



**THE USE OF ADDRESS TERMS AMONG
CHARACTERS IN THE NOVEL "THE GREAT
GATSBY" BY F. SCOTT FITZGERALD**

A THESIS

**In Partial Fulfillment of the Requirements for S-1 Degree Majoring
Linguistics in the English Department, Faculty of Humanities Diponegoro
University**

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PRONOUNCEMENT

I honestly state that this thesis is written by myself without taking any work from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. I also ascertain that I do not take any material from other works except from the references mentioned.

Semarang, 17 July 2021

Ratna Kholifatuz Zulaikhah

MOTTO AND DEDICATION

“So verily, with hardship, there is a relief,

Verily, with the hardship, there is relief”

--- Qur’an (94:5-6)

“When you’re getting tired, get some rest. When you’re sad, go ahead and cry.

*It’s okay to take a break. Then one day, there will surely come a day when you’ll
be able to run again.”*

--- It’s Okay to not be Okay (2020)

This thesis is dedicated to

*Myself, my beloved father, my mother, and everyone
who helped and supported me to complete this thesis.*

APPROVAL

THE USE OF ADDRESS TERMS AMONG CHARACTERS IN THE NOVEL "THE GREAT GATSBY" BY F. SCOTT FITZGERALD

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The researcher realizes that this thesis has not been perfect, both in terms of material or presentation. The suggestions and constructive criticisms are expected in the completion of this thesis. Finally, the researcher hopes that this thesis would be helpful for those who want to learn about cleft palate deviation or any related field in general.

Semarang, 17 July 2021

Ratna Kholifatuz Zulaikhah

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ABSTRACT

This study will discuss the person deixis that contains in the novel entitled “The Great Gatsby” By F. Scott Fitzgerald. The purpose of this analysis is to find out about the relationship between person deixis with the address term in this novel. The writer uses the theory of deixis especially person deixis, speech act and politeness theory to analyse the novel. The writer also uses the close reading method and library research to analyze this thesis. From this novel, we can conclude that the author uses a person deixis to refer a person via language. Furthermore, the use of an address term by each character can show the social status of the characters in the novel. In addition, there are three factors that influence the use of the address term.

Keywords: person deixis; address term; speech act; politeness

CHAPTER I

INTRODUCTION

1. 1 Background of the study

The use of language that can produce several literary works always develops over time. One of the popular literary works is the novel. The function of the novel is not only to facilitate the reader, but also to convey a moral message implicitly from the author through the storyline of the novel. It contains the message about the values of life. The novel is one of the literary works that have an intrinsic element. One of the interesting things in this novel to discuss is the use of person deixis which can be connected with the address term. The use of various person deixis reflects the values used by the characters in the novel. The use of the address term in the novel occurs when they are dealing with other characters that have a different social status.

The address terms used by the characters in the novel "The Great Gatsby" are interesting to analyze. The novel entitled "The Great Gatsby" chosen by this author was published in 1925 and was written by an American author named F. Scott Fitzgerald. The use of different address terms is due to differences in social class among the characters which are the theme of the novel. The novel can be related to the differences in social class in society, because it uses social status as an important parameter in a conversation. In 1920, economic life in the United States developed rapidly, especially in New York. The people of New York in

1925 were still concerned with the differences in social class that prevailed in their lives. This can be related to the content of this novel, because it tells the differences in social class in society and the influence of these social class differences in social life, especially in the address term used among the characters. The 1920s also had other impacts on the social class of society, because some people from the lower social classes became new rich because of their liquor sales and smuggling business. It can be related to the storyline of the novel "The Great Gatsby" because the situation is very similar to the life of 1920s American society. The researcher uses deixis, especially the address term in the novel "The Great Gatsby".

The use of various person deixis in this novel is interesting to discuss further because of the influence of each character. The differences in the address term used by one character for another character, and the differences in the address term received by one character from another character are interesting things to discuss in more detail. The changes of person deixis use to the same character show that the use of address term is influenced by various factors.

Based on the explanation above, the researcher is interested in figuring out the address term in the novel "The Great Gatsby" and the reasons behind the selection of the address term in the novel.

1.2 Research Problems

In this section, there are several problems that can be analyzed based on data from the novel:

1. What are the types of address terms in the novel?
2. What are the factors that influence the use of address term by each character?
3. How is the address term used by each character in the novel?

1.3 Objectives of the Study

According to the research problems above, the objectives of this thesis are:

1. To describe the types of address terms used by each character in the novel.
2. To describe the factors that can influence the address term.
3. To explain the address term used by each character in the novel.

1.4 Previous Studies

There are several previous studies related to this thesis. The researcher is looking for a previous study that discusses pragmatic analysis in the novel “The Great Gatsby”. However, there were several previous studies that discussed the characters in the novel.

The first is research conducted by Bahuwa (2018) entitled “An Analysis of Maslow’s Hierarchy of Need in *The Great Gatsby* Novel by Franciss Scott Fitzgerald”. She discusses the analysis of Maslow’s Hierarchy of needs in the novel “The Great Gatsby”. She mentioned the types of needs from Abraham Maslow’s theory and the types of need Jay Gatsby’s characters could not achieve in her research. The author uses a qualitative descriptive method based on Abraham Maslow's theory to analyze this research.

The next study is conducted by Sun (2020) entitled “Study on Stylistic Effects of Three-Word Clusters in *The Great Gatsby* from the Perspective of Corpus Stylistics”. The author analyzes the types of clusters through the corpus which has a high frequency in the novel. Furthermore, this paper also discusses the stylistic effects in the novel. The author uses quantitative and qualitative methods in this research.

The next study is conducted by Syukri, Herawati and Sukmawaty (2019) entitled “Gaya Bahasa Fitzgerald Dalam *The Great Gatsby*”. There are several types of figures of speech used to describe the feelings of a character in a situation or condition in the novel. The purpose of the writer using this figure of speech is that the reader can understand the author's emotions and expressions. These authors use qualitative methods and data collection methods by taking notes and then analyzing the data using the theory they apply in the research.

The other study is conducted by Liu (2010) entitled “Stylistic Analysis of *The Great Gatsby* from Lexical and Grammatical Category”. The author analyzes the language used in the novel from the lexical and grammatical categories. It is related to the mistake of lexical and connotations of words to describe themes and characterizations. The writer uses qualitative methods and stylistics theory to analyze this research.

The next study that can relate to this paper is conducted by Hadidi and Parvin (2015) entitled “Systemic Functional Linguistics as Interpersonal Semantics: Appraisal and Attitude in the Stylistic Analysis of an English Novel”.

It discusses SFL classification that emphasizes language functionality in a social context. This paper discussed the attitude of the main character in the novel “The Great Gatsby”. This study uses quantitative methods. The author uses the linguistic corpus to collect the data, and then it is logically and linguistically analyzed using the Appraisal subsystem.

Further research is a little different. Because the object is different while the topic of analysis is the same, it is conducted by Irini, Yulmiati and Syafar in (2017). The aim of this study is to know about the category and the meaning of personal deixis in “Useless Beauty”. This study aims to determine the categories and meanings of personal deixis used by the characters in the story. They used a descriptive method with a qualitative approach in analyzing this research. For data collection, they use note-taking and observing techniques.

Next is the study about deixis analysis of the novel “The Twelfth Card” in (2005) by Nugraha. The purpose of this study is to try analyzing what types of deixis and their meanings that used in “The Twelfth Card”. That is person deixis, place deixis, time deixis, discourse deixis and social deixis. The method of this study is descriptive qualitative research. The way the author collecting data is observation research.

The next study is about an analysis of deixis in “A Tale of Two Cities” by Charles Dickens. This study is conducted by Khalily in (2017). The aim of this study is to analyze the types of deixis found in the novel. The author uses a qualitative descriptive method by analyzing the types of deixis contained in the

novel. The author uses note-taking techniques in collecting data. From this study, there are five types of deixis, but the most appear in this novel is social deixis.

The next study is about deixis analysis contains in the first chapter of the novel entitled “The Rainbow Troops: Ten New Students” by Andrea Hirata. This study is written by Saputri in (2018). The writer describes the term of what types of deixis used in the novel and what the dominant type of deixis is used in the novel. The author classifies the deixis in the novel in order to find data that is in accordance with the author's topic of analysis. Furthermore, the author uses quantitative and qualitative methods in analyzing the data.

The last previous study is about an analysis of deixis in the novel “Einsteins’ Dreams” by Alan Lightman. This study is written in (2017) by Asy’ari, Rita, and Usman. The purpose of this study is to know about the various types of deixis and the interpretation of the deixis in this novel. This research uses the descriptive qualitative method. The researchers collected data by reading and selecting sentences that included five types of deixis in the novel.

This thesis has some differences from previous researches. In this thesis, the researcher discusses not only the person deixis but also the address term used by each character in the novel. Furthermore, the researcher also wants to show the factors that influence the use of the address term by each character in the novel.

1.5 Scope of the Study

In the novel "The Great Gatsby" there are many aspects that can be studied in detail. This thesis is focused on deixis, especially in a person deixis and the

factors that influence the use of the address term. However, the choice of person deixis to be explained is more interesting because it can be related to the use of different address terms by the characters due to their different social classes.

