

THE IMAGERY FOUND IN *THE CLIENT*

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<p>Article Info</p> <p>Keyword: Literature, The imagery, Novel, Mental pictures.</p>	<p>The aim of the research is to elaborate the use of the imagery in the novel: <i>The Client</i>. Starting from the definition of imagery, the imagery found in the novel, then to find out what John Grisham's - as the writer of the novel - intention to use the imagery in his novel. The objectives of the analysis are to have some knowledge deeper about the use of imagery in <i>The Client</i> by John Grisham and how he takes the readers into Mark Sway's traumatic experience and how he helps the readers understand Mark Sway's position through imagery found. This study adopts library research which contains an in-depth collection of material on one or several subjects (Young, 1983; p. 188). This study covers the inclusion of primary sources and secondary sources. There are five types of imagery found in <i>The Client</i>, visual imagery, auditory imagery, internal sensation imagery, olfactory imagery, and tactile imagery.</p>
<p>Article Info</p> <p>Kata Kunci: Sastra; Citraan; Novel; Gambaran mental.</p>	<p>Abstrak</p> <p>Penelitian ini bertujuan untuk mengelaborasi penggunaan citraan dalam novel: <i>The Client</i>. Dimulai dari definisi citraan, citraan dalam novel, dan kemudian mengetahui tujuan John Grisham - sebagai penulis novel - menggunakan citraan dalam novelnya. Tujuan analisis adalah untuk mengetahui lebih dalam tentang penggunaan citraan dalam <i>The Client</i> oleh John Grisham dan bagaimana ia membawa pembaca ke dalam pengalaman traumatis Mark Sway dan bagaimana ia membantu pembaca memahami posisi Mark Sway melalui citraan. Penelitian ini mengadopsi penelitian kepustakaan (<i>library research</i>) dengan menghimpun materi yang mendalam pada satu atau beberapa masalah (Young, 1983; hlm. 188). Kajian ini mencakup pencantuman sumber primer dan sumber sekunder. Ada 5 jenis citra yang ditemukan di <i>The Client</i>, yaitu citraan penglihatan (<i>visual</i>), citraan pendengaran (<i>auditory</i>), citraan sensasi internal (<i>internal sensation</i>), citraan penciuman (<i>olfactory</i>) dan citraan perabaan (<i>tactile</i>).</p>

Introduction

Based on *Macmillan Dictionary* (n.d.), the word literature has two meanings. First, it means stories, poems, and plays, especially those considered to have value as art and not just entertainment. The second one is that literature means books or other information, in either printed or digital form. The books can be academic books and articles published in either printed or digital form about a particular subject.

On the other hand, *Merriam Webster* (n.d.) defines literature as writings in prose or verse, especially those of an imaginative or critical character. Such writings are considered to have permanent value, excellence of form, and great emotional effect. *Merriam Webster* also describes that literature as writings having excellence of form or expression and expressing permanent or universal interest ideas. The dictionary adds that literature can also mean the production of literary work, especially as an occupation.

Collins dictionary (n.d.) describes that literature consists of novels, plays, and poetry referred to literature, especially when they are considered good or important. Literature is written material such as poetry, novels, essays, etc., especially works of imagination characterized by the excellence of style and expression and general or enduring interest themes.

Writing during the romantic age, William Wordsworth, in his preface to the second edition of *Lyrical Ballads* (1800), states that all good literary works are the spontaneous overflow of powerful feeling (Shulman, 2000). Pickering and Hoepfer (1981) state that literature is referred to a deliberately structured language in such a way as to have identifiable artistic qualities. All cultures which have literature and the impulse to form words into expressive creations are universal. The status of literature itself has changed throughout its history.

Lazar (1993) states that literature is a word of fantasy, horror, feelings, visions, and the use of language to evoke the reader or listener's personal response, to meet many people, to know other different points of view, ideas, thought, minds, to know ourselves better that put into words. Reading literature is joyful and enriching experience. It is full of excitement and pleasure, and we can share our experiences. For some readers, literature offers a chance to enter a new world of elegant or unusual language, beautiful imagery, and meaningful thought.

From these points, we have to appreciate literature. Appreciating literature is an activity to know further about literature itself to be better critics and better feel whether the literature is expressed with brief intensity as a poem or in a longer form as a short story, essay, or novel. Literary works originally capture reality and enable readers to see the world from a new perspective.

