girl [whose] disembodied face foated along the dark cornices and blinding signs and so I drew up the girl beside me, tightening my arms.	Res

5	94	I walked out the back way—...—and ran for a huge black knotted tree [whose] massed leaves made a fabric against the rain.	Res
6	158	.. and laid away already in lavender but fresh and breathing and redolent of this year's shining motor cars and of dances [whose] flowers were scarcely withered.	Res

No	Page	Sentences	Res/ Nonres
1	53	... it vanished—and I was looking at an elegant young rough-neck, a year or two over thirty , [whose] elaborate formality of speech just missed being absurd.	Nonres
2	67	Auerbach and Mr. Chrystie's wife) and Edgar Beaver , [whose] hair they say turned cotton-white one winter afternoon for no good reason at all.	Nonres

Using Nonfinite Verbs

There were 108 RCs using nonfinite verb which can be divided into restrictive and nonrestrictive:

1. Using participle-ing

Participle –ing was counted used in 41 structures and there were 23 restrictives and 18 nonrestrictives:

No	Page	Sentences	Res/ Nonres
1	6	And so with the sunshine and the great bursts of leaves [growing] on the trees	Res
8	27	The only building in sight was a small block of yellow brick [sitting] on the edge of the waste land,	Res
9	32	so that to move about was to stumble continually over scenes of ladies [swinging] in the gardens of Versailles.	Res
33	154	... and this woman rushed out at us just as we were passing a car [coming] the other way.	Res
34	158	and radiant activities [taking] place through its <i>corridors and ...</i>	Res

No	Page	Sentences	Res/ Nonres
2	7	... —it was a factual imitation of some Hôtel de Ville in Normandy, with a tower on one side , [spanking] new under a thin beard of raw ivy, ...	Nonres
3	9	The front was broken by a line of French windows , [glowing] now with reflected gold, and wide open to the warm windy afternoon, and Tom ...	Nonres
20	75	Blinking away the brightness of the street outside my eyes picked him out obscurely in the anteroom, [talking] to another man.	Nonres
23	92	She turned her head as there was a light , [dignified] knocking at the front door.	Nonres
32	150	Some words of this conversation must have reached Wilson [swaying] in the office door,	Nonres

2. Using participle-ed

Participle –ing was counted used in 41 structures and there were 23 restrictives and 18 nonrestrictives:

No	Page	Sentences	Res/ Nonres
1	7	Or rather, as I didn't know Mr. Gatsby it was a mansion [inhabited] by a gentleman of that name.	Res
4	14	onto a rosy-colored porch open toward the sunset where four candles flickered on the table in the diminished wind.	Res
11	40	Mr. McKee was asleep on a chair with his fists [clenched] in his lap,	Res
13	43	... and casual innuendo and introductions [forgotten] on the spot and ...	Res
14	46	I was immediately struck by the number of young Englishmen [dotted] about; ...	Res

No	Page	Sentences	Res/ Nonres
2	8	Daisy was my second cousin once [removed] and I'd known Tom in college.	Nonres
12	43	On buffet tables , [garnished] with glistening hors <i>d'oeuvre</i> , spiced ...	Nonres
15	49	... and walked into a high Gothic library , [paneled] with <i>carved English oak</i> , ...	Nonres

25	87	Turning a corner I saw that it was <i>Gatsby's house</i> , [lit] from tower to cellar.	Nonres
35	129	I had only heard it described in words , [passed] over <i>Gatsby's face</i> .	Nonres

3. Using to infinitive

All to infinitive RCs discovered are restrictive with 26 structures:

No	Page	Sentences	Res/ Nonres
1	7	I lived at West Egg, the—well, the less fashionable of the two, though this is a most superficial tag [to express] the bizarre	Res
2	27	The supercilious assumption was that on Sunday afternoon I had nothing better [to do].	Res
3	35	'You McKees have something [to drink],' he said.	Res
4	57	'We're always the first ones [to leave.]'	Res
5	58	... and suddenly there seemed to be a pleasant significance in having been among the last [to go]	Res

Using Omitted Relative Pronoun

Using omitted relative pronoun. All the RCs found are restrictive and there are 49 structures:

No	Page	Sentences	Res/ Nonres
2	5	Everybody I knew was in the bond business	Res
3	22	I had heard some story of her too, a critical, unpleasant story, but what it was I had forgotten long ago.	Res
4	23	The fact that gossip had published the banns was one of the reasons I had come east.	Res
5	27	One of the three shops it contained was for rent and another was an all-night	Res
6	39	'They've been living over that garage for eleven years. And Tom's the first sweetie she ever had.'	Res