1.6 Writing Organization

This section is the writing organization. There are four chapters, but in each chapter it is divided into several sub-chapters, namely:

- a. Chapter I contains an introduction. There are background of the study, research problems, objective of the study, previous studies, scope of the study, and writing organization.
- b. Chapter II contains the theory and research method. Theoretical framework describes the theories used to explain and to support this analysis. Moreover, the research method contains an explanation of the type of research, data and data source, the method of collecting data, and the method of analyzing data.
- c. Chapter III contains the data analysis or the result and discussion. This chapter explains about the analysis of the address term and the person deixis used by among the characters in the novel. The factors that influence the use of person deixis and the way to identify of the address term.
- d. Chapter IV contains the conclusion. This chapter describes a summary of the results of data analysis obtained from research and also suggestions related to further research.

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

2.1.1 Deixis

Deixis is a term from the Greek word, which means to point or take. In linguistics, deixis refers to words and phrases that cannot be fully known without contextual addition. The idea of "deixis," which etymologically gets from the Greek word for "pointing," applies to semantic articulations (for example "I," "this," "here," "presently") that allude to substances and spatial or transient areas from a specific abstract position, ordinarily that of the maker of the content in the situational setting in which the content is being created.

According to Levinson (1983:54), Deixis makes clear the relationship between language and context reflected in the structure of language. Deixis is also referred to as a way to designate something using language. Normally, deixis is referred to as a designating via language.

There are three types of deixis: person deixis, spatial deixis, and temporal deixis. Person deixis, then again, includes references to the jobs of addresser and recipient in correspondence and incorporates. In English, the first and second-individual pronouns "I," "we," and "you." truth be told, the pronoun "I" is one of the most prototypical cases of deictic articulations, as it regularly alludes to whoever is presently or composing, so its referent changes with each difference in

speaker. Person deixis refers to personal pronouns such as “I, you, he, and they”. Persona deixis is a deictic reference to the participant role of a referent, such as the speaker, the receiver, and referents which are neither speaker nor receiver. The examples are: “I am going to the market”; “Would you like to have lunch?”; “They tried to persuade me, but he came to advise me.” Any expression that is used to pointing a person or people is called as a person deixis. Person deixis burdens the person elaborated in an utterance. Person deixis is generally expressed by the following types of components: pronouns, agreement affixes of verbs, and possessive affixes of nouns.

2. 1. 2 Speech Act

Speech act is a linguistic theory that describes an utterance that contains intention or illocutionary power and has an impact on the listener. According to Searle (1969:16), there is a reason to study this theory of speech acts, because all linguistic expressions are related to linguistic actions. Speech acts also explain linguistic meaning in terms of the use of words and sentences when speakers and listeners get involved in a conversation.

Searle divides the types of speech acts into three basic dimensions, namely locutionary acts, illocutionary acts, and perlocutionary acts. Locutionary acts are types of speech acts that state something using words or sentences that are in accordance with the meaning of the dictionary according to the sentences used. Next is the illocutionary act. Illocutionary acts are a type of speech act that is used to state something with the aim of getting the receiver to do something.

Illocutionary acts have another purpose behind the speech conveyed by the speaker to the receiver. The last type of speech act is the perlocutionary act. Perlocutionary acts are speech acts that have an effect or influence on the receiver after hearing the speech of the speaker. Therefore, the speech acts in a sentence are generally a function of the meaning of the sentence. Not all sentences have the true meaning of an utterance. A speaker may have a different meaning than what he says.

Furthermore, from these three dimensions, Searle (1969: 69) developed a taxonomy of speech acts which consists of five categories. There are assertive, directive, commissive, expressive, and declaration. Assertive is a speech act that intends to convey something that is bound to the truth expressed. Directives are speech acts that aim to produce an effect in the form of actions taken by the speaker. Commissive is a speech act that intends to bind the speech of the speaker to carry out what he said in the future. Expressive is a speech act that aims to express the psychological attitude of the speaker to the implied situation. Declaration is a speech act that intends to change the reality of the situation according to the proportion.

2. 1. 3 Politeness

Politeness is a fundamental thing to communication in the social order of human life. According to Brown and Levinson (1987:101), There are types of politeness, namely positive politeness that occurs in an environment where the recipient has the same goals, desires, or background knowledge as the speaker. Positive

politeness aims to apply closeness between the speaker and the recipient. Usually, they are in a close relationship and have the same goals. In addition, there is also negative politeness associated with negative faces. The point is, the speaker avoids coercion by using an apology.

In communication, there are politeness strategies used to better respect others and to create good communication between the recipient and the speaker. Politeness strategies are used by speakers to avoid threatening the face of the interlocutor which is commonly referred to as FTA (Face Threatening Act). The politeness strategy is divided into five types, namely bald on record strategy, positive politeness strategy, negative politeness strategy, off record strategy, and don't do the FTA strategy. (Brown and Levinson, 1987: 60).

Brown and Levinson (1987:74) argue that there are three social factors that can influence the use of FTA, namely power, social distance and the range of imposition. Power is a relationship that states how much one person can force another without losing face. Distance is a measure of social contact between speakers and recipients, knowing each other, their closeness and how the relationship between speaker and recipient in the conversation. The last one is the range of imposition, which is the relative status of the type of speech act in a situation that is considered not too face threatening, the range of imposition that occurs between the speaker and the recipient in a conversation.

2.2 Research Method

2. 2. 1 Type of research

The type of research used in this thesis is a descriptive qualitative method. According to George (2008: 7) qualitative method is a method used to analyze studies that use words, pictures and symbols in the information or data being analyzed. Qualitative methods do not use numbers or the data used are not in the form of numerical data. Qualitative methods usually focus on analyzing something in depth. This method is also descriptive because it uses the data analysis method used in the research conducted.

2. 2. 2 Data and Data Source

The data in this paper are in the form of written text because the researcher uses qualitative methods. There are two kinds of data, primary and secondary data. According to Kumar (2011: 111), Primary data is material or initial information that contains data that requires further research to be used in this study. While secondary data is information that has been done by previous researchers and is contained in books, articles or journals. This thesis only uses primary data. Primary data is the main data. In this thesis, the primary data are in the form of person deixis in the novel entitled "*The Great Gatsby*" by F. Scott Fitzgerald.

2. 2. 3 Method of Collecting Data

The researcher collects data by using library research to strain the corresponding data. According to George (2008: 06) in her book entitled *The Elements of Library Research*, the library research method is a method that is carried out by explaining in detail information from all sources containing data or materials that can be used to conduct research. The information can be in the form of facts or

opinions from experts who have done the research before. As conducting this method, the researcher finds data from reading a text or information data needed by this research from a book, journal, or previous research that can answer the questions of this thesis. In this analysis, after reading the material and information from written sources, the researcher collects data and categorizes the data that will be used for analysis in this thesis. After the required data has been collected, the researcher analyzes some of the data according to the topic of discussion.

2. 2. 4 Method of Analysing Data

After reading and understanding the contents of the novel and the data that has been collected, the author analyzes the data with the topics to be linked. It aims to find out the relationship between these data with other topics that will be connected. This study uses a close-reading method to analyze the data. Close-reading is a method that is used to get a full understanding of the data. It focuses on the detail of the material, and the aim is to find out the meaning that displays in it. So the readers can interpret the meaning of the text itself.

The researcher uses the random sampling technique. A simple random sampling takes a small, random portion of the entire population to represent the entire data set, where each member has an equal probability of being chosen. The researcher creates a simple random sample by using methods like lotteries or random draws. The researcher performs in an ordinal manner, it means by taking the number of subjects by taking an order from the top down or a sequential page.

CHAPTER III

RESULT AND DISCUSSION

From the results of data analysis, the greeting system in the novel shows a very diverse use of person deixis. This diversity can be seen from the use of different address terms. The author found the types of address terms, the factors that influence the use of the address term and the use of the address term by each character in the novel. For more details, the explanation of these three findings can be seen in the explanation below.

3.1 The Types of Address term

3. 1. 1 Pronouns

The use of person deixis “You” in this novel is divided into two types, those are “You” that show respect towards the receiver and the ordinary “You” that do not show respect and usually use in an informal situation. The use of “You” is influence by the relation between the speaker and the receiver

3. 1. 1.1. You (respectful)

There are some data in the novel that the receiver is more powerful than the speaker. The power of the receiver is higher than the speaker.

As in the example below:

"Wake me at eight, won't you. (Fitzgerald, 1925:14).

The conversation took place between Jordan and Daisy. They are close friends. However, Jordan at that time is asking Daisy for her help, so she put herself under Daisy by using words that show her politeness towards Daisy. Daisy is more powerful than Jordan.

Based on the data above, the use of “You” address term in this conversation aims to show politeness from the speaker. The receiver is more powerful than the speaker. Although their distance between them is close, there is a range of impositions between them which makes the speaker have to respect the receiver.

The other example that shows the use of the address term “You” to show the respect can be seen below:

*"All kinds. What kind do **you** want, lady?"* (Fitzgerald, 1925:19)

The conversation took place between the dog salesman and Myrtle Wilson. The use of the "You" address term in the conversation can be interpreted if the speaker shows respect for the recipient. He puts himself under the receiver. It shows the speaker's respect for the receiver if you see the end of the sentence the speaker calls the receiver a lady.