Based on Myra (2000), literature is divided into two major categories, fiction and nonfiction. Fiction means literary works based on imagination. It includes narrative writing, such as novels, short stories, drama, poetry, and satires. When we speak about fiction, most of us are referring to short stories or novels. However, the term fiction refers to any narratives, in prose or verse, that are wholly or in part the product of the imagination (Pickering & Hoepfer, 1982). Nonfiction conventionally means literary works based on facts that can be verified. Those which belong to nonfiction literature are personal essays, travel writing, history, biography, and autobiography. Since this article is concerned with a novel, one of the fiction branches, only the novel is talked about.

According to *Merriam Webster* (n.d.), a *novel* means an invented prose narrative that is usually long and complex and deals mainly with human experience through a usually connected sequence of events. Besides, *the Cambridge dictionary* (n.d.) defines a novel as a long printed story about imaginary characters and events. Novels can be distinguished from short stories by their greater length. There is no clear limitation for the minimum length for a novel. However, it is normally at least 40.000 words – long enough to justify its publication in an independent volume, unlike the short story.

It is normally expected that a novel should have at least one character, and it is better for several characters shown in processes of change and social relationships. A *plot*, which is the series of events and actions ordered by the narrative, should be met in the novel. *Point of view*, *characters*, or some arrangements of narrated events, are other standard requirements. Many other requirements should be met in one literary work so that it can be called a novel. *Imagery*, the mental imagery that we either

experience while reading, spontaneously or induced by instruction, is now known to have powerful effects on comprehension, memory, and appreciation for text. Imagery is sometimes taken to be the key to a deeper meaning of a literary work.

John Grisham - the writer of the novel which was analyzed – takes the readers into Mark's – the main character – traumatic experience and helps us understand his position and reasoning things. Mark is so rowdy and uncontrollable because he is young, yet intelligent and mature. He is pushed around and overlooked, but as soon as people find out he knows the dangerous secret, they all want a piece of him. Mark knows he is in trouble, so he does the only thing he knows is possible: getting a lawyer.

He knows how to protect himself, and he knows how important his family members and friends are and how important it is to protect them. No matter what the mafia does to him, he makes sure his family is safe first, and then he takes care of himself. Grisham uses some imageries – that grip hold of the readers and will not let go until the readers feel the fear inside the reader bubble and the hot breathe of the mafia on the readers' neck.

Imagery is usually meant as a mental picture created by the reader when the reader reads and comprehends the text. Imagery is born as the process continuity of an active and creative reader's imagination who figures out the meaning of the text, which is stated in the text itself. Imagery can be reached when a reader is able to participate cognately and emotionally well. Therefore, the image is the portion of the essence of the literary work's meaning, not just decoration. Holman and Harmon (1992) state that images may be either literal or figurative.

Imagery has a vital role in literary works. Imagery is a means to stimulate the reader's senses by using certain language expressions. It is as if the reader has seen, heard, or felt something described in the work. As explained by Nurgiyantoro (as cited in Hidayati & Suwignyo, 2017), imagery is the use of words and expressions that can evoke such sensory responses in literary works. Pradopo (as cited in Hidayati & Suwignyo, 2017) further explains that every thought image is called an image or imagery. The thought-image is an in-mind effect that closely resembles the (painting) produced by the capture.

According to Rokhmansyah (as cited in Rumbajan et al., 2019), an image is a composition of words that can express sensory experiences in which the reader seems to be able to see, hear, feel, like what the poet sees, hears, and feels in his poetry imaginatively through our experiences and feelings. A similar explanation is also conveyed by Tarigan (as cited in Rumbajan et al., 2019) who described imagery as the poet's or novel's attempt to use the right words to arouse the thoughts and feelings of poetry and novel lovers so that they think that they are the ones who experience these physical events.

Methodology

Based on *Macmillan Dictionary* (n.d.), the word literature has two meanings. First, it means stories, poems, and plays, especially those considered to have value as art and not just entertainment. The second one is that literature means books or other information, in either printed or digital form. The books can be academic books and articles published in either printed or digital form about a particular subject.