Using Relative Adverb

RCs with relative adverb are 37 structures with 29 nonrestrictives and 8 nonrestrictives:

No	Page	Sentences	Res/ Nonres
5	26	... and grotesque gardens [where] ashes take the forms of houses and chimneys and rising smoke and finally, ...	Res
10	85	He had waited five years and bought a mansion [where] <i>he dispensed star light to casual moths ...</i>	Res
11	88	We both looked at the grass—there was a sharp line [<i>where</i>] <i>my ragged lawn ended ...</i>	Res
19	119	... , and they came to a place [where] there were no trees and the side walk was white with moonlight	Res
20	133	'I love New York on summer afternoons [when] <i>everyone's away.</i>	Res

No	Page	Sentences	Res/ Nonres
9	73	We passed Port Roosevelt , [where] there was a glimpse of red-belted ocean-going ships, ...	Nonres
14	98	Finally we came to Gatsby's own apartment, a bedroom and a bath and an Adam study , [where] <i>we sat down and drank ...</i>	Nonres
25	163	Ten out into the spring fields , [where] a yellow trolley <i>raced them for a minute ...</i>	Nonres
30	171	His movements—...—were afterward traced to Port Roosevelt and then to Gad's Hill [where] he <i>bought a sandwich that he didn't eat and a cup of coffee</i>	Nonres
31	171	By half past two he was in West Egg [where] he <i>asked someone the way to Gatsby's house.</i>	Nonres

Using Sentential RC

There are only 4 structures of sentential RCs and all are nonrestrictive:

No	Page	Sentences	Res/ Nonres
1	6	I bought a dozen volumes on banking and credit and investment securities and they stood on my shelf in red and gold like new money from the mint , [promising] to unfold the shining secrets that only Midas and Morgan and Maecenas knew.	Nonres
2	11	She laughed again, as if she said something very witty, and held my hand for a moment, looking up into my face , [promising] that there was no one in the world she so much wanted to see.	Nonres
3	36	Then she flounced over to the dog, kissed it with ecstasy and swept into the kitchen , [implying] that a dozen chefs awaited her orders there.	Nonres
4	162	There was a slow pleasant movement in the air, scarcely a wind , [promising] a cool lovely day.	Nonres

L. Discussion

Almost all of the relative clauses written by Fitzgerald inside the novel were well written with correct structure. Mostly, the problem was found in the restrictiveness of the relative clause. Below are several analyses of the structure and the restrictiveness found inside novel 'The Great Gatsby'.

Using Relative Pronoun

1. The structure

Researcher found that the structures of RC with relative pronoun, all of its type, in the novel are quite the same. The position of RC is always after the head which is introduced by its relative pronoun. But

the structure could be grouped into some by identifying the function of relative pronoun:

a. Relative pronoun as subject of the verb

This is one of the most structure can be found inside the novel.

The basic structure makes it quite simple to understand:

[Head]	<u>[Relative Pronoun]</u>	<u>[Verb]</u>
	Subject	Predicate

This type of structure is characterized by relative pronoun which is followed by its verb immediately mostly. Here are some samples; the subject and its verb are underlined:

Relative pronoun	Sentences	No	Page
That	At her first big golf tournament there was a row <u>that</u> <u>nearly reached</u> the newspapers— ...	38	63
Which	They got into automobiles <u>[which]</u> <u>bore</u> them out to Long Island	23	45
Who	Only Gatsby, the man <u>who</u> <u>gives</u> his name to this book, was exempt from my reaction	1	4
Whose	... or the sterner ones of the great American capitalists whose cousins, if pressed, they would confess themselves to be.	3	68

In 38, the head is 'a row' which is modified by RC 'that nearly reach the newspaper'. The relative pronoun 'that' is the subject of verb 'reach'. It is only gapped by an adjunct/adverbial 'nearly'. In 23 and 1, the relative 'which and who' are as subject and followed by its verb directly. In 3, the relative 'whose' is the possessive pronoun of 'cousins' as which function as the subject of the verb 'confess'. There we can't see the sample of relative 'whom' because it only functions as object.

b. Relative pronoun as object of the verb

This is also one of the most structure can be found inside the novel. The relative pronoun is not followed by its verb immediately but separated by its subject.