3. 1. 1.2. You (ordinary)

The ordinary "you" is a pronoun used by a character in the novel whose receiver usually has a social status below the speaker. There are no words or markers that show respect for the receiver. Based on the data, it can be seen that the speaker is more powerful than the receiver. As you can see from the data below:

"You make me feel uncivilized, Daisy," I confessed on my second glass of corky but rather impressive claret. "Can't you talk about crops or something?" (Fitzgerald, 1925:10)

This conversation occurs between the characters Nick (the speaker) and Daisy (the receiver). The distance between them was quite close as they were cousins. However, the situation in the conversation which is a little awkward makes several factors that can affect the use of the address term. The difference in factors including power, distance, and range of impositions between them can be used as a benchmark for using the address term.

From the data above, "you" is used in this conversation by the speaker. The speaker uses "you" in that conversation because the speaker is more powerful than the receiver. Besides, the relation between the speaker and the receiver is relatively close and the range of the imposition in the conversation is bigger in the speaker, because of the influence of the power that the speaker has.

3. 1. 2 Nickname

The characters use other character's nicknames in the address term, such as Nick, Jay, Gatsby, Tom, Daisy, Wilson, George, Myrtle and Jordan. Moreover, the characters use the word Mr. or Mrs. in the address term they use when greeting, to show their respect for other characters. The examples are Mr. Gatsby, Mr. Buchanan, Mrs. Buchanan and Miss Baker.

All of the characters in the novel mostly use the recipient's nickname to talk in informal situations. They use this person deixis to show if their position or

power is the same. Although their distance was far and the range of imposition in the conversation was not there, the speaker still uses the receiver's nickname to address him because their power is the same.

As you can see in the example below:

*“What’s the matter, **Nick**? Do you object to shaking hands with me?”* (Fitzgerald, 1925:113)

This conversation was spoken by Tom to Nick. Tom considers his position as equal to Nick, therefore he calls Nick by his nickname (Nick) to emphasize who Tom is talking to. In addition, the use of an address term with nicknames also explains that the relationship between them is quite close but there is a range of imposition between Tom and Nick which makes the conversation a bit stiff. From the data above, we can conclude that the power of the speaker and the receiver is same. Even though the distance between the speaker and the receiver is far, the speaker uses the receiver's nickname because of their same position. The influence of the power in this conversation is marked by the use of the person deixis. However, there is a way to show respect to the receiver using the words Mr. or Mrs. and their last name.

As you can see in the example:

*“I believe we’ve met somewhere before, **Mr. Buchanan**.”* (Fitzgerald, 1925:65)

This conversation occurs between Mr. Gatsby and Mr. Buchanan. The relationship between them is not close. In this situation, Mr. Gatsby is more powerful than Mr. Buchanan even though both are conglomerates and prominent

people. From the data above it can also be concluded that the use of the address term with the addition of the word Mr. and the last name can show how the speaker respects the receiver.

3. 1. 3 Special Name

The special name in this novel is the type of address term used by the character to greet other characters, but it is different from the address term in general. A special name is the unique address term used by the characters. In this novel, there is one example of a special call used by the main character in the novel. The main character in the novel has a unique habit of greeting other characters. He usually uses the word Old Sport as a form of greeting to the receiver if the situation in the conversation is not imposition which makes the formal conversation. The meaning of this address term is a friend. So, in greeting people he already considered to be his old friends, Mr. Gatsby has a quirky habit and is different from the others.

As in the example:

*"Good morning, **old sport**. You're having lunch with me today and I thought we'd ride up together."* (Fitzgerald, 1925:41)

This conversation occurs between Mr. Gatsby and Nick. The unique habit of Mr. Gatsby greets his friend as old sport and also applies to Nick, who incidentally is a new person for Mr. Gatsby. From the data above, the conversation is also included in an informal situation. The distance between them

is very close and there is no range of imposition between them that makes them awkward.

The other example can be seen from this quotation:

*"Want to go with me, **old sport**? Just near the shore along the Sound."* (Fitzgerald, 1925:31).

Based on the data, the speaker's use of the "old sport" address term was intended for Nick. The speaker feels comfortable and not burdened with Nick's position because the power of the speaker is higher than the receiver. The Old Sport's address term uses the same for speakers as old friends. The speaker feels that the receiver is his friend even though they have just met. The speaker feels comfortable talking to the receiver, so he can use language that is relaxed and informal to the receiver.

3.2 The Factors that Influence the Use of The Address term

There are three factors that influence the use of the address term in this novel, namely power, distance and the range of imposition. The way the speaker uses these person deixis can relate to the power of the character, the distance between the speaker and the receiver, and the range of imposition in the conversation.

3. 2. 1 Power

The power, the distance and the range of imposition can influence the use of person deixis. That means the difference in power from the speaker or receiver affects the person deixis they use. If the speaker is more powerful than the

receiver, the speaker usually uses an informal form. Otherwise, if the receiver is more powerful than the speaker, the speaker usually uses a formal form. In this thesis, power is symbolized by P, the speaker is symbolized by number 1 and the receiver is symbolized by number 2. For more details, it can be seen from the data below:

Mr. Gatsby	The policeman to Mr. Gatsby	P1<P2 D1<D2 R1<R2	<i>Taking a white card from his wallet he waved it before the man's eyes. "Right you are," agreed the policeman, tipping his cap. "Know you next time, Mr. Gatsby. Excuse me!" (Fitzgerald, 1925:44)</i>
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From the data above, the speaker is the policeman and the receiver is Mr. Gatsby. Mr. Gatsby is more powerful than the policeman. Wealth can affect their power so that they will get respect from others. In the data above, the power, distance and range of imposition that occurs in the conversation are social factors in the speaker choosing the use of an address term that can show respect for the recipient.

3. 2. 2 Distance

The distance between the speaker and the receiver also can influence the person deixis. If the distance between the speaker and the receiver is far, then it can affect the use of their greeting form in the conversation. Usually, they will feel awkward

when talking and greeting each other. In this thesis, distance is symbolized by D.

D1 is the distance of the speaker and D2 is the distance of the receiver.

As you can see in the example below

You	Jordan to Nick	P1=P2 D1<D2 R1<R2	<i>"Nevertheless you did throw me over," said Jordan suddenly. "You threw me over on the telephone. I don't give a damn about you now but it was a new experience for me and I felt a little dizzy for a while."</i> (Fitzgerald, 1925:113)
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Based on the data above, Nick doesn't have enough power, so he and Jordan are in the same position. However the distance between the two was not close, Jordan had to use politeness strategies in the conversation. These data is also included in negative politeness because the speaker avoids being forced to say something to the recipient. The speaker in these data is Jordan and the receiver is Nick. The distance between them can affect the use of the address term they use for fear that the recipient will feel uncomfortable with the request from the speaker. Although the position between the speaker and the recipient is same, but the relationship between them is not close, there are still things that block up and make both of them uncomfortable when they are talking.

3. 2. 3 Range of imposition

The last social factor that influence the use of the address term is the range of imposition between the characters also affects the use of person deixis in the novel. Just like power and distance, the range of imposition can also affect the character in using and choosing an address term. In this thesis, the rage of imposition is symbolized by R. R1 is the range of imposition for the speaker, and R2 is the range of imposition for the receiver.

As you can see in the example below

Mr. Carraway	Gatsby to Nick	P1=P2 DI=D2 R1<R2	" <i>Mr. Carraway this is my friend Mr. Wolfshiem.</i> " (Fitzgerald, 1925:44)
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Based on the data above, the power of the speaker and receiver is the same because there is no higher or lower power between the speaker and the receiver. In addition, the distance between them is close enough so that there is no awkwardness and discomfort when the speaker is talking to the receiver. The speaker in these data is Gatsby and the receiver is Nick. However, the speaker still shows courtesy and respect for the receiver because there is a range of imposition that make the speaker must choose to use polite words when speaking to the receiver. Even though the power between speaker and receiver is equal and the distance between them is close. The possibility of remaining uncomfortable

because of the range of impositions in the conversation also influences the speaker's choice of use of the address term.

3. 2. 4 Relation Between the Speaker and the Receiver

These three factors above can influence the choice of the address term used by the characters in this novel. However, there is a relationship between speaker and receiver which can be grouped into several types, which can be seen as follows:

3. 2. 4.1 $P_1=P_2, D_1=D_2, R_1=R_2$

The power between the speaker and the receiver is same, the distance between them is close and there is no range of imposition in the conversation. The relationship between speaker and receiver in this passage is very close. It can be seen with the power of the speaker or P_1 equal to the power of the receiver or P_2 . Furthermore, the distance and range of imposition of the speaker and the receiver are also same. For more details, can be seen from the example below:

*'Don't look at me,' Daisy retorted. "I've been trying to get **you** to New York all afternoon."* (Fitzgerald, 1925:9)

From the data above, the conversation occurs between Daisy and Jordan. The speaker is Daisy and the receiver is Jordan. They are best friends since Daisy was single. The power of the speaker and receiver are the same, the distance between them is quite close, and the range of imposition in the conversation indicates the relationship between the speaker and receiver is quite close.

3. 2. 4.2 $P_1>P_2, D_1=D_2, R_1=R_2$

The power of the speaker is higher than the receiver, the distance between them is close and there is no range of imposition in the conversation. The difference in power affects the relationship between the speakers and the receiver. As in the example below, it shows different power, but close range and non-existent the range of imposition.