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Discussions

1. Internal Sensation Imagery

This imagery can also be called gustatory imagery (Mock, 1988). It appeals to the sense of taste. Taste is one of the traditional five senses and refers to the ability to detect the flavour of foodstuffs and other substances, for example, poison. According to Siswanto (2002), if a novelist or a poet in his words invites the readers to have internal sensations, such as hunger, thirst, drunk, and many others, these kinds of feelings belong to Internal Sensation Imagery (Gustatory Imagery).

This is in accordance with the opinion of Situmorang (as cited in Hidayati & Suwignyo, 2017) who explains that olfactory images are images related to the sense of smell or smell.

When we read a text or an article that is about a man having pain, we will have the pain through this imagery. We can feel through our internal sensations. We can feel the pain we have experienced or not as used to fill the gaps in our minds. We can imagine the pain as we feel it. There are some internal sensation imageries are found and taken from the novel as follows:

Mark Shrieked in pain, grabbed his eyes, and bent over, stunned, crying now. His nose hurt like hell and his mouth hurt worse. He was dizzy. He tasted blood ... things were blurred. (page 13)

We can imagine and feel Mark's pain after the crazy lawyer Romey slaps him several times. He hurts his nose, and his mouth is even worse. His nose is bleeding, and so is his mouth. He feels dizzy. Therefore, he is crying, and everything turns blurred. We can discover the pain because we can call our memories of when we were kids about the pain after someone bit or slapped us several times. We also know and feel how hurt it is.

Another internal sensation imagery follows: ... *he held his breath ... (page 17)*. Then this imagery is followed with another: ... *his head pounded and his mouth was dry. He stuck his hands between his knees and bent over ... (page 17)*. From page 17 we can know and see that Grisham wants us as the readers to feel what Mark is feeling. We can call our memories about the pain, how our head is pounded and when one of our body parts is injured. We also know and feel our mouth is dry when we are scared of something scary.

Another strong internal sensation imagery is found on page 24 of the second paragraph as follows:

Mark breathed deeply. The door locked would make noise. The gun was too close to Romey's hands. Mark's stomach cramped and his feet were numb.

See, everybody has ever breathed deeply. We usually breathe deeply when we have a heavy burden. Sometimes our burden also makes our part of the body does not feel anything or numb. We can also know how afraid Mark and Ricky are as we read the following imagery, which is taken from the fourth paragraph page 24 below:

Ricky's eyes were almost as dry as his mouth. But his jeans were soaked.

Another one, which is taken from the first paragraph, page 37 as follows:

Ricky was zombie like, with pale skin and glazed eyes. He breathed hard and rapidly, and emitted a dull, aching moan. He did not talk.

Then Grisham invites us to feel what a kid feels. Ricky is an eight-year-old boy. He sees his brother threatened by a stranger with a gun. We obviously will be feared when we see as Ricky does. After watching his brother is threatened, he feels traumatic. He cannot control his breathing, or he does not talk to anyone. This internal sensation imagery is strengthened by the next sentence, which is found in the third paragraph on page 38 as follows:

He sucked harder on the thumb. He closed his eyes and his body shook.

Ricky's reaction makes Mark worry, as seen on page 42 in the third paragraph. This paragraph as well shows that how concerns Mark does about his family.

Get a grip. He shook Ricky again, and touched his arm, noticed how clammy it was. But Ricky was still sleeping and sucking his thumb. Mark gently grabbed him around the waist and dragged him across the floor, down the narrow hallway to their bedroom, where he shovelled him into bed. Ricky mumbled and wiggled a bit long the way, but quickly curled into a ball. Mark covered him with a blanket and closed the door.

There are two things that we can get from this paragraph. Firstly, we can see how Ricky is shocked after watching the traumatic tragedy that happens to his older brother. Secondly, we can see how Mark, an eleven-year-old boy, concerns his little brother and family. He does not think or concern himself but his brother. We see that Mark has a bunch of affection for his little brother. In addition, affection is internal sensation imagery.

We can find another internal sensation imagery on the first paragraph, page 54, as follows:

Mark was too worried and scared to be interested in the radios and mikes and guns and gadgets. He sat still and kept his mouth shut.

Mark starts feeling confused and depressed.

2. Visual Imagery

As stated in advance, visual imagery relates to or uses sight, visual powers, and an optical illusion. Visual imagery is created with pictures (many visual images are pictures of things representing well-known sayings or phrases). Visual imagery (Imagery, 2017) describes what we see: comic book images, paintings, or images directly experienced through the narrator's eyes. Visual imagery may include colours such as burnt red, bright orange, dull yellow, verdant green, and Robin's egg blue; *shapes*, such as square, circular, tubular, rectangular, and conical; *size*, such as minuscule, tiny, small, medium-sized, large, and gigantic; *pattern*, such as polka-dotted, striped, zig-zagged, jagged, and straight.

Visual Imageries are images related to the concrete objects that the eye can see, objects that can be seen visually (Nurgiyantoro as cited in Hidayati & Suwignyo 2017).

A mental image is similar to visual perception. We can see a clear and a strong visual imagery found from page 5 as it is written below:

... Mark opened his mouth into a perfect circle and attempted a smoke ring. He thought this would really impress his little brother, but the ring failed to form and the gray smoke dissipated ...

Visual imagery appears in our minds, like imagining a circle of smoke in front of a smoking person. Mark tries to impress his little brother by making a perfect circle of smoke from his cigarette. However, he fails. The smoke is dissipated. It is clear that we have visual imagery from this paragraph. Why is that so? Because when we read this paragraph, we have a picture of a failed circle of smoke from Mark's cigarette in our head that refers to sight. In this case, this clear image will appear not only for those who have experienced but also who have not experienced it. Then let us elaborate on another visual imagery which is taken from page 6 of the novel below:

... a long black, shiny Lincoln appeared over the slight hill and eased toward them. The weeds in the road were as high as the front bumper. Mark dropped his cigarette to the ground and covered it with his shoe. Ricky did the same ...

From this paragraph, Grisham invites us to see a long black shiny Lincoln car appeared when two little boys were smoking behind another group of weeds. Grisham's intention succeeds. We can imagine that the car appears among high weeds as we experience to see any cars appear in front of our sight in a long distance. Mark and his little brother were exactly smoking behind

another group of weeds – were surprised, so they dropped their cigarettes to the ground then turned it off with their shoes. We know as well the images of how smokers turn off their cigarettes by stepping on their cigarettes by their shoes.

A Strong sight effect from imagery is described on page 12 as follows:

... Ricky saw the door open before Mark heard it. It flew open, as if kicked. And suddenly the large, heavy man with the red face was running through the weeds, holding onto the car and growling. Ricky stood in shock and fear, and wet his pants...

From the paragraph above, we can see a strong sight effect that the car door flying open by the time Jerome Clifford known as Romey, the lawyer who wants to commit suicide, is described as a large, heavy man with a red face is running through the weeds. On the other hand, Ricky, Mark's brother, is shocked and feared, and even his pants are wet because he takes a pee unintentionally. We can have an image of Ricky's fear until his pants are wet just because of his brother, Mark, who wants to save the lawyer's life near the car. Ricky is afraid the lawyer will hurt his brother.

A strong sight effect from Ricky's traumatic is described as well on page 38, paragraph 2 as follows:

... He seemed to be crying, but there were no tears. He curled his knees to his stomach as if he were cold, then, very slowly, placed his thumb in his mouth ...

We can imagine that how shocked Ricky is by the time, we read this paragraph. An eight-year-old boy watches a traumatic experience by watching his brother threatened by a stranger who has a gun in his hand. As it is described, he seems to cry, but there are no tears. We also have knowledge – one of the characteristics – how a boy is scared. He usually curls his knees to his stomach as if he is cold. In fact, he is not cold. After that, Ricky shucks his thumbs. Clear.

3. Auditory Imagery

This imagery appears to the sense of hearing. It occurs when we mentally rehear telephone number tone or have a song "on the brain." Hearing is one of the traditional five senses and refers to the ability to detect sound. In humans and other vertebrates, hearing is performed primarily by the auditory system. Auditory imagery describes what we hear, from music to noise to pure silence (Imagery, 2017). Auditory imagery may include enjoyable sounds, such as beautiful music, birdsong, and the voices of a chorus; noises, such as the bang of a gun, the sound of a broom moving across the floor, and broken glass shattering on the hard floor. The lack of noise, describing a peaceful calm or eerie silence.

Badrun (as cited in Hidayati & Suwignyo, 2017) further explains that auditory images are images produced by the sense of hearing. In addition to visual images, auditory images are also productively used in literary works. In the novel *The Client*, the imagery of hearing is in the form of sounds produced by cars and sounds produced by people, guns, and phones.

Thesaurus describes that auditory imagery is a mental image that is similar to auditory perception. It is concluded that auditory imagery is the subjective experience of hearing in the absence of auditory stimulation. This kind of imagery is usually found in some sentences in literary works. This imagery invites us to feel what we are listening to that produces sounds. The used words usually affect us that we hear the sound of the voice mentally. We can see a clear and solid auditory imagery from page 7, first paragraph, as it is written below:

The engine started.

By the time we read the clause, our mind imagines how the engines sounds when it is started. It is also clearly seen that Grisham invites us to hear what we experience about hearing the engine as stated on page 23:

The engine hummed quietly.

As he picked up the newspaper, the buzzer rang as the door opened...

Grisham also invites us to read some words that affect us that we mentally hear the sound of the voice. The sentence above is taken from page 188. It is obviously seen that Grisham invites us to hear the bell rings. According to our experience, to hear a ringing bell needs an auditory system. We mentally hear the ringing bell. It also appears to the sense of hearing when we read the first paragraph on page 17 as written below:

Mark closed his eyes and pressed the handle of the gun with the palms of his hands. He held his breath, and was about to squeeze the trigger when the man jerked it from him. He waved it wildly in front of Mark's face, and pulled the trigger. Mark screamed as the window behind his had cracked into a thousand pieces but didn't shatter ...

When we read the paragraph above, we mentally hear Mark's screams. As stated in advance, hearing is one of the traditional five senses and refers to detecting sounds. In humans and other vertebrates, hearing is performed primarily by the auditory system. We can mentally hear a phone rings on other pages when we read clauses on pages 51, 207, and 211.

The phone rang, and Dianne raced for it. (51)

The phone rang again, and Clint quickly took the message and returned to the story. (207)

The phone rang, and Clint picked it up. (211)

This is in accordance with Waluyo (1995) opinion explaining that if the author wants an auditory image (Auditory), then if the reader appreciates it, it is as if he can hear something.

4. Tactile Imagery

Tactile imagery refers to the sense of touch. A body-based touched event occurs when a finger contacts an object, and the term touch is generally used to describe the initial event. Consequently, it is more appropriate to talk about tactile imagery than to talk about touch imagery. It appears to be the sense of touch. Sometimes it is called *haptic imagery*.

Lastly, tactile imagery describes what we feel or touch. Tactile imagery includes **temperature**, such as bitter cold, humidity, mildness, and stifling heat, **texture**, such as rough, rugged, seamless, and smooth, **touch**, such as hand-holding and the feeling of starched fabric on one's skin, **and movement**, such as burning muscles from exertion, swimming in cold water, or kicking a soccer ball (Imagery, 2017).

Al-Ma'ruf (as cited in Hidayati & Suwignyo, 2017) explains that touch is an image generated through feeling. In the novel *The Client*, the tactile imagery is cold temperature or body condition and touch.

This kind of imagery is connected with the sense of touch. Such as how wet we will be when we touch water or ice or how hot we will be when we touch fire. It is included how hard we feel when we touch stone, woods or other concrete items. It appears that there is a tactile imagery in *The Client* as we read the following paragraph on page 13:

Mark was grabbing at the door handle and searching for the door lock switch when the man fell behind the steering wheel. He slammed the door behind him, pointed him at the door handle, and screamed ...

By seeing the clauses above, we can feel that Mark is trying to touch the car's door handle. We can feel and distinguish which is the door handle or not as we experienced. Another tactile imagery is seen and felt as we read the paragraph on page 49 below:

Dianne Sway had called the children clinic and was sitting on the edge of Ricky's bed, biting her nails and waiting for a doctor to call. The nurse said it would be less than 10 minutes. The nurse also said there was a very contagious virus in the school and they had treated dozens of children that week. He had the symptoms, so, don't worry. Dianne checked his forehead for a fever. She shook him gently again, but there was no response. He was still curled tightly, breathing normally and sucking his thumb ...

We can feel that Ricky's head was shaking by the time Dianne checks his forehead. It is connected to tactile imagery. By touching his forehead, Dianne knows something goes wrong with Ricky because he is still curled tightly, breathing normally but sucking his thumb.

Conclusion

Imagery is usually meant as a mental picture, which is created as a result of the reader reