

**NAMELESSNESS IN A *CLEAN, WELL –LIGHTED PLACE*:
A STUDY OF FOCALIZATION IN NARRATOLOGY**

A GRADUATING PAPER

**Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor
Degree in English Literature**



By:
UMMUL UMMATUL FATIMAH
14150021

**ENGLISH DEPARTMENT
FACULTY OF LETTER AND CULTURAL SCIENCES
STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA**

2018

A FINAL PROJECT STATEMENT

I declare that this graduating paper is my own and I am completely responsible for the content of this graduating paper. All the sources that I have used or quoted have been indicated and acknowledge by means of complete references.

Yogyakarta, 27 April 2018

The Researcher



Ummatul Fatimah
Ummul Ummatul Fatimah

Student Number 14150021

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA

Jl. Marsda Adisucipto Yogyakarta 55281 Telp./Fak. (0274) 513949
Web : <http://adab.uin-suka.ac.id> E-mail : fadib@uin-suka.ac.id

PENGESAHAN TUGAS AKHIR

Nomor: B-896 /Un.02/DA/PP.00.9/05/ 2018

Skripsi / Tugas Akhir dengan judul:

NAMELESSNESS IN A CLEAN, WELL-LIGHTEED PLACE: STUDY OF
FOCALIZATION IN NARRATOLOGY

Yang dipersiapkan dan disusun oleh :

Nama : UMMUL UMMATUL FATIMAH
Nomor Induk Mahasiswa : 14150021
Telah diujikan pada : Rabu, 16 Mei 2018
Nilai Munaqosyah : A/B

Dan telah dinyatakan diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga.

TIM MUNAQOSYAH
Ketua Sidang

Ulyati Retno Sari, M.Hum
NIP 19771115 200501 2 002

Penguji I

Penguji II

Dr. Witriani, M.Hum
NIP 19720801 200604 2 002

Danial Hidayatullah, M.Hum
NIP 19760405 200901 1 016

Yogyakarta, 4 Juni 2018
Fakultas Adab dan Ilmu Budaya
Dekan



Prof. Dr. H. Alwan Khoiri, MA
NIP 19600224 198803 1 001



**KEMENTERIAN AGAMA REPUBLIK INDONESIA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA**

Jl. Marsda Adi Sucipto Yogyakarta 55281 Telp./Fax. (0274) 513949
Web: <http://adab.uin-suka.ac.id> Email: adab@uin-suka.ac.id

NOTA DINAS

Hal: Skripsi

a.n. Ummul Ummatul F

Yth.

Dekan Fakultas Adab dan Ilmu Budaya

UIN Sunan Kalijaga

Di Yogyakarta

Assalamualaikum Wr. Wb

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudara:

Nama : Ummul Ummatul Fatimah

NIM : 14150021

Prodi : Sastra Inggris

Fakultas : Adab dan Ilmu Budaya

Judul : *Namelessness in A Clean, Well-Lighted Place: Study of Focalization in Narratology*

Kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami ucapkan terima kasih.

Wassalamualaikum Wr. Wb.

Yogyakarta, 27 April 2018

Pembimbing

Ulyati Retno Sari M. Hum

NIP. 19771115 200501 2 002

**NAMELESSNESS IN A *CLEAN, WELL –LIGHTED PLACE*:
A STUDY OF FOCALIZATION IN NARRATOLOGY**

By: Ummul Ummatul Fatimah

Abstract

Literary works such as a novel and a short story have various elements that can influence the plot of its story, and one of these elements is the characters' names. This leads the researcher to analyze a short story entitled *A Clean, Well-Lighted Place* written by Ernest Hemingway because of its uniqueness which presents three main characters that are nameless. These three characters are mentioned as the old man, the older waiter, and the younger waiter. This research aims is to find out the reason why the characters shown are nameless and to identify the implication drawn from the roles of the characters in this short story. The researcher applies a qualitative method which is done with descriptive analysis, and the theory deployed in this research is Narratology theory proposed by Mieke Bal. Here does the researcher focus on the focalization including the layer of the story. The categorization of focalization is a focalizer and a focalized object. There are four points found in the analysis that relate to the role of the characters. The result concludes that the characters are presented nameless because the narrator wants to show the characters generally, and the implication of the roles is to make sure that the information about the characters explained in this short story is true or not.