[Head] [Relative Pronoun] [Noun phrase] [Verb]
 Object Subject Predicate

Below are samples; the object, subject and verb are underlined:

Relative pronoun	Sentences	No	Page
That	It was the kind of voice <u>that the ear follows</u> up and down as if each speech is ...	16	12
Which	... so he cooked breakfast for three [<u>which</u>] <u>he and the other man ate</u> together.	55	171
Whom	I drove over to East Egg to see two old friends <u>whom I scarcely knew</u> at all.	1	9
Whose	Auerbach and Mr. Chrystie's wife and Edgar Beaver , <u>whose hair they say</u> turned cotton-white one winter afternoon for no good reason at all.	2	67

In 16, the head is 'the kind of voice' which is modified by RC 'that the ear follows ..'. The relative 'that' is functioning as object of the verb 'follows'. In 55, 'which' becomes the object of 'ate' and in 1, 'whom' is object of 'knew'. Then in 67, 'whose hair' becomes the direct object of verb 'say'. Relative 'who' is not listed here since as object it has its own form: 'whom'.

c. Relative pronoun as the subject of passive verb

This structure is nearly the same with the Relative pronoun as subject only it is followed by 'to be', and 2nd verb:

[Head] [Relative Pronoun] [to be + 2nd Verb]
 Subject Predicate

Which	...as if she had asserted her membership in a rather distinguished secret society <u>to which</u> she and Tom belonged.	8	21
Whom	—there were boys who had seen a man ‘acting sort of crazy’ and motorists <u>at whom</u> he stared oddly from the side of the road	80	171

In 102, ‘that’ is as the object of preposition ‘for’ which is put in the last sentence. If revealed, it will be: I could telephone for some friend’. In 8, ‘*which*’ becomes the object of ‘*to*’ which is right before. And in 80, ‘whom’ is as the preposition ‘at’.

2. The restrictiveness

The restrictiveness of RC in novel is quite complicated. We found that the use of comma for nonrestrictive type cannot be useful enough for identifying because a lot enough of nonsretrictive RC are written without comma. Below is some analysis of the restrictiveness:

No	Page	Sentences
2	3	‘just remember that all the people in this world haven’t had the advantages [that] <i>you’ve had.</i> ’

Here, the head of RC is ‘the advantages’ which then modified by the RC ‘that *you’ve had*’. It is considered as a restrictive RC since we can find damaged meaning once the RC removed ‘*just remember that all the people in this world haven’t had the advantages*’. What advantages?

No	Page	Sentences
23	33	I have been drunk just twice in my life and the second time was that afternoon so everything that happened has a dim hazy cast over it although ...

Different from before, here we could not see any significant damage to the meaning just by removing the RC:

‘I have been drunk just twice in my life and the second time was that afternoon so **everything** has a dim hazy cast over it’.

But it can be identified by categorizing the referent of the head by looking at the RC. We found the RC categorizes the referent into 1) everything that happened and 2) everything that not happened. So we can say that this is a restrictive RC because the RC restricts down the referent into smaller entities.

Most of the rest restrictive RCs founded inside the novel were the same as this. It just needs the RC being removed to see any damage or narrowed down the referent into smaller categories to decide it as restrictive or non restrictive. But some clauses need deeper analysis:

No	Page	Sentences
26	40	<i>It was on the two little seats facing each other [that] are always the last ones left on the train.</i>

As we see here, the head: ‘*on the two little seats*’ is already followed by a restrictive RC ‘*facing each other*’ but its occurrence doesn’t mean that the head is already restricted. The researcher found without the second RC ‘*that are always the last ones left on the train*’ the head is still vague because there are a number of seats that are facing each other in train. Therefore the second RC is needed to

restrict furthermore the referent of the head. Thus the second RC is also restrictive.

No	Page	Sentences
24	34	The intense vitality [that] had been so remarkable in the garage was converted into impressive hauteur.

This sample also needs deeper analysis. The RC ‘that had been so remarkable in the garage’, Researcher found it as nonrestrictive since the referent cannot be narrowed into smaller entities. ‘The intense vitality’ means the whole pressure in that room and we can’t say there was an intense vitality that was not converted into hauteur. Moreover the clause if being paraphrased into coordinated structure, it doesn’t show any damaged meaning:

The intense vitality had been so remarkable in the garage **and** it was converted into impressive hauteur.

As reviewed in the chapter before, nonrestrictive relative clauses are related to conjoined sentences; it has more resemblance to coordinate structure than subordinate structure. Therefore nonrestrictive can be paraphrased into conjoined structure without damaged meaning, but restrictive RC can’t be.

No	Page	Sentences
29	45	Sometimes they came and went without having met Gatsby at all, came for the party with a simplicity of heart that was its own ticket of admission.