*'Now, don't think my opinion on these matters is final,' he seemed to say, "Just because I'm stronger and more of a man than **you** are."* (Fitzgerald, 1925:7)

From the data above, the conversation occurs between Tom and Nick. The speaker is Tom and the receiver is Nick. Tom is the husband of Nick's cousin. The distance between them is close and there is no range of imposition in this conversation. However, the power of the speaker or P1 is higher than the power of the receiver (P2). These data indicates that the relationship between the speaker and the receiver may not be close enough.

3. 2. 4.3 $P1 < P2$, $D1 = D2$, $R1 = R2$

The power of the receiver is higher than the speaker, the distance between them is close and there is no range of imposition in the conversation. In this novel, the power possessed by the speaker may be lower than that of the receiver. Although the distance between them is close and there is no range of imposition in the conversation. In this section, it will be explained in more detail related to P1 which is lower than P2. It can be seen from the example below:

*"You did it, Tom," she said accusingly. "I know **you** didn't mean to but **you** did do it. That's what I get for marrying a brute of a man, a great big hulking physical specimen of a—"* (Fitzgerald, 1925:10)

It can be seen from the data above, the speaker is Daisy and the receiver is Tom. They are a married couple. These data shows that the power of Daisy (P1) is lower than Tom (P2). The distance between them is quite close because they have a close relationship. In the conversation that took place between them there was also no range of imposition. So, the close relationship between speaker and receiver in the above data also affects the use of the address term.

3. 2. 4.4 P1=P2, D1≠D2, R1=R2

The power between the speaker and the receiver is same, the distance between them is far and there is no range of imposition in the conversation. The distance, which is one of the factors that influence the use of the address term, can also differ between speakers and receivers. Between the speaker and receiver, the near and far distance also shows how the relationship between the speaker and receiver is. One of the examples is below

*"He's afraid. He's waited so long. He thought **you** might be offended. **You** see he's a regular tough underneath it all."* (Fitzgerald, 1925:51)

These data shows the relationship between Jordan and Nick. The speaker is Jordan and the receiver is Nick. Jordan who is a friend of Nick's cousin can be interpreted as not having a close relationship with Nick. Although their power is

equal and there is no range of imposition in the conversation, the long distance can also be used to explain the relationship between the speaker and receiver.

3. 2. 4.5 $P_1 > P_2$, $D_1 \neq D_2$, $R_1 = R_2$

The next type of relation between speaker and receiver is the power and distance that differs between speaker and receiver, but there is no range of imposition in the conversation. It can be seen from the example below

*We drove over to Fifth Avenue, so warm and soft, almost pastoral, on the summer Sunday afternoon that I wouldn't have been surprised to see a great flock of white sheep turn the corner. "Hold on," I said, "I have to leave **you** here." (Fitzgerald, 1925:19)*

The example of the data above was spoken by Nick to Tom. In the data example above, Nick's power is greater than Tom's because in that situation Tom wants to meet his mistress. The speaker is Nick and the receiver is Tom. Nick who is a cousin of Tom's wife refuses to accompany Tom. The distance between them also became far because Tom had betrayed Nick's cousin. The relationship between them became tenuous and awkward.

3. 2. 4.6 $P_1 < P_2$, $D_1 \neq D_2$, $R_1 = R_2$

Contrary to the type of relationship between the speaker and receiver above, in this section, the power possessed by the receiver is higher than the speaker. However, there is no range of imposition in the conversation. These differences apparently affect the type of relationship between speakers and receivers. For an explanation, see the data below:

'What day would suit you? 'What day would suit YOU?' he corrected me quickly. 'I don't want to put you to any trouble, you see.' (Fitzgerald, 1925:53)

The sentence was spoken by Nick to Gatsby. The speaker is Nick and the receiver is Gatsby. The power possessed by Gatsby is higher than the power of Nick. In addition to the power between P1 and P2 which is not the same, the distance between the speaker and receiver is also not close to the influence of the relationship between the two.

3. 2. 4.7 $P_1=P_2, D_1\neq D_2, R_1\neq R_2$

The example of the data below is data that has the same power, but the distance between the speaker and receiver is far and there is a range of imposition in the conversation. For more details, can be seen from the data below:

Jordan put her hand on my arm. "Won't you come in, Nick?" (Fitzgerald, 1925:91)

The sample data is taken from a conversation between Jordan and Nick. The power of the speaker and receiver is the same. The speaker is Jordan and the receiver is Nick. However, the distance between the speaker and receiver is far, and shows that their relationship is not close. In addition, the existence of a range of imposition in the conversation that occurs in this situation explains if the relationship between the speaker and receiver is not fine.

3. 2. 4.8 $P_1>P_2, D_1\neq D_2, R_1\neq R_2$

In a conversation, there can be differences in power, distance and range of imposition that occur between the speaker and receiver. The power of the speaker

is higher than the receiver, the distance between them is far and there is a range of imposition in the conversation. The sample data below, it will show the conversation that the power possessed by the speaker is higher than the receiver. Moreover, the distance and range of imposition are also different between the speaker and receiver. As you can see in the example below

*"I've got something to tell you, **old sport**,—" began Gatsby. But Daisy guessed at his intention. (Fitzgerald, 1925:83)*

From the data above, it can be shown by the conversation that Gatsby had with Tom. Although Gatsby and Tom both have high power, Gatsby feels that he has more power because Daisy loves him. The speaker is Gatsby and the receiver is Tom. The distance between P1 and P2 is also not close, and there is a range of imposition in the conversation above. This can be interpreted if Gatsby and Tom do not have a close and good enough relationship.

3. 2. 4.9 $P1 < P2, D1 \neq D2, R1 \neq R2$

The last type of relationship between speaker and receiver is power, distance and range of imposition which differ between speaker and receiver. However, in this section the power from the receiver is higher than the speakers. The power of the speaker is lower than the receiver, the distance between them is far and there is a range of imposition in the conversation. It can be seen from the sample data below:

*"I'm going to drain the pool today, **Mr. Gatsby**. Leaves'll start falling pretty soon and then there's always trouble with the pipes." (Fitzgerald, 1925:97)*

From the sample data above, the conversation was spoken by the Gatsby's former servants to Gatsby. The speaker is Gatsby's former servants and the receiver is Gatsby. Gatsby's power compared to his servants differed greatly. Gatsby who is a rich and prominent person in the novel has a higher power. The distance between them is not close and there is a range of imposition in the conversation between them because of the differences in social status.

It can be concluded if the relationship between Gatsby and its servants is a distance that limits the relationship between them and clarifies the relationship between speakers and receivers that are not close.

3.3 The Use of the Address term by Each Character in the Novel

There are seventeen person deixis in this novel, but some of them have a similarity, that is a person deixis which shows the respect towards the other character and the ordinary person deixis which usually uses in an informal situation. The speakers use different person deixis based on the situation and the factors that can influence it. If in an informal situation the speaker may use the ordinary "you" or a nickname only. However, if they are in a formal situation, the speaker will use a greeting form that can show the politeness to the receiver. There are several characters in the novel. They use different types of address term in their conversation.

3.3.1 Jay Gatsby

Jay Gatsby is one of the main characters in this novel. He is a rich and respected man in that novel. Gatsby's power is very high when compared to other

characters. He often uses a special name to greet other characters. Gatsby considers the other people he meets as his friends, therefore he always feels comfortable and not awkward when talking to the recipient even though the distance between them is not too close. The address terms commonly used by Gatsby are **old sport, you, Mr. Carraway, Mr. Buchanan, and Mrs. Buchanan**. Gatsby usually uses the “you” and old sport address term in informal situations. Furthermore, He usually uses the other address terms in formal situations.

For example, can be seen below:

‘Don’t you call me ‘old sport’!’ cried Tom. (Fitzgerald, 1925:143).

The sentence above is a conversation that took place between Gatsby and Tom. It can be interpreted if Gatsby always calls the receiver "old sport" because he always considers other people as his friends. However, Tom objected to being compared to Gatsby's friends. He refused to be called Gatsby as "old sport".

3. 3. 2 Nick Carraway

Nick Carraway is the character who serves as the narrator in this novel. Nick is a boy who recently moved in and became a neighbor of Gatsby. His power is under Gatsby. He also has a cousin who is married to a rich man. Since Nick doesn't come from a wealthy family, he often uses politeness strategies in speaking to the receiver. Nick felt uncomfortable around the rich people who often party at Gatsby's house. Some of the address terms that Nick usually uses in his conversation include **Mr. Gatsby, Tom, Daisy, You, Jordan and Mr.**

Buchanan. However, Nick also sometimes calls Gatsby by his nickname only, without the word “Mr.” in front of Gatsby's name.

It can be seen from the data below:

*"Goodbye," I called. "I enjoyed breakfast, **Gatsby.**"* (Fitzgerald, 1925:98)

From the data above, it can be seen that Nick once used a type of address term in the form of a nickname to greet Gatsby. Although Nick's power is far below Gatsby's, but Nick already considers Gatsby as his friend. The use of this type of address term in the form of a nickname will be more comfortable to use if the distance between the speaker and the receiver is close. So, the distance between Nick and Gatsby is so close that Nick dares to call Gatsby only by his nickname.

3. 3. 3 Tom Buchanan

Tom Buchanan is one of the characters in this novel that appears frequently. He is the husband of Daisy who is also a cousin of Nick Carraway. Tom is a rich man and from a prominent family. Tom has high power in the novel, so he often talks casually to other characters. However, he wasn't like Gatsby, who was quick to get along with new people. Tom still maintains his politeness and shows his respect for people he just met. Some of the address terms that Tom often uses when speaking to the receiver are **Mr. Gatsby, Nick, You, Daisy, Wilson and Myrtle.**

For example, it can be seen below:

*"Hello, **Wilson**, old man," said Tom, slapping him jovially on the shoulder. "How's business? 'I can't complain,' answered Wilson unconvincingly."*
(Fitzgerald, 1925:17)

From the data above, the conversation took place between Tom and George. Tom, who came from a conglomerate circle, felt his power was greater than George. He uses a nickname address term when speaking to George, to emphasize his position above George. It can be seen from the conversation above, Wilson is not angry or offended by the call Tom used to greet him. In addition, in the conversation above there is the word "old man" which is intended for George. Tom felt that George was a receiver who had a lower social status.

3. 3. 4 Daisy Buchanan

Daisy Buchanan is one of the main characters in this novel. She is the cousin of Nick Carraway and wife of Tom Buchanan. Besides, Daisy is the ex from Gatsby. Because Tom is a rich and respected person, Daisy is also included in a prominent family because she is married to Tom. Although she does not have high power like her husband, she is still respected because of his husband's power. The following is an address term that Daisy often uses when talking to recipients in novels, including **Nick, You, Jordan, Tom and Jay**. Only Daisy has ever called Gatsby by his first name, which is **Jay**.

As you can see in the example below:

*"I'm glad, **Jay**." Her throat, full of aching, grieving beauty, told only of her unexpected joy.* (Fitzgerald, 1925:57)

The conversation takes place between Daisy and Gatsby. Daisy is the only character to call Gatsby by his first name. She and Gatsby did have a relationship in the past. She felt that her relationship with Gatsby was very close. Therefore she could feel comfortable if she spoke casually with Gatsby.

3. 3. 5 Jordan Baker

Jordan Baker is a supporting character in this novel. She is a friend of Daisy since Daisy is not married to Tom. Jordan has not too many scenes in this novel. She only appears occasionally and talks to certain characters. The following is the address term that Jordan uses in conversations in this novel, including **Nick, You, Mr. Carraway and Tom.**

As you can see in the example below:

"I will. Good night, Mr. Carraway. See you anon." (Fitzgerald, 1925:14)

Jordan Baker is an independent female character in this novel. She does not depend on other characters in this novel. It can be seen from the conversation above, Jordan has only ever used the address term "Mr." and the last name on Nick. Jordan wanted to show his respect for his best friend's cousin. She uses the address term "Mr. Carraway" to show her respect towards Nick.

3. 3. 6 George Wilson

George Wilson is one of the supporting characters in this novel. George is the husband of Myrtle Wilson who is also the mistress of Tom Buchanan. George is a poor man who lives in a slum. He is not told much in this novel. He also only communicates with Tom, Myrtle and his neighbor named Michaelis. George is

uncomfortable talking to other characters. He only uses the “**You**” address term to greet other characters in this novel. Because George does not have higher power than the other characters in this novel, he does not use the nicknames of the characters. It can be seen in the example below:

*"That's why I want to get away. That's why I been bothering **you** about the car."*

(Fitzgerald, 1925:79)

The conversation above took place between George and Tom. In that situation, George is a supporting character in this novel and George's social status position comes from the lower classes. George uses an address term that can show respect for the receiver. He put his position under the receiver while he was speaking in the conversation.

3. 3. 7 Myrtle Wilson

Myrtle Wilson is also one of the supporting characters in this novel. She is not from a rich family. In fact Myrtle is a poor woman. She is the wife of George Wilson who is also an affair with Tom Buchanan. Myrtle doesn't have a lot of scenes in this story. She doesn't have much power. Myrtle only uses the "**You**" address term in the conversations he has with other characters in the novel. It can be seen in the data below:

*"Get some chairs, why don't **you**, so somebody can sit down."* (Fitzgerald, 1925:18)

From the data above, the conversation took place between Myrtle and George. Myrtle is also a supporting character in this novel. He comes from a lowly

background, so he doesn't use an address term that can show respect for the recipient. Due to her low social status, she did not think much about politeness strategies in talking to her husband.

CHAPTER IV

CONCLUSION

Of the many famous novels, “The Great Gatsby” is one that shows the lives of people from two different backgrounds. This novel tells the story of a man named Gatsby who is the main character. Gatsby comes from the conglomerate circle. However, he is a poor man who struggles to be rich to get his love before he becomes a rich man. In this novel, there are many things that show the diversity of social status in society that can be analyzed through a linguistic perspective, namely by applying deixis theory by looking at the use of the address term chosen by the community in this novel.

Based on the result and the discussion in the previous chapter, the conclusion of this thesis is there are various types of address terms used by the characters in the novel. The characters in this novel use various types of address terms in their conversations according to the situation and conditions of the conversation. The various types of address terms are influenced by several social factors. Among them are power, distance, and range of imposition in the conversations that occur in the novel.

Power affects the use of the address term because speakers or recipients who have higher power will use casual sentences and tend not to think about the politeness strategies in conversation. The distance of the relationship between characters also affects the way the character chooses to use the address term. If the distance between the speaker and the receiver is close enough, then the use of the

selected address term will be more relaxed. The range of imposition in the conversation that occurs between characters also affects the choice of the address term. If there is a range of imposition, then the conversation situation will be uncomfortable and the speaker or receiver will use politeness strategies in their conversation. The characters in this novel use different types of address terms depending on the conversational situation. If in a formal situation, the speaker will use polite sentences and show respect for the receiver. When in an informal situation, the speaker will be more comfortable and relaxed in speaking to the receiver.

In this thesis, the author focuses on the differences in the address term used by the characters in the novel. The different types of address terms are influenced by several factors. This thesis also describes the types of use of the address term by the characters in the novel. Differences from the novel background may affect the use of different address terms. Therefore, further research for differences in the use of address terms in novels with different backgrounds can still be done.

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APPENDIX

The data of address term in novel “*The Great Gatsby*”

Person Deixis	Dialogue spoken by	Relation	Example of the Dialogue
You	A man to Nick	P1≠P2 DI≠D2 R1<R2	"How do you get to West Egg village?" he asked helplessly. (Fitzgerald, 1925:4)
You	Tom to Nick	P1>P2 DI=D2 R1=R2	"Just because I'm stronger and more of a man than you are." (Fitzgerald, 1925:7)
You	Daisy to Nick	P1=P2 D1>D2 R1<R2	" You ought to see the baby." (Fitzgerald, 1925:8)
You	Nick to Tom	P1=P2 DI>D2 R1<R2	" You will," I answered shortly. " You will if you stay in the East." (Fitzgerald, 1925:9)
You	Daisy to Jordan	P1=P2 DI=D2 R1=R2	"I've been trying to get you to New York all afternoon. (Fitzgerald, 1925:9)
You	Tom to Jordan	P1>P2 DI>D2 R1=R2	" You are!" He took down his drink as if it were a drop in the bottom of a glass. "How you ever get anything done is beyond me." (Fitzgerald, 1925:9)

You	Jordan to Nick	P1=P2 DI=D2 R1=R2	" You live in West Egg," she remarked contemptuously. "I know somebody there." (Fitzgerald, 1925:9)
You	Daisy to Tom	P1<P2 DI=D2 R1=R2	" You did it, Tom," she said accusingly. "I know you didn't mean to but you did do it. That's what I get for marrying a brute of a man, a great big hulking physical specimen of a—" (Fitzgerald, 1925:10)
You	Nick to Daisy	P1>P2 D1=D2 R1>R2	" You make me feel uncivilized, Daisy," I confessed on my second glass of corky but rather impressive claret. "Can't you talk about crops or something?" (Fitzgerald, 1925:10)
You	Daisy to Nick	P1=P2 DI<D2 R1=R2	"I love to see you at my table, Nick. You remind me of a—of a rose, an absolute rose. (Fitzgerald, 1925:11)
You	Nick to Jordan	P1=P2 DI=D2 R1<R2	"This Mr. Gatsby you spoke of is my neighbor—" I said. (Fitzgerald, 1925:12)

You	Jordan to Nick	P1=P2 DI=D2 R1>R2	" You mean to say you don't know?" said Miss Baker, honestly surprised. "I thought everybody knew." (Fitzgerald, 1925:12)
You	Daisy to Nick	P1=P2 DI<D2 R1=D2	"We don't know each other very well, Nick," she said suddenly. "Even if we are cousins. You didn't come to my wedding." (Fitzgerald, 1925:13)
You	Jordan to Daisy	P1<P2 D1=D2 R1=R2	"Wake me at eight, won't you ." (Fitzgerald, 1925:14)
You	Tom to Daisy	P1>P2 DI=D2 R1<R2	"Did you give Nick a little heart to heart talk on the veranda?" demanded Tom suddenly. (Fitzgerald, 1925:15)
You	Tom to Nick	P1>P2 DI=D2 R1=R2	"Don't believe everything you hear, Nick," he advised me. (Fitzgerald, 1925:15)
You	Wilson to Tom	P1<P2 DI<D2 R1<R2	"I can't complain," answered Wilson unconvincingly. "When are you going to sell me that car?" (Fitzgerald, 1925:17)
You	Myrtle to	P1>P2	"Get some chairs, why don't you ,

	Wilson	DI=D2 R1=R2	so somebody can sit down." (Fitzgerald, 1925:18)
You	Tom to Myrtle	P1>P2 DI=D2 R1=R2	"I want to see you ," said Tom intently. "Get on the next train." (Fitzgerald, 1925:18)
You	Dog seller to Myrtle Wilson	P1<P2 D1<D2 R1<R2	"All kinds. What kind do you want, lady?" (Fitzgerald, 1925:19)
You	Nick to Tom	P1>P2 DI>D2 R1=R2	"Hold on," I said, "I have to leave you here." (Fitzgerald, 1925:19)
You	Gatsby to Nick	P1>P2 DI>D2 R1>R2	"Your face is familiar," he said, politely. "Weren't you in the Third Division during the war?" (Fitzgerald, 1925:31)
You	Gatsby to Nick	P1>P2 DI>D2 R1<R2	"I thought you knew, old sport. I'm afraid I'm not a very good host." (Fitzgerald, 1925:32)
You	Gatsby to Nick	P1>P2 DI=D2 R1>R2	"If you want anything just ask for it, old sport," he urged me. "Excuse me. I will rejoin you later." (Fitzgerald, 1925:32)
You	Butler to Jordan	P1<P2 DI<P2 R1<R2	"Miss Baker?" he inquired. "I beg your pardon but Mr. Gatsby would like to speak to you alone."

			(Fitzgerald, 1925:33)
You	Butler to Gatsby	P1<P2 DI<P2 R1<R2	"Philadelphia wants you on the phone, sir." (Fitzgerald, 1925:35)
You	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"Well, I'm going to tell you something about my life," he interrupted. "I don't want you to get a wrong idea of me from all these stories you hear." (Fitzgerald, 1925:42)
You	Gatsby to Nick	P1<P2 DI=D2 R1<R2	"I'm going to make a big request of you today," he said, pocketing his souvenirs with satisfaction, "so I thought you ought to know something about me. I didn't want you to think I was just some nobody. You see, I usually find myself among strangers because I drift here and there trying to forget the sad thing that happened to me." He hesitated. "You'll hear about it this afternoon." (Fitzgerald, 1925:43)
You	Nick to Gatsby	P1<P2 DI=D2 R1=R2	"Do you mean you're in love with Miss Baker?" (Fitzgerald, 1925:43)

You	The policeman to Mr. Gatsby	P1<P2 D1<D2 R1<R2	"Right you are," agreed the policeman, tipping his cap. "Know you next time, Mr. Gatsby. Excuse me!" (Fitzgerald, 1925:44)
You	Tom to Nick	P1=P2 DI=D2 R1=R2	"Where've you been?" he demanded eagerly. "Daisy's furious because you haven't called up." (Fitzgerald, 1925:48)
You	Jordan to Nick	P1=P2 DI<D2 R1=R2	"He's afraid. He's waited so long. He thought you might be offended. You see he's a regular tough underneath it all." (Fitzgerald, 1925:51)
You	Nick to Gatsby	P1<P2 DI<D2 R1=R2	'What day would suit you?' (Fitzgerald, 1925:53)
You	Gatsby to Nick	P1<P2 DI=D2 R1=R2	'What day would suit YOU?' he corrected me quickly. 'I don't want to put you to any trouble, you see.' (Fitzgerald, 1925:53)
You	Gatsby to Nick	P1=P2 DI=D2 R1<R2	"I thought you didn't, if you'll pardon my— you see, I carry on a little business on the side, a sort of sideline, you understand. And I thought that if you don't make very much—You're selling bonds, aren't you, old sport?" (Fitzgerald,

			1925:53)
You	Daisy to Nick	P1=P2 DI=D2 R1=R2	"Are you in love with me," she said low in my ear. "Or why did I have to come alone?" (Fitzgerald, 1925:55)
You	Daisy to Gatsby	P1<P2 DI≠D2 R1<R2	"I certainly am awfully glad to see you again." (Fitzgerald, 1925:55)
You	Nick to Gatsby	P1<P2 DI=D2 R1=R2	" You 're just embarrassed, that's all," and luckily I added: "Daisy's embarrassed too." (Fitzgerald, 1925:56)
You	Nick to Gatsby	P1<P2 DI=D2 R1=R2	"Just as much as you are." (Fitzgerald, 1925:56)
You	Gatsby to Nick	P1=P2 DI=D2 R1<R2	"I want you and Daisy to come over to my house," he said, "I'd like to show her around." (Fitzgerald, 1925:57)
You	Nick to Gatsby	P1<P2 DI=D2 R1=R2	"You're sure you want me to come?" (Fitzgerald, 1925:57)
You	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"I'm delighted to see you ," said Gatsby standing on his porch. "I'm delighted that you dropped in." (Fitzgerald, 1925:65)

You	Tom to Nick	P1=P2 DI=D2 R1=R2	" You live near here, Nick?" (Fitzgerald, 1925:65)
You	Tom to Wilson	P1>P2 DI=D2 R1=R2	"Let's have some gas!" cried Tom roughly. "What do you think we stopped for—to admire the view?" (Fitzgerald, 1925:78)
You	Tom to Wilson	P1>P2 DI=D2 R1=R2	"Well, shall I help myself?" Tom demanded. " You sounded well enough on the phone." (Fitzgerald, 1925:78)
You	Tom to Wilson	P1>P2 DI=D2 R1=R2	"What do I owe you ?" demanded Tom harshly. (Fitzgerald, 1925:79)
You	Wilson to Tom	P1<P2 DI<P2 R1<R2	"I just got wised up to something funny the last two days," remarked Wilson. "That's why I want to get away. That's why I been bothering you about the car." (Fitzgerald, 1925:79)
You	Tom to Wilson	P1>P2 DI=D2 R1=R2	"I'll let you have that car," said Tom. "I'll send it over tomorrow afternoon." (Fitzgerald, 1925:79)
You	Gatsby to	P1>P2	"Your wife doesn't love you ," said

	Tom	DI=D2 R1=R2	Gatsby. "She's never loved you . She loves me." (Fitzgerald, 1925:83)
You	Tom to Gatsby	P1>P2 DI=D2 R1=R2	" You must be crazy!" exclaimed Tom automatically. (Fitzgerald, 1925:83)
You	Daisy to Tom	P1=P2 DI=D2 R1=R2	"You're revolting," said Daisy. She turned to me, and her voice, dropping an octave lower, filled the room with thrilling scorn: "Do you know why we left Chicago? I'm surprised that they didn't treat you to the story of that little spree." (Fitzgerald, 1925:84)
You	Daisy to Gatsby	P1=P2 DI=D2 R1=R2	"Oh, you want too much!" she cried to Gatsby. "I love you now—isn't that enough? I can't help what's past." She began to sob helplessly. "I did love him once—but I loved you too." (Fitzgerald, 1925:84)
You	Tom to Nick	P1=P2 DI=D2 R1<R2	"I ought to have dropped you in West Egg, Nick. There's nothing we can do tonight." (Fitzgerald, 1925:91)
You	Jordan to	P1=P2	"Nevertheless you did throw me

	Nick	DI<D2 R1<R2	over," said Jordan suddenly. " You threw me over on the telephone. I don't give a damn about you now but it was a new experience for me and I felt a little dizzy for a while." (Fitzgerald, 1925:113)
Nick	Tom to Nick	P1>P2 DI=D2 R1<R2	"What you doing, Nick ?" (Fitzgerald, 1925:9)
Nick	Daisy to Nick	P1=P2 DI=D2 R1<R2	"I love to see you at my table, Nick . You remind me of a—of a rose, an absolute rose. (Fitzgerald, 1925:11)
Nick	Daisy to Nick	P1=P2 DI=D2 R1<R2	"We don't know each other very well, Nick ," she said suddenly. "Even if we are cousins. You didn't come to my wedding." (Fitzgerald, 1925:13)
Nick	Daisy to Nick	P1=P2 DI<D2 R1<R2	"That's true." She hesitated. "Well, I've had a very bad time, Nick , and I'm pretty cynical about everything." (Fitzgerald, 1925:13)
Nick	Daisy to Nick	P1=P2 DI<D2 R1=R2	"Oh, yes." She looked at me absently. "Listen, Nick ; let me tell you what I said when she was born. Would you like to hear?"

			(Fitzgerald, 1925:13)
Nick	Daisy to Nick	P1=P2 DI=D2 R1=R2	"Of course you will," confirmed Daisy. "In fact I think I'll arrange a marriage. Come over often, Nick , and I'll sort of—oh—fling you together. You know—lock you up accidentally in linen closets and push you out to sea in a boat, and all that sort of thing—" (Fitzgerald, 1925:14)
Nick	Daisy to Nick	P1=P2 DI=D2 R1=R2	"Her family is one aunt about a thousand years old. Besides, Nick's going to look after her, aren't you, Nick ? She's going to spend lots of week-ends out here this summer. I think the home influence will be very good for her." (Fitzgerald, 1925:14)
Nick	Tom to Nick	P1>P2 DI=D2 R1>R2	"Don't believe everything you hear, Nick ," he advised me. (Fitzgerald, 1925:15)
Nick	Tom to Nick	P1=P2 DI=D2 R1=R2	"You live near here, Nick ?" (Fitzgerald, 1925:65)
Nick	Daisy to Nick	P1=P2 DI=D2	"Good night, Nick ," said Daisy. (Fitzgerald, 1925:70)

		R1=R2	
Nick	Tom to Nick	P1=P2 DI=D2 R1<R2	"I ought to have dropped you in West Egg, Nick . There's nothing we can do tonight." (Fitzgerald, 1925:91)
Nick	Jordan to Nick	P1=P2 DI<D2 R1<R2	"Won't you come in, Nick ?" (Fitzgerald, 1925:91)
Nick	Tom to Nick	P1=P2 DI<D2 R1<R2	"What's the matter, Nick ? Do you object to shaking hands with me?" (Fitzgerald, 1925:113)
Nick	Tom to Nick	P1=P2 DI<D2 R1<R2	"You're crazy, Nick ," he said quickly. "Crazy as hell. I don't know what's the matter with you." (Fitzgerald, 1925:113)
Mr. Carraway	Jordan to Nick	P1<P2 DI<D2 R1<R2	"I will. Good night, Mr. Carraway . See you anon." (Fitzgerald, 1925:14)
Mr. Carraway	Gatsby to Nick	P1=P2 DI=D2 R1<R2	" Mr. Carraway this is my friend Mr. Wolfshiem." (Fitzgerald, 1925:44)
Old sport	Gatsby to Nick	P1>P2 DI>D2 R1=R2	"Want to go with me, old sport ? Just near the shore along the Sound." (Fitzgerald, 1925:31)

Old sport	Gatsby to Nick	P1>P2 DI>D2 R1=R2	"I thought you knew, old sport . I'm afraid I'm not a very good host."(Fitzgerald, 1925:32)
Old sport	Gatsby to Nick	P1>P2 DI>D2 R1=R2	"If you want anything just ask for it, old sport ," he urged me. "Excuse me. I will rejoin you later." (Fitzgerald, 1925:32)
Old sport	Gatsby to Nick	P1>P2 DI=D2 R1=R2	"Don't mention it," he enjoined me eagerly. "Don't give it another thought, old sport ." The familiar expression held no more familiarity than the hand which reassuringly brushed my shoulder. "And don't forget we're going up in the hydroplane tomorrow morning at nine o'clock." (Fitzgerald, 1925:35)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"Good night." He smiled—and suddenly there seemed to be a pleasant significance in having been among the last to go, as if he had desired it all the time. "Good night, old sport Good night." (Fitzgerald, 1925:35)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"Good morning old sport . You're having lunch with me today and I thought we'd ride up together." (Fitzgerald, 1925:41)

Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"It's pretty, isn't it, old sport. " He jumped off to give me a better view. "Haven't you ever seen it before?"(Fitzgerald, 1925:41)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1<R2	"Look here, old sport, " he broke out surprisingly. "What's your opinion of me, anyhow?" (Fitzgerald, 1925:41)
Old sport	Gatsby to Nick	P1>P2 DI=D2 R1=R2	"Then came the war, old sport. It was a great relief and I tried very hard to die but I seemed to bear an enchanted life. I accepted a commission as first lieutenant when it began. In the Argonne Forest I took two machine-gun detachments so far forward that there was a half mile gap on either side of us where the infantry couldn't advance. We stayed there two days and two nights, a hundred and thirty men with sixteen Lewis guns, and when the infantry came up at last they found the insignia of three German divisions among the piles of dead. I was promoted to be a major and every Allied government gave me a decoration—even Montenegro, little Montenegro down on the Adriatic Sea!" (Fitzgerald, 1925:42)

Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"No, old sport , I'm not. But Miss Baker has kindly consented to speak to you about this matter." (Fitzgerald, 1925:43)
Old sport	Mr. Gatsby to The policeman	P1>P2 DI>D2 R1=R2	"All right, old sport ," called Gatsby. We slowed down. Taking a white card from his wallet he waved it before the man's eyes (Fitzgerald, 1925:44)
Old sport	Gatsby to Nick	P1>P2 DI=D2 R1=R2	"Look here, old sport ," said Gatsby, leaning toward me, "I'm afraid I made you a little angry this morning in the car." (Fitzgerald, 1925:46)
Old sport	Gatsby to Nick	P1>P2 DI=D2 R1=R2	"They can't get him, old sport . He's a smart man." (Fitzgerald, 1925:47)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"Does it?" He turned his eyes toward it absently. "I have been glancing into some of the rooms. Let's go to Coney Island, old sport . In my car." (Fitzgerald, 1925:52)
Old sport	Gatsby to Nick	P1<P2 DI=D2 R1<R2	"Oh, it isn't about that. At least—" He fumbled with a series of beginnings. "Why, I thought—why, look here, old sport , you don't make much money, do you?" (Fitzgerald, 1925:53)

Old sport	Gatsby to Nick	P1=P2 DI=D2 R1<R2	"I thought you didn't, if you'll pardon my—you see, I carry on a little business on the side, a sort of sideline, you understand. And I thought that if you don't make very much—You're selling bonds, aren't you, old sport ?" (Fitzgerald, 1925:53)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1<R2	"Of course, of course! They're fine!" and he added hollowly, ". . . old sport ." (Fitzgerald, 1925:54)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"Oh, hello, old sport ," he said, as if he hadn't seen me for years. I thought for a moment he was going to shake hands. (Fitzgerald, 1925:57)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"I did, old sport ," he said automatically, "but I lost most of it in the big panic—the panic of the war." (Fitzgerald, 1925:58)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"It's the funniest thing, old sport ," he said hilariously. "I can't—when I try to—" (Fitzgerald, 1925:59)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"That? That's Mr. Dan Cody, old sport ." (Fitzgerald, 1925:60)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"Klipspringer plays the piano," said Gatsby, cutting him off. "Don't you, Ewing, old sport ?" (Fitzgerald,

			1925:61)
Old sport	Gatsby to Nick	P1>P2 DI=D2 R1=R2	"Don't talk so much, old sport ," commanded Gatsby. "Play!" (Fitzgerald, 1925:61)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"The dance?" He dismissed all the dances he had given with a snap of his fingers. " Old sport , the dance is unimportant." (Fitzgerald, 1925:70)
Old sport	Gatsby to Tom	P1>P2 DI>D2 R1>R2	"I've got something to tell you, old sport ,—" began Gatsby. But Daisy guessed at his intention. (Fitzgerald, 1925:83)
Old sport	Gatsby to Tom	P1>P2 DI>D2 R1=R2	"Not seeing," said Gatsby. "No, we couldn't meet. But both of us loved each other all that time, old sport , and you didn't know. I used to laugh sometimes—"but there was no laughter in his eyes, "to think that you didn't know." (Fitzgerald, 1925:83)
Old sport	Gatsby to Tom	P1>P2 DI>D2 R1=R2	"You can suit yourself about that, old sport ." said Gatsby steadily (Fitzgerald, 1925:85)
Old sport	Gatsby to Tom	P1>P2 DI>D2 R1=R2	"He came to us dead broke. He was very glad to pick up some money, old sport . (Fitzgerald, 1925:85)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"Just standing here, old sport ." (Fitzgerald, 1925:91)

Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"Don't tell me, old sport ." He winced. "Anyhow—Daisy stepped on it. I tried to make her stop, but she couldn't so I pulled on the emergency brake. Then she fell over into my lap and I drove on. (Fitzgerald, 1925:92)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"I don't trust him, old sport ." (Fitzgerald, 1925:92)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"I want to wait here till Daisy goes to bed. Good night, old sport ." (Fitzgerald, 1925:93)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"Go away now, old sport ?" (Fitzgerald, 1925:94)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"I can't describe to you how surprised I was to find out I loved her, old sport . I even hoped for a while that she'd throw me over, but she didn't, because she was in love with me too. She thought I knew a lot because I knew different things from her. . . . Well, there I was, way off my ambitions, getting deeper in love every minute, and all of a sudden I didn't care. What was the use of doing great things if I

			could have a better time telling her what I was going to do? (Fitzgerald, 1925:95)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"I don't think she ever loved him." Gatsby turned around from a window and looked at me challengingly. "You must remember, old sport , she was very excited this afternoon. He told her those things in a way that frightened her—that made it look as if I was some kind of cheap sharper. And the result was she hardly knew what she was saying." (Fitzgerald, 1925:96)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"Don't do it today," Gatsby answered. He turned to me apologetically. "You know, old sport , I've never used that pool all summer?" (Fitzgerald, 1925:97)
Old sport	Gatsby to Nick	P1=P2 DI=D2 R1=R2	"Do, old sport ." (Fitzgerald, 1925:98)
Mr. Gatsby	The policeman to Mr. Gatsby	P1<P2 D1<D2 R1<R2	"Right you are," agreed the policeman, tipping his cap. "Know you next time, Mr. Gatsby . Excuse me!" (Fitzgerald, 1925:44)
Mr. Gatsby	A woman to Gatsby	P1<P2 D1<D2	"We'll all come over to your next party, Mr. Gatsby ," she suggested.

		R1<R2	(Fitzgerald, 1925:66)
Mr. Gatsby	Tom to Gatsby	P1<P2 D1<D2 R1<R2	" Mr. Gatsby! " He put out his broad, flat hand with well-concealed dislike. "I'm glad to see you, sir. . . . Nick. . . ." (Fitzgerald, 1925: 74)
Mr. Gatsby	Tom to Gatsby	P1<P2 D1<D2 R1<R2	"By the way, Mr. Gatsby , I understand you're an Oxford man." (Fitzgerald, 1925:82)
Mr. Gatsby	Tom to Gatsby	P1=P2 D1<D2 R1<R2	"Wait a minute," snapped Tom, "I want to ask Mr. Gatsby one more question." (Fitzgerald, 1925:82)
Mr. Gatsby	Tom to Gatsby	P1=P2 D1<D2 R1<R2	"I want to know what Mr. Gatsby has to tell me." (Fitzgerald, 1925:83)
Mr. Gatsby	Gatsby's former servants to Gatsby	P1<P2 D1<D2 R1<R2	"I'm going to drain the pool today, Mr. Gatsby . Leaves'll start falling pretty soon and then there's always trouble with the pipes." (Fitzgerald, 1925:97)
Gatsby	Nick to Gatsby	P1=P2 D1=D2 R1=R2	"Goodbye," I called. "I enjoyed breakfast, Gatsby ." (Fitzgerald, 1925:98)
Jay	Daisy to Gatsby	P1=P2 D1=D2 R1=R2	"I'm glad, Jay ." Her throat, full of aching, grieving beauty, told only of her unexpected joy. (Fitzgerald, 1925:57)
Jay	Daisy to Gatsby	P1=P2 D1=D2	"Please don't." Her voice was cold, but the rancour was gone from it.

		R1=R2	She looked at Gatsby. "There, Jay ," she said—but her hand as she tried to light a cigarette was trembling. Suddenly she threw the cigarette and the burning match on the carpet. (Fitzgerald, 1925:84)
Tom	Daisy to Tom	P1=P2 D1=D2 R1<R2	"How gorgeous! Let's go back, Tom . Tomorrow!" Then she added irrelevantly, (Fitzgerald, 1925:8)
Tom	Daisy to Tom	P1=P2 D1=D2 R1=R2	"You did it, Tom ," she said accusingly. "I know you didn't mean to but you did do it. That's what I get for marrying a brute of a man, a great big hulking physical specimen of a—" (Fitzgerald, 1925:10)
Tom	Jordan to Tom	P1=P2 D1<D2 R1=R2	"Listen, Tom . If you're such a snob, why did you invite him to lunch?" demanded Jordan crossly. (Fitzgerald, 1925:78)
Tom	Daisy to Tom	P1=P2 D1=D2 R1=R2	"Now see here, Tom ," said Daisy, turning around from the mirror, "if you're going to make personal remarks I won't stay here a minute. Call up and order some ice for the mint julep." (Fitzgerald, 1925:81)
Tom	Daisy to Tom	P1=P2 D1=D2 R1=R2	"Still—I was married in the middle of June," Daisy remembered, "Louisville in June! Somebody

			fainted. Who was it fainted, Tom ?" (Fitzgerald, 1925:81)
Tom	Jordan to Tom	P1=P2 D1=D2 R1=R2	"Remember Biloxi," Jordan warned her. "Where'd you know him, Tom ?" (Fitzgerald, 1925:81)
Tom	Daisy to Tom	P1<P2 D1=D2 R1=R2	"Open the whiskey, Tom ," she ordered. "And I'll make you a mint julep. Then you won't seem so stupid to yourself. . . . Look at the mint!" (Fitzgerald, 1925:82)
Tom	Nick to Tom	P1=P2 D1=D2 R1=R2	"That's a good idea." I got up. "Come on, Tom . Nobody wants a drink." (Fitzgerald, 1925:83)
Tom	Daisy to Tom	P1=P2 D1=D2 R1=R2	"Please, Tom ! I can't stand this any more."(Fitzgerald, 1925:86)
Tom	Nick to Tom	P1=P2 D1=D2 R1=R2	" Tom ," I inquired, "what did you say to Wilson that afternoon?" (Fitzgerald, 1925:114)
Mr. Buchanan	Nick to Tom	P1=P2 D1=D2 R1>R2	"This is Mr. Gatsby, Mr. Buchanan ." (Fitzgerald, 1925:48)
Mr. Buchanan	Gatsby to Tom	P1>P2 D1≠D2 R1>R2	'I believe we've met somewhere before, Mr. Buchanan . (Fitzgerald, 1925:65)
Mr. Buchanan	Gatsby to Tom	P1=P2 D1≠D2 R1>R2	"Mrs. Buchanan . . . and Mr. Buchanan —" After an instant's hesitation he added: "the polo player." (Fitzgerald, 1925:67)

Meyer	Gatsby to Mr. Wolfshiem	P1<P2 DI=D2 R1>R2	"Don't hurry, Meyer ," said Gatsby, without enthusiasm. Mr. Wolfshiem raised his hand in a sort of benediction. (Fitzgerald, 1925:47)
Daisy	Nick to Daisy	P1>P2 D1=D2 R1=R2	"You make me feel uncivilized, Daisy ," I confessed on my second glass of corky but rather impressive claret. "Can't you talk about crops or something?" (Fitzgerald, 1925:10)
Daisy	Tom to Daisy	P1>P2 D1=D2 R1=R2	"Come on, Daisy ," said Tom, pressing her with his hand toward Gatsby's car. "I'll take you in this circus wagon." (Fitzgerald, 1925:77)
Daisy	Tom to Daisy	P1>P2 D1=D2 R1=R2	"Sit down Daisy ." Tom's voice groped unsuccessfully for the paternal note. "What's been going on? I want to hear all about it." (Fitzgerald, 1925:83)
Daisy	Gatsby to Daisy	P1>P2 D1=D2 R1=R2	"I want to speak to Daisy alone," he insisted. "She's all excited now—" (Fitzgerald, 1925:85)
Daisy	Tom to Daisy	P1>P2 D1=D2 R1=R2	"You two start on home, Daisy ," said Tom. "In Mr. Gatsby's car." (Fitzgerald, 1925:86)
Mrs. Buchan	Gatsby to Daisy	P1=P2 D1≠D2	" Mrs. Buchanan . . . and Mr. Buchanan—" After an instant's

an		R1>R2	hesitation he added: "the polo player." (Fitzgerald, 1925:67)
Wilson	Tom to Wilson	P1=P2 D1=D2 R1>R2	"Hello, Wilson , old man," said Tom, slapping him jovially on the shoulder. "How's business?" (Fitzgerald, 1925:17)
George	Michaelis to Wilson	P1=P2 D1≠D2 R1>R2	"How long have you been married, George ? Come on there, try and sit still a minute and answer my question. How long have you been married?" (Fitzgerald, 1925:100)
George	Michaelis to Wilson	P1=P2 D1=D2 R1>R2	"Ever had any children? Come on, George , sit still—I asked you a question. Did you ever have any children?" (Fitzgerald, 1925:100)
George	Michaelis to Wilson	P1=P2 D1=D2 R1>R2	"You're morbid, George ," said his friend. "This has been a strain to you and you don't know what you're saying. You'd better try and sit quiet till morning." (Fitzgerald, 1925:101)
George	Michaelis to Wilson	P1=P2 D1=D2 R1>R2	"It was an accident, George ." (Fitzgerald, 1925:101)
George	Michaelis to Wilson	P1=P2 D1=D2 R1>R2	"Have you got church you go to sometimes, George ? Maybe even if you haven't been there for a long time? Maybe I could call up the church and get a priest to come

			over and he could talk to you, see?" (Fitzgerald, 1925:100)
George	Michaelis to Wilson	P1=P2 D1=D2 R1>R2	"You ought to have a church, George , for times like this. You must have gone to church once. Didn't you get married in a church? Listen, George, listen to me. Didn't you get married in a church? (Fitzgerald, 1925:100)
George	Michaelis to Wilson	P1=P2 D1=D2 R1>R2	"Maybe you got some friend that I could telephone for, George ?" (Fitzgerald, 1925:101)
Myrtle	Tom to Myrtle	P1=P2 DI=D2 R1=R2	"No, you don't," interposed Tom quickly. "Myrtle'll be hurt if you don't come up to the apartment. Won't you, Myrtle ?" (Fitzgerald, 1925:19)
Myrtle	Tom to Myrtle	P1=P2 DI=D2 R1=R2	"You McKees have something to drink," he said. "Get some more ice and mineral water, Myrtle , before everybody goes to sleep." (Fitzgerald, 1925:22)
Myrtle	Tom to Myrtle	P1=P2 DI=D2 R1=R2	"Ask Myrtle," said Tom, breaking into a short shout of laughter as Mrs. Wilson entered with a tray. "She'll give you a letter of introduction, won't you, Myrtle ?" (Fitzgerald, 1925:22)
Myrtle	Catherine to	P1=P2	"Why did you, Myrtle ?" demanded

	Myrtle	DI=D2 R1=R2	Catherine. "Nobody forced you to. (Fitzgerald, 1925:23)
Jordan	Nick to Jordan	P1<P2 DI<D2 R1<R2	"Oh,—you're Jordan Baker." (Fitzgerald, 1925:14)
Jordan	Daisy to Jordan	P1=P2 DI>D2 R1>R2	"Hello Jordan ," she called unexpectedly. "Please come here." (Fitzgerald, 1925:48)
Jordan	Daisy to Jordan	P1=P2 DI=D2 R1=R2	"Have it your own way," she said. "Come on, Jordan ." (Fitzgerald, 1925:76)
Miss Baker	Butler to Jordan	P1<P2 DI<P2 R1<R2	" Miss Baker ?" he inquired. "I beg your pardon but Mr. Gatsby would like to speak to you alone." (Fitzgerald, 1925:33)