Keywords: *nameless, narratology, focalization*

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

**NAMELESSNESS IN A *CLEAN, WELL –LIGHTED PLACE*:
A STUDY OF FOCALIZATION IN NARRATOLOGY**

Oleh: Ummul Ummatul Fatimah

Abstrak

Karya sastra seperti novel dan cerpen memiliki berbagai macam elemen yang dapat memengaruhi alur cerita, dan salah satunya adalah nama tokoh. Hal ini membuat penulis tertarik untuk menjadikan cerpen yang berjudul *A Clean, Well-Lighted Place* oleh Ernest Hemingway sebagai objek dari penelitian karena keunikannya yang memiliki tiga tokoh utama yang tidak dinamai yang diperankan oleh laki-laki tua (*the old man*), pelayan tua (*the old waiter*), dan pelayan muda (*the young waiter*). Masing-masing dari mereka tidak dicantumkan nama. Tujuan dari penelitian ini adalah untuk menjelaskan alasan ketiadaan nama tokoh dan untuk mengetahui hubungan nama dengan peran dari setiap tokoh dalam cerpen tersebut. Peneliti menggunakan metode kualitatif untuk menyelesaikan masalah tersebut dan dijelaskan dengan menggunakan analisis deskriptif. Teori yang digunakan dalam penelitian ini adalah teori Narratology yang diusung oleh Mieke Bal. Peneliti lebih fokus pada bagian fokalikasi yang termasuk dalam bagian cerita. Terdapat dua kategori fokalikasi yaitu *focalizer* dan objek fokalikasi. Ada empat poin dalam analisis yang berhubungan dengan peran tokoh dalam cerpen ini. Hasil dari kesimpulan penelitian ini adalah ketiadaan nama pada tokoh dikarenakan narrator ingin menunjukkan tokoh secara umum yaitu tua dan muda dan hubungan ketiadaan nama dengan peran dari setiap tokoh yaitu untuk memastikan bahwa informasi kehidupan tokoh yang dijelaskan dalam cerpen tersebut benar atau tidak.

Kata Kunci: *ketiadaan nama, naratologi, fokalikasi*

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

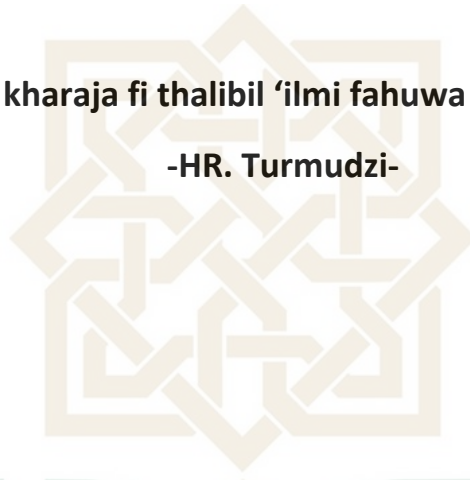
MOTTO

**Everything will come to those who keep trying with determination
and patience**

-Edison-

Man kharaja fi thalibil 'ilmi fahuwa fi sabilillah

-HR. Turmudzi-



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

DEDICATION

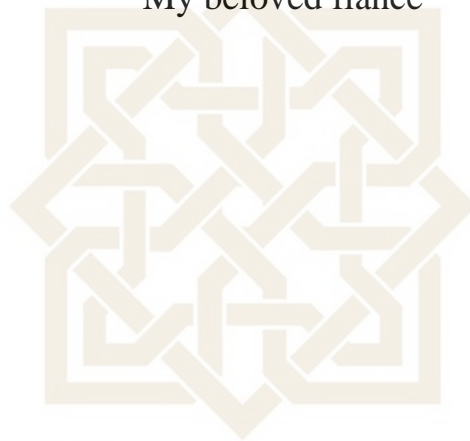
I dedicate this graduating paper to:

My beloved parents

My beloved sisters

And

My beloved fiance



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

ACKNOWLEDGMENT

Bismillahirrahmanirrahim Alhamdulillahirabbil'alamin. First of all, the researcher would like to thank to Allah SWT who has been giving us mercy and guidance so that the researcher finish this research well. Secondly praise and salutation is always given to Prophet Muhammad SAW who has brought us to the bright path to follow. This graduating paper is submitted to fulfill one of requirements to gain the Degree of Bachelor in State Islamic University Sunan Kalijaga Yogyakarta. Here I would like to thank to those who helped and supported me to finish this research. They are:

1. Prof. Dr. Alwan Khoiri, M. A., as the dean of Faculty of Letters and Cultural Sciences, UIN Sunan Kalijaga.
2. Dr. Ubaidillah M.Hum, as the head of English Department of Faculty of Letters and Cultural Sciences, UIN Sunan Kalijaga.
3. Danial Hidayatullah M.Hum, as my academic advisor for the support and the guidance so that the researcher can finish this research.
4. Ulyati Retno Sari M.Hum, as my graduating paper advisor for the support and the guidance. Thank you for having share your knowledge and experience so that the researcher can finish this research.
5. All of my lecturers in English Department, Dr. Witriani S.S, M.Hum, Arif Budiman S.S M.A, Fuad Arif Fudiyartanto S.Pd, M. Hum, Dwi Margo Yuwono S.Pd, M.Hum, Bambang Hariyanto S.S, M.A, Aninda Aji Siwi S.Pd, M.Pd, Harsiwi Fajar Sari S.S, M.A, Jiah Fauziah M.Hum (RIP),

Miftahus Sa'adah S.Pd.I, M.Ed, Rosiana Rizqy Wijayanti S.Hum,
Febriyanti Dwiratna L., M.Hum.

6. My beloved mother (Rifa'ati) and my beloved father (Sam'un) who always love, encourage, and support me.
7. My beloved little sisters (Naily Farhatin and Zakiya Nawali) who always love and support me.
8. My beloved fiancé (Akbar Abdullah S.T) who always support and accompanies me to finish my graduating paper.
9. My English literature 2014 fiends and Bunga Pasir drama theater.
10. My friends in *KKN 93 Siluk 1* (Akbar, Alfiyan, Ansori, Imam, Mufty, Dewi, Hikmah, Fajar)
11. Receh Squad (Fara Ardiyanti, Rizqy Aulia Putri, Alfi Ramadhani) who always support me to finish my research.
12. All people who have read and appreciate this paper.

The researcher realize that this paper is very far from perfection because of the limit knowledge of the researcher. Therefore, any critics and suggestions are always need for the researcher for improving this paper.

Yogyakarta, April 25, 2018
The Researcher

Ummul Ummatul F
14150021

TABLE OF CONTENT

TITLE	i
FINAL PROJECT STATEMENTS	ii
APPROVAL	iii
NOTA DINAS.....	iv
ABSTRACT	v
ABSTRAK	vi
MOTTO	vii
DEDICATION.....	viii
ACKNOWLEDGMENT	ix
TABLE OF CONTENT	xi
CHAPTER I INTRODUCTION	1
1.1 Background of Study	1
1.2 Research Question	5
1.3 Objectives of Study.....	5
1.4 Significance of Study.....	5
1.5 Literature Review.....	6
1.6 Theoretical Approach.....	8
1.7 Method of Research	11
1.7.1 Type of Research	12
1.7.2 Data Sources	12
1.7.3 Data Collection Technique	12
1.7.4 Data Analysis Technique	13
1.8 Paper Organization	13
CHAPTER II INTRINSIC ELEMENTS.....	15
2.1 Summary of the Story	15
2.2 Theme	16
2.3 Plot	18
2.3.1 Plot Diagram	18

2.4 Character and Characterization	21
2.4.1 The Main Character	23
2.4.1.1 The Old Man	23
2.4.1.2 The Older Waiter	24
2.4.1.3 The Younger Waiter	25
2.4.2 The Additional Figure	25
2.4.2.1 The Barman	25
2.5 Setting	26
2.5.1 Setting of Place	27
2.5.1.1 The Café	27
2.5.1.2 The Street	27
2.5.1.3 The Bar	28
2.5.2 Setting of Time	28
2.5.3 Social Setting	28
2.6 Point of View	30
CHAPTER III DISCUSSION	32
3.1 The Focalizer and Focalized Object of The Narration.....	32
3.2 The Narration of the Characters.....	35
3.3 Characters Relationship	43
3.3.1 The Older Waiter to The Old Man.....	43
3.3.2 The Younger Waiter to The Old Man.....	43
3.3.3 The Younger Waiter to The older Waiter	44
3.3.4 The Barman to The Older Waiter	44
CHAPTER IV CONCLUSION AND SUGGESTIION	45
4.1 Conclusion	45
4.2 Suggestion	46
REFERENCES	48
CURICULUM VITAE	50

CHAPTER I

INTRODUCTION

1.1 Background of Study

Literature is one of important parts in human life especially to understand someone's experiences. People cannot only share a story to others to understand experiences, but they need a medium to communicate their experiences, feeling, and thought, and that medium is literature especially literary works. The experiences that people obtained are different, and they also can be the authors and retell their different experiences to others through literary works even though the readers might have distinctive interpretations from them. As stated by Carter (2006:17) that

“If we had to have words for every single experience, we would not be able to communicate with each other about those experiences. We need words, such as ‘literature’ and ‘literary’, indicating such family resemblances, to enable us to communicate information about individual differences to each other.”

Experience itself is not only about the actual life but also about someone's knowledge. According to Morris (1964:270), literature however is closely allied to actual experiences, and it is not exactly a reproduction or transcript of happenings, feelings, and scenes. Thus, literature is unlike a photograph of life, but it is like a series of portraits or interpretations.

The product of literature is literary works such as drama, poetry, and prose. Prose can be divided into two categories, novel and short story. Novel and short story are two literary works written by the author which consists of scenes, characters, and plot. The first basic element of the novel and short story is a scene. According to Morris (1964:346), the least important is scene, which in most instances merely “sets the stage”. It is because of the premium on space in a short story is handled as quickly as possible. Next, the second basic element of a novel and short story is character. Then the third basic element is theme and the meaning of story is delivered by the interaction between the characters. The last basic element of a novel and short story is plot. The action of the story must relate to the story. The authors can build the reader’s imagination. In a novel or short story, the authors and the readers can imagine the scene, characters, and plot by their imagination. In a short story, to know the developing character is more difficult than a novel. According to Morris (1964: 270), a short story is how little in the way of details-of description or character or action-the author actually gives us, how much he suggests or implies. Unlike novels, which is easier to know because it has a long story and development of the characters, a short story with nameless characters is more challenging to analyze.

The researcher decided to analyze a short story by Ernest Hemingway entitled *A Clean, Well-Lighted place* by Ernest Hemingway. This short story tells about the deaf old man who always came in the late night and got drunk. Two

waiters; the older waiter and the younger waiter who always watched the old man in the cafe hear a rumour that the old man tried to commit suicide last week. The older waiter said that the old man had much money. For the young waiter, money is everything and can solve anything. Then, the question is why he tried to commit suicide, and the older waiter assumed that the old man tried to do it because he felt lonely. Moreover, the reason why he always got drunk is nothing.

When the old man left the cafe, the waiters closed the café, and the younger waiter went home. The older waiter actually wants to stay in a clean, pleasant, and well-lighted café because he has no purpose to back home, and he also has insomnia because he feels solitude and lonely. Finally the older waiter left the café and walked away to the bar. He thought about the loneliness of the deaf old man and himself. While he ordered *nada* or *nothing* in the bar, the barman who took the order from the older waiter thought that he was a crazy man. The barman just brought him a cup of coffee and did not respond to what the older waiter said. After finishing the coffee, the old man went home and lay in the bed. He says to himself that it is just insomnia and many people must also have it.

As mentioned in that story, there are three characters that are nameless. The first character is the deaf old man, while the other characters are two waiters; the older waiter and the younger waiter. They are the dominant characters in this story, but Hemingway does not name the characters. The character's name is one

of the important elements in the story since with a name the author can make the story alive in the writing process. The authors also can evolve the characters through their nicknames (gointothestory.blcklst.com).

On the other side, the name of characters is to form their characterizations and make their interactions or communication flow well and easy to understand. According to Elizabeth Charter in her article entitled *Nameless in Mukaranmi Haruki's a Wild Sheep Chase*, she said that the name of the characters is important during the process of recognizing and forming opinions about people, which is to make a personal connection and relationship.

Naming the characters also relates to the roles. According to the narrator in this short story, the waiters did not know if what they said about the old man was true or not. They also did not know what happened with the old man's life. How did the waiters know about the old man's problems? Based on that story, the old man and the waiters did not have any relation. They never knew each other. The waiter only knew that the old man was the customer who always came in the late night and got drunk, and the old man only knew that the waiter was the employee in the café. It is proven with how the waiter called the old man "old man" not with his name.

1.2 Research Question

Based on the background above, the researcher aims to answer the following questions:

1. Why are the characters of *A Clean, Well-Lighted Place* nameless?
2. If the nameless characters have implication for the roles, then how to explain it?

1.3 Objectives of Study

In accordance with the problem statements above, this research attempts to explain why the characters in *A Clean, Well-Lighted Place* are nameless and to identify the implication to the roles of the characters.

1.4 Significance of study

The first significance is for the researcher. It proves that naming the character of a short story and a novel is important because it makes the story alive. The second significance is for the development of literature, reading comprehension, and cultural studies both theoretically and practically. Theoretically, narratology theory proposed by Mieke Bal is useful especially in analyzing the elements of narrative texts. Practically, this research shows the reason of namelessness in *A Clean, Well-Lighted Place* short story, and it has implication for the role of the characters. This analysis focuses on focalization including the layer of story.

1.5 Literature Review

There are some researchers which analyze similar object and theory. Here are some of the related researches:

The first research is “Loneliness in Hemingway’s *A Clean, well-lighted place*” by Adnan Hidayat Purnama from UIN Sunan Kalijaga (2016). This research analyzes the loneliness of two characters in the short story *A Clean, Well-Lighted Place*. They are an old man and an old waiter who experiences the same feeling, loneliness. This research uses psychoanalysis theory. The results show that there were two kinds of loneliness in the story: emotional loneliness and social loneliness. The old man experienced emotional loneliness whilst the older waiter experienced social loneliness. This difference led them to act differently.

The second is “The Research for the Absolute in Hemingway’s *A Clean, Well-lighted Place* and *The Snow of Kilimanjaro*” by Sam Bluefarb which compares two characters in two short stories by Ernest Hemingway. They are the older waiter in *A Clean, Well-Lighted Place* and Harry in *The Snow of Kilimanjaro*. The characters are compared in “religion” elements in Hemingway’s work. The result of this research is neither Harry nor the older waiter can ever break out of his prison of spiritual isolation, in speaking of man’s relationship to his fellow man, has called “I-Thou” relationship, and through it to

an ultimate relationship with God. Ultimately, nothing will satisfy either the older waiter or the writer sort of “absolution”

The third is “Discovering Allegorical Meaning in symbol found in Hemingway’s *A Clean, Well-Lighted Place*” by Fitria Nur Shabrina, student of Gadjah Mada University 2015. The results reveal six symbols found to construct a single allegory about facing the reality of nothingness reflected by the two characters.

The fourth is “The Clash of Culture Between America and China in Ha Jin’s Short Story *After Cowboy Chicken Came to Town*” by Arif Paozi, a student of UIN Sunan Kalijaga (2017). This research investigates the clash culture between America and China in *After Cowboy Chicken Came to Town* short story. This analysis also uses narratology theory by Mieke Bal. The researcher analyzes the culture, including the language and manners, in *After Cowboy Chicken to Town* short story. His focalization emphasizes on the external focalizer and character bound focalizer, and focalized object. The results of this analysis are: first, culture clash is related directly to how people treat others; second, culture clash occurred in the matter of language communication, especially the use of the English language; lastly, culture clash which affects how people treat is mainly noticeable in their manner toward the customers.

From the literature review above, the researcher found that the first research and the third research use same object with different theories. The

second research compares two characters in two short stories which analyses the religion elements. The last research uses same theory with different objects and focuses on focalization to show the clash of culture in Ha Jin's short story '*After Cowboy Chicken Came to Town*'.

This research is different from the previous ones in the sense that it uses the same material with the first, second, third research that is '*A Clean, Well-Lighted Place*' and uses the same theory with the last research, the Narratology theory by Mieke Bal which focuses on focalization to explain the reason of namelessness in '*A Clean, Well-lighted Place*' and the implication to the characters' roles.

1.6 Theoretical Approach

A structure is a group of elements that have relations to each other and form a meaning. Unlike a story, characters, and setting, a structure is invisible. According to Bartens (2001:55), structure is not something that we can easily identify. It is all very well to say that all the elements of a text are interconnected and that the various functions of these elements and the relations between them constitute a structure, but that does not really help. To make a good art, structure of the elements that built the literary work is needed. The structure is a form. According to Abrams (2009:126), structure is interchangeable with form. 'Form' is not only one of the most frequent terms in literary criticism, but also one of the most diverse in its meanings.

Structuralism is the author's expression in literary works to bridge communication between the author and the readers. The author's imagination should suggest the readers that the story is an imitation of reality.

Structuralism is in explicit opposition to mimetic criticism (the view that literature is primarily an imitation of reality), to expressive criticism (the view that literature primarily expresses the feelings or temperament or creative imagination of its author, and to any form of the view that literature is a mode of communication between author and readers). (Abrams 2009:348)

Narratology is a branch of structuralism theory. Structuralism is a theory that analyzes the structure or elements that construct a literary work. These elements relate to each other to make the meaning of the story understandable by the readers. One type of structuralism theory that is used to analyze this short story is Narratology. Narratology is a narrative theory which has elements to tell a story.

Narratology is a theory of narrative in literary forms such as novel and short story. In this short story, narratology is applied to analyze the characters, events, and activities of characters.

Narratology denotes recent concerns with the general theory and practice of narrative in all literary forms. It deals especially with types of narrators, the identification of structural elements and their diverse modes of combination, recurrent narrative devices, and the analysis of the kinds of discourse by which a narrative gets told, as well as with the narrate-

that is the explicit or implied person or audience to whom the narrator address the narrative. (Abrams 2009: 173)

The current study focuses on the narratology by Mieke Bal to analyze the narrator and the characters. The narrator determines the characters depending on how he/she describes the characters using his/her language.

The narrator is the most central concept in the analysis of narrative texts. The identity of the narrator, the degree to which and the manner in which that identity is indicated in the text, and the choices that are implied lend the text its specific character. (Bal 2009:18)

Narratology is the structure of the narrative that does not see the meaning and how the structure can influence the reader's perspective. According to Mieke bal (2008:3), narratology is the ensemble of theories of narratives, narrative texts, images, spectacles, events; cultural artifacts that 'tell a story.' Such a theory helps to understand, analyze, and evaluate narratives. The structure in literary forms is the elements that are related to each other to create the meaning, logic, and understanding of the narrative.

In the theory of narratology, there are three layers that can be a good basis for a further study of narratology –text, story, and fabula.

A *Text* is in accordance with the definition of narrative text, a text in which an agent or subject conveys to an addressee ('tells' the reader) a story in a particular medium, such a language, imagery, sound, buildings, or a combination thereof. A *Story* is the content of that text, and it produces a particular manifestation, inflection, and 'colouring' of fabula. A *Fabula* is a series of logically related events that are caused or experienced by actors. (Bal 2008:5)

In this analysis, the researcher focuses on focalization including the layers of story. According to Bal (2008:149), focalization is the relationship between the ‘vision’, the agent that sees, and that which is seen. Categories of focalization are focalizer and focalized object.

Focalizer is subject of focalization, focalizer is the point from which the elements are viewed (character who sees the object). Elements of focalizer as external focalizer (EF) the focalizer is outside of the story or not the characters and character-bound focalizer (CF) the focalizer is the characters in the story. The focalized object is object which the focalizer sees. objects, landscapes, events, in short all the elements are focalized. (Bal 2008: 149 and 153)

The focalized object in this study is the characters of the chosen short story. The researcher focuses more on focalization because its analysis will show whether the short story’s information is reliable or not. According to Bal (2008:145), focalization or point of view is chosen, a certain way of seeing things, a certain angle, whether ‘real’ historical facts are concerned or fictitious events.

1.7 Method of Research

This sub-chapter explains about the type of research, data sources, data collection technique, and data analysis technique.

1.7.1 Type of Research

This research is qualitative. According to Creswell (2009:1), a qualitative research is a mean for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. This research tries to explain how the nameless characters imply their roles.

1.7.2 Data Sources

The data were taken from *A Clean Well-Lighted Place* short story. They were taken from words, sentences, dialogues, and characters of the short story which are connected to narratology. The data units are free indirect discourses that contain correlation with the namelessness of the character and explain how the namelessness is implied to their roles. According to Bal (2008: 54), free indirect discourse is a form of interference between narrator's text and actor's text. The researcher uses indirect discourse because it is different from direct course. According to Bal (2008:54), an indirect discourse is narrated at higher level than the level at which the words in the fabula are supposed to have been spoken.

1.7.3 Data Collection Technique

To collect the data, the researcher used close reading technique to understand the story deeply. There were several steps to collect the data: firstly, took the main data from free indirect speech of *A Clean, Well-Lighted Place*

short story. Secondly, sorted the data that are related with the character's role. Finally, the data were ready to be analyzed objectively and systematically.

1.7.4 Data Analysis Technique

This research uses descriptive qualitative in the analysis data technique. Firstly, the main data were extracted from free indirect speech of *A Clean, Well-Lighted Place* short story line by line including the description text. According to Bal (2008:42), a description is a reproduction of what the characters see. Secondly, the narrator's dictions which seem to contain certain meanings were taken to analyze. Thus, in this analysis, the time and the reason to look have to be defined. According to Bal (2008:42), a character must have both the time to look and a reason to look at an object. Thirdly, the data related to narratology variables such as the focalizer; external focalizer and character-bound focalizer, and focalized object were determined. Lastly, the unit data were analyzed by describing it and drawing conclusion from the analysis.

1.7.5 Paper Organization

This research consists of four chapters. The first chapter consists of eight parts, namely background of study, research question, object of study, significant of study, literary review, theoretical approach, method of research, type of research, and paper organization. The second chapter discusses the intrinsic elements of this short story. These elements consist of theme, setting,

character and characterization, summary of short story, and plot of short story.

The third chapter is finding and discussion. This chapter discusses about the nameless characters of this short story and explains the implication of their namelessness with their roles in the story. Then, the last chapter provides the conclusion of the analysis and the suggestions for future researches.



CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

This conclusion answers the research questions, firstly why the characters in *A Clean, Well-Lighted Place* are nameless, and secondly how to explain it if it has implication for the role. By applying the narratology theory that focuses on focalization, the researcher divides the answer into two points.

First, why the characters in *A Clean, Well-Lighted Place* are nameless is because the author wants to show the relationship between old and young generally. In this analysis, it is explained that the old people's life is almost the same as the old man and the older waiter's life. The old man and the older waiter have the same problem, and it is nothingness, but the author has a different manner to deliver their problems. The old man's life is described by the older waiter and the younger waiter. In this short story almost all about the old man's life is told by the older waiter while the older waiter's life is described by himself. He tells about himself to the reader. He lets the readers know what he feels. Then, youth is described by the younger waiter's life. In this short story the younger waiter is confident and young, and he also has a family. It is different with the old man and the older waiter. The life of the younger waiter is almost perfect.

Second, the nameless characters of this short story have implication for the role of the characters. It shows the relationship between the characters. It is probably because the characters do not know each other. In this short story, the relationship between the characters is not the same. The intimacy of the characters is different. The first is the act of the older waiter to the old man. The older waiter cares with the old man. The older waiter is empathy to the old man. The second is the act of the younger waiter is bad, he does not serve the old man because he annoyed to the old man, but the act of the old man to the younger waiter is good, he gives a peseta tip for the younger waiter. The third is the act of the younger waiter to the old man is bad too. The younger waiter does not let him stay longer in the café. The last is the act of the barman to the older waiter is good. The barman is empathy to the older waiter.

4.2 Suggestion

The researcher has done the analysis by using the narratology theory to find out the answer of the research questions. This short story has many elements that can be analyzed using another theory such as binary opposition. It is the theory regarding the characters of this short story that is binary opposition between old and young representation.

In a religion point of view, Islamic perspective, the relationship to another people is important.

وَاعْبُدُوا اللَّهَ وَلَا تُشْرِكُوا بِهِ شَيْئًا ۚ وَبِالْوَالِدَيْنِ إِحْسَانًا وَبِذِي الْقُرْبَىٰ وَالْيَتَامَىٰ وَالْمَسَاكِينِ وَالْجَارِ ذِي الْقُرْبَىٰ وَالْجَارِ
الْجُنُبِ وَالصَّاحِبِ بِالْجُنُبِ وَأَيْنَ السَّبِيلِ ۗ وَمَا مَلَكَتْ أَيْمَانُكُمْ ۗ إِنَّ اللَّهَ لَا يُحِبُّ مَنْ كَانَ مُخْتَلًا فَخُورًا

Worship Allah and associate nothing with Him, and to parents do good, and to relatives, orphans, the needy, the near neighbor, the neighbor farther away, the companion at your side, the traveler, and those whom your right hands possess. Indeed, Allah does not like those who are self-deluding and boastful. (An-Nisa:36)

The verse above explains about the obligation to God and to fellow human beings. The obligation to fellow human beings is tolerance each other where human is social creatures.



REFERENCES

- Abrams, M. H, and Geoffrey Galt Harpham. 2009. *A Glossary of Literature Terms Ninth Edition*. USA: Wadsworth Cengage Learning.
- Bal, Mieke. 2009. *Narratology Introduction to the Theory of Narrative*. University of Toronto Press Incorporated.
- Bartens, Hans. 2001. *Literary Theory The Basic*. New York: Routledge.
- Bluefarb, Sam. 1971. "The Search for the Absolute in Hemingway's "A Clean, Well-Lighted Place" and "The Snows of Kilimanjaro". *RMMLA* 25. 1 : 3-9.
- Carter, David. 2006. *Literary Theory*. Pocket Essentials.
- Creswell, John W. 2009. *Research Design: Qualitative, Quantitative, and Mixed methods Approaches. Third Edition*. California: SAGE Publications, Inc.
- College English The First Year*. 1964. Fourth edition. America: Harcourt Brace and World, Inc.
- Hemingway, Ernest. 1987. *The Complete Short Stories of Ernest Hemingway*. New York: Scribner.
- Kuehner, Karen, and Jane Bachman Gordon. 1999. *The Elements of Short Story*. USA: The McGraw-Hill Companies
- Morris, C. Alton, Biron Walker, Philip Bradshaw, John C. Hodges, Mary E. Whitten.
- Nurgiyantoro, Burhan. 2013. *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.
- Paozi, Arif. 2017. *The Clash of Cultures Between America and China in Ha Jin's Short Story "After Cowboy Chicken Came To Town"*. Yogyakarta: Sunan Kalijaga University.
- Purnama, Hidayat Adnan. 2016. *Loneliness in Hemingway's A Clean, Well-Lighted Place*. Yogyakarta: Sunan Kalijaga University.

Shabrina, Nur Fitria. 2015. *Discovering Allegorical Meaning in symbol found in Hemingway's A Clean, Well-Lighted Place*. Yogyakarta: Gadjah Mada University.

Mayers, Scott. 2009. The Importance of Character Names. 14 December 2017. Retrieved from <https://gointothestory.blcklst.com/the-importance-of-character-names-670c2bca8f33#.1693ef4dy>

Charter, Elizabeth. 2012. Nameless in Mukarami Haruki's a Wild Sheep Chase. 25 December 2017. Retrieved from http://www.virginiareviewofasianstudies.com/wpcontent/uploads/2016/06/carter_mukarami_may-07.cdoc

OrganicFacts. 2018. 7 Amazing Benefits of Brandy. 09 February 2018. Retrieved from <https://www.organicfacts.net/health-benefits/beverage/brandy-2.html>

CURRICULUM VITAE

Personal Profile

Name : Ummul Ummatul Fatimah
 Sex : Female
 Place/Date of Birth : Jepara/Mach 25, 1996
 Religion : Muslim
 Marital Status : Single
 Address : dk. Krajan 03/02 Ngabul Tahunan Jepara
 Phone Number : 082237188641
 Email : ummafath96@gmail.com

Formal Education

2000 – 2002 : TK Pertiwi Kabupaten Jepara
 2002 – 2008 : SDN Sukodono 03 Jepara
 2008 – 2011 : MTs Raudlatul Ulum Pati
 2011 – 2014 : MA Raudlatul Ulum Pati
 2014 – now : Islamic State University (UIN) Sunan Kalijaga, English literature

Non-formal Education

2004 – 2008 : Alphabeta Course Jepara
 2010 : Sunrise Course Pare Kediri
 2015 : PEACE course Pare Kediri

Teaching experiences

2016 : Being an English instructor at Ponpes Pangeran Diponegoro

Organization

2016 : Lembaga Pengabdian Masyarakat (LPM) at Ponpes Wahid Hasyim Yogyakarta

2016 : Language Learning Centre (LLC) at Ponpes Wahid
Hasyim Yogyakarta

Seminar and Event

2014 : A committee in Seminar Hari Kartini