Again, the head ‘*a simplicity of heart*’ means the whole of it. We can’t make categorize to its referent as: 1) a simplicity of heart that was its own ticket of admission and 2) a simplicity of heart that

was not its own ticket of admission. Again if being paraphrased, the structure is showing fine meaning:

Sometimes they came and went without having met Gatsby at all, came for the party with **a simplicity of heart and that** was its own ticket of admission.

Using nonfinite verb

1. Structure

The structure of nonfinite RC is some kind of reduced relative clause. Therefore the head become the subject of RC itself.

[Head]	[Nonfinite Verb]
Subject	Predicate.

There the structure always lacks off its relativizer which means the head is followed by the nonfinite verb directly. This is also the reason why most of them can be paraphrased into RC with relative pronoun.

Nonfinite verb	Sentences	No	Page
V-ing	-The other car, the one going toward New York, came to rest a hundred yards beyond,		
	-‘You’re revolting,’ said Daisy. She turned to me, and her voice , dropping an octave lower, ...	27	140
V-ed	Mr. McKee was asleep on a chair with his fists clenched in his lap,	10	40
	‘I was brought by a woman named Roosevelt,’ he continued.	16	50
To infinitive	The supercilious assumption was that on Sunday afternoon I had nothing better to do.	2	27
	The flowers were unnecessary, for at two o’clock a green-house arrived from Gatsby’s, with innumerable receptacles to contain it.	7	89

In 28, the head ‘*the car*’ is being modified by nonfinite RC ‘*going to toward New York*’. The head itself is the subject of RC. The verb

follows its head directly and if paraphrased it will be *'the car which is going to New York'*. In 27 the head is 'her voice' and the RC is *'dropping an octave lower'*. If paraphrased *'her voice, which is dropping an octave lower'*.

In 10, the head is prepositional phrase *'with his fist'* and modified by RC *'clenched in his lap'*. The head itself is the subject of RC. If paraphrased it will be *'with his fist which is clenched in his lap'*. In 16 we saw a common structure realized that it is a nonfinite RC. *'by a woman'* is the head *'named Roosevelt'* is the RC. If paraphrased will be *'by a woman which is named Roosevelt'*.

In 2, the head is *'nothing better'* and the RC is *'to do'*. If paraphrased it will be *'nothing better which is to do'*. In 7 the head is *'innumerable receptacles'* and the RC is *'to contain it'*. The paraphrased structure will be *'innumerable receptacles which is to contain it'*.

2. Restrictiveness

Unlike RC with relative pronoun, in nonfinite RC it is easier to distinguish between restrictive and nonrestrictive. It was found that most nonrestrictives were written in comma. Below is the example:

No	Page	Sentence
3	9	The front was broken by a line of French windows , glowing now with reflected gold, and wide open to the warm windy afternoon, and Tom ...

This is a nonrestrictive RC. By removing the RC we will not see any damaged meaning 'The front was broken by a line of French windows and wide open ..'. Also it can be paraphrased into coordinated

structure ‘The front was broken **by a line of French windows** and it is glowing now with reflected gold, and wide open...’.

The RC with V-ed is almost the same:

No	Page	Sentence
15	49	... walked into a high Gothic library , panelled with carved <i>English oak</i> , ...

By removing the RC we also will not see any damaged meaning ‘... walked into a high Gothic library’. Also it can be paraphrased into coordinated structure ‘... walked into a high Gothic library and it is panelled with carved English oak, ...’.

Meanwhile with restrictive RC:

No	Page	Sentence
12	42	And on Mondays eight servants including an extra gardener toiled all day with mops and ...

Though the RC if being removed we still can’t see any damage but if paraphrased it will be clearly restrictive ‘*and on Mondays eight servants and it is including an extra gardener toiled all day with mop*’.

No	Page	Sentence
1	7	Or rather, as I didn’t know Mr. Gatsby it was a mansion inhabited by a gentleman of that name.

By removing the RC we will see damaged meaning and it is a restrictive RC ‘*as I didn’t know Mr. Gatsby it was a mansion*’. What mansion?

No	Page	Sentence
8	92	I had nothing to do in the hall so I went into the room.

As for RC with to-infinitive, all RCs found were restrictive. Here the damaged meaning can be seen by removing the RC ‘I had nothing in the hall’.

Using omitted relative pronoun

1. Structure

The structure of this RC is almost the same as RC with relative pronoun with relative pronoun as its object but here the relativizer is removed and the head become the object of RC.

[Head]	[Noun phrase]	[Verb]
Object	Subject	Predicate

Sentences	No	Page
Everybody I knew was in the bond business	2	5
One of the three shops it contained was for rent and another was an <i>all-night</i>	5	27
Taking my hat from the chandelier I followed.	9	41

In 2, the head is ‘*everybody*’ and the RC is ‘*I knew*’. The head becomes the object of verb ‘*knew*’. It can be paraphrased into ‘*Everybody that I knew*’. In 5, the head ‘*chandelier*’ is modified by ‘*I followed*’. It can be paraphrased into ‘One of the three shops that it contained was for rent’. In 9, the head is ‘*the chandelier*’ and being modified by ‘*I followed*’. If paraphrased it will be ‘**the chandelier** that I followed’.

2. Restrictiveness

All of the RCs found of this type were restrictive. It is probably because this form of RC is suitable to restrict the head references.

No	Page	Sentence
12	64	Dishonesty in a woman is a thing you never blame deeply.

Here the head is '*a thing*' and the RC is '*you never blame ...*'. This is a restrictive RC since we can find the damaged meaning by dropping the RC '*Dishonesty in a woman is a thing*'

Using relative adverb

1. Structure

The structure here is more resemble to RC with relative pronoun with relativizer as object of preposition. It means the relativizer function as adverbials and can be paraphrased into RC with relative pronoun.

[Head] [Where/when/why] [Noun phrase] [Verb]
 Subject Predicate

Sentences	No	Page
... onto a rosy-colored porch open toward the sunset where four candles flickered on the table in the diminished wind.	2	14
... and now I saw that this was because she felt safer on a plane where any divergence from a code would be thought impos-The Great Gatsby sible.	7	63
We passed Port Roosevelt , where there was a glimpse of red-belted ocean-going ships, ...	9	73

In 2, the head is '*onto a rosy-colored porch open toward the sunset*' and modified by '*where four candles flickered*'. It can be paraphrased into '*...onto a rosy-colored porch open toward the sunset in which four candles flickered on the table ...*'.

In 7, the head is '*on a plane*' and *modified by* '*where any divergence from a code would be thought impos-The Great Gatsby sible.*' *It can be paraphrased into* '*on a plane in which any divergence from a code would be thought impos-The Great Gatsby sible.*'

In 9, the head is 'Port Roosevelt' and modified by 'where there was a glimpse of red-belted ocean-going ships' It can be paraphrased into 'Port Roosevelt, in which there was a glimpse of red-belted ocean-going ships'

2. Restrictiveness

The choices in restrictiveness is the same as RC with relative pronoun as this rather to be the other form of it.

No	Page	Sentence
2	14	...onto a rosy-colored porch open toward the sunset where four candles flickered on the table in the diminished wind.
31	171	By half past two he was in West Egg where he asked someone <i>the way to Gatsby's house.</i>

In 2, that is restrictive since we can make categories on the head references. It is 1) a rosy porch with four candles and 2) a rosy porch with no candles or less candles.

In 31, the sample is nonrestrictive because we cannot make categories into it because there is only one place named West Egg.

Using sentential relative clause

1. Structure

The structure of sentential RC is no different from the other RCs except the head is not a phrase but a full sentence.

Sentences	No	Page
I bought a dozen volumes on banking and credit and investment securities and they stood on my shelf in red and gold like new money from the mint , promising to unfold the shining secrets that only Midas and Morgan and Maecenas knew.	1	6
She laughed again, as if she said something very witty, and held my hand for a moment, looking up into my face, promising that there was no one in the world she so much wanted to see.	2	11

There was a slow pleasant movement in the air, scarcely a wind, promising a cool lovely day.	4	162
---	---	-----

In 1 the head is the whole sentence *'I bought a dozen volumes on banking and credit and investment securities and they stood on my shelf in red and gold like new money from the mint'* and the RC is 'promising to unfold the shining secrets'

In 2 the head is *'She laughed again, as if she said something very witty, and held my hand for a moment, looking up into my face'* and the RC is 'promising that there was... '.

In 4, the head is 'There was a slow pleasant movement in the air, scarcely a wind' and the RC is *'promising a cool lovely day'*.

It could not be found the exact reason why the author used word *'promising'* but it is probably because the author's style.

2. Restrictiveness

Sentential RC does not let restrictive RC because we can't restrict a sentence. The information given is just additional.

CHAPTER IV

THE DOMINANT TYPES OF RELATIVE CLAUSE IN THE

NOVEL THE GREAT GATSBY

Research Finding:

Based on the 472 RCs found inside the novel *The Great Gatsby*, the data was analyzed further to find the dominant types of RCs:

Relative clauses	Frequency					
	Res	%	Nonres	%	Total	%
Relative Pronoun	235	60	39	48	274	58
Nonfinite Verb	78	21	30	37	108	23
Omitted Relative Pronoun	49	12	0	0	49	10
Relative Adverb	29	7	8	10	37	8
Sentential RC	0	0	4	5	4	1
Total within the corpus	391	100	81	100	472	100

Below is the detail of the distribution of each type of relative clauses:

Using Relative Pronoun

	Res	%	Nonres	%	Total	%
That	109	46	5	13	114	42
Which	42	18	16	41	58	21
Who	73	31	15	38	88	32
Whom	6	3	2	3	8	3
Whose	4	2	2	5	6	2
Total	235	100	39	100	274	100

Using Nonfinite Verb

	Res	%	Nonres	%	Total	%
V-ing	23	29	18	60	41	38
V-ed	29	37	12	40	41	38
To-inf	26	33	0	0	26	24
Total	78	100	30	100	108	100

Using Omitted Relative Pronoun

	Res	%	Nonres	%	Total
Omitted Relative Pronoun	49	100	0	0	49

Using Relative Adverb

	Res	%	Nonres	%	Total
Where	24	68	8	33	32
When	5	100	0	0	5
Relative Adverb	29	78	8	22	37

Using Sentential RC

	Res	%	Nonres	%	Total
Sentential RC	0	0	4	100	4

Discussion

RCs with relative pronoun were the most to be found in the text.

There was also a huge gap between restrictive and nonrestrictive. Only 81 clauses which were nonrestrictive out of 472 total clauses found. It means only 17% of the founded RC are nonrestrictive. It also means that the information which is given to the head of RC mostly function to identify not to give additional information. Thus restrictive relative clauses are the dominant function of relative clauses in novel *The Great Gatsby*.

Using Relative Pronoun

Relative clauses with 'that' occurred most in the text with 42% compared to the other relativizers; 'who' occurred with 32% and which with 21%. 'Whom' and 'whose' were at minimum which were only 2%. The high occurrence of that is due to its high grammatical potential. It was considered to be the most flexible in its use as that is used with both

animate and inanimate heads as well as with indefinite pronouns; moreover, it can be found in a wide range of gap positions.

Despite of the head, the researcher found also that selection between relativizers is influenced by the appropriate sound that can be made by repeating the same or similar sounds of consonants or vowels at the same clause. See below:

- a) ...but now he'd left Chicago and come east in a fashion **that rather took your breath** away. (Page 8)
- b) ... and a snub-nosed **motor boat that bumped the tide** off shore. (page 10)
- c) Now it was a cool night with that **mysterious excitement in it which comes at the two changes** of the year. (page 119)
- d) The track curved and now it was going away from the **sun which, as it sank lower, seemed to spread itself** in benediction ... (page 163)
- e) ...but there was an excitement in her voice that men **who had cared for her** found difficult to forget: ... (page 12)
- f) When they met again two days later it was Gatsby **who was breathless, who was somehow betrayed** (page 160)

We found the author playing sound effect pretty often not only at relative clauses. However we didn't find any of this selection which damages the grammar of the text, such who refers to things or which refers to person.

Using Nonfinite Verbs

Participle clauses (ing-clauses and ed-clauses) are in fact the result of the reduction of finite relative clauses, where the subject relativizer is omitted as well as the “be” form of the verb. If there is no “be” form of the verb but a lexical verb, it is changed into its ing-form. The differences in the distribution of RC with nonfinite verb across the text are not very big; the range of their occurrence is from 38% for V-ing and V-ed and 24% for to infinitive.

Relative clauses with nonfinite verb are certainly what measure the complexity of the text. The similarity of participle in relative clauses, adverbial clauses and absolute phrase often lead to confusion and misidentification of the function of participle itself. Here in the text we found 111 RC of 483 RC in total. It is 23% of total which according to the researcher are still manageable for university students.

Using Omitted Relative Pronoun

Relative pronoun often omitted when the head is the object of the RC. There we found only 49 clauses with this form. It is quite reasonable since limiting the head as object of RC also limiting the space for the information. Most of the clauses in this form contain only a few words.

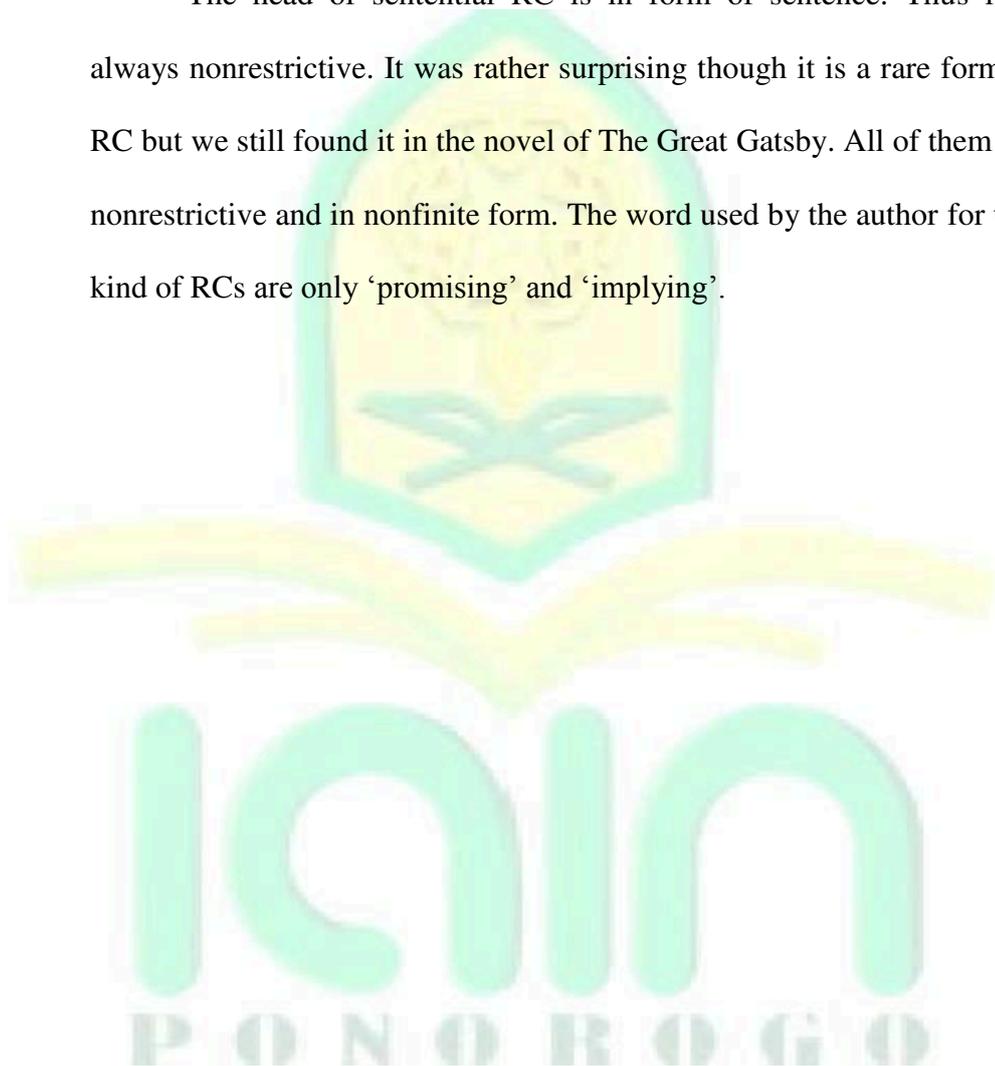
Using Relative Adverb

Using relative adverb is quite similar to the use of relative pronoun only differs in the used relativizer. Relative adverb gives information such as place and time through postmodification by relative

clauses. Within the analyzed text, we found 37 clauses of this form. It is 7% of the total RC. The number of restrictive is 29 and 8 for nonrestrictive which is understandable.

Using Sentential RC

The head of sentential RC is in form of sentence. Thus it is always nonrestrictive. It was rather surprising though it is a rare form of RC but we still found it in the novel of *The Great Gatsby*. All of them are nonrestrictive and in nonfinite form. The word used by the author for this kind of RCs are only 'promising' and 'implying'.



CHAPTER V

CLOSING

Conclusion

Based on the research finding and discussion, the conclusions are as follows

1. The author of *The Great Gatsby* Francis Scott Key Fitzgerald used 472 Relative clauses in total. All are divided into 6 types of RCs: 274 relative clauses with relative pronoun (58.4%) with 60 restrictive and 39 nonrestrictive, 108 nonfinite verb (23%) with 78 restrictive 30 nonrestrictive, 49 omitted relative pronoun (10.1%) which is all restrictive, 37 relative adverb (7.7%) with 29 restrictive and 8 nonrestrictive, 4 sentential relative clauses (0.8%) which is all nonrestrictive.
2. According to the analyzed data, the type of RCs that the author mostly used was RCs with relative pronoun and restrictive type of RCs. Then the lowest are sentential relative clauses and nonrestrictive relative clauses.

Recommendation

1. For students

It is important for students to understand more about relative clauses, since understanding novel such *The Great Gatsby* cannot be separated from complex structure such relative clauses.

2. For teachers

With 472 relative clauses, *The Great Gatsby* is a good resource for teacher to teach relative clauses. All types can be found inside the novel. Teachers may take the RCs found from this research and provide it for students to gain more understanding through direct practice.

3. For readers

Understanding relative clauses will help reader to gain understanding to the novel more deeply. Though it is subordinate clauses but subordinate clauses contain background information for main clauses.

4. For other researchers

This research can provide other researcher the data of relative clauses inside *The Great Gatsby*. It will help those who want to conduct research related to subordinate clauses, complex structure, novel, or etc.



BIBLIOGRAPHY

- Alexander, Louis. Longman English Grammar. New York: Longman Publishing, 1988.
- Culler, Jonathan. Literary Theory. New York: Oxford Publishing, 1992.
- Eagleton, Terry . The English Novel: an Introduction. Oxford: Blackwell Publishing LTD, 2005.
- Eastwood, John. Oxford Guide to English. New York: Oxford University Press, 1994.
- Greenbaum, Sydney and Gerald Nelson. An Introduction to English Grammar. Great Britain: Longman Inc, 2002.
- Greenbaum, Sydney. The Oxford English Grammar. New York: Oxford University Press, 1996.
- Hugh Holman, Clarence. A Handbook to Literature. United States: The Bobbs Meril Company, 1985.
- Kroeger, Paul R. Analyzing Grammar. Cambridge: Cambridge University Press, 2005.
- Kothari, C. R. Research Methodology: Methods and Techniques. New Delhi: New Age International Publisher, 2004.
- Krippendorff, Klaus. Content Analysis: An Introduction to Its Methodology. California: SAGE Publications Inc, 2004.
- Leech, Geoffrey. English Grammar for Today. London: The MacMilan Press Ltd, 1982.
- Leech, Geoffrey and Mick Short. Style in Fiction. Great Britain: Pearson Inc, 2007.
- Miles, Matthew B. And Michael Hubberman. Qualitative Data Analysis: An Expanded Sourcebook. California: SAGE Publications Inc, 1994.
- Quirk, Randolph, et.al. A Comprehensive Grammar of the English Language. New York: Longman Inc, 1985.
- Ratna, Nyoman Kutha. Teori, Metode dan Teknik Penelitian Sastra. Yogyakarta: Pustaka Pelajar, 2006.

- Rice, Phillip and Patricia Waugh. *Modern Literary Theory* 4th edition. New York: Oxford University, 1982.
- Thomson, A. J. and Martinet. A. V. *A Practical English Grammar*. Oxford: Oxford University Press, 1993.
- Abdolmanafi. *An Investigation of the Learnability of Relative Clauses by EFL Learners* (Online). (<http://www.sciedu.ca/journal/index.php/wjel/article/download/1822/911>), vol. 2 no. 3. Iran: Golestan University, September 2012.
- Rafajlovičova, Rita. *The Distribution and Role of Relative Clauses in Different Text Types* (Online). (<https://www.pulib.sk/web/kniznica/elpub/dokument/Kacmarova3/subor/rafajlovicova.pdf>.) Vol. 3, Presovka: Presovka University, 2011.
- Tse, Polly and Ken Hyland. *Claiming a territory: Relative clauses in journal descriptions* (Online). (http://www2.caes.hku.hk/kenhyland/files/2012/08/claiming-a-territory_relative-clauses-in-journaldescriptions.pdf), Vol. 42. Hong Kong: The Hong Kong University, December 2009.
- ELLO. *Restrictive and Nonrestrictive Relative Clauses*. (Online) (<http://www.ello.uos.de/field.php/SyntaticTheory/TGRelCNonrestr>), accessed on June 30th 2016.
- Wikipedia (Online). *Novel The Great Gatsby*. (http://en.wikipedia.org/wiki/The_Great_Gatsby), Accessed February 23th, 2016.
- www.btk.ppke.hu. *Sub Genres of Novel*, (online), (https://btk.ppke.hu/uploads/articles/135505/file/introduction/prose/novel/subgenres_of_the_novel.html), accessed 19 June 2016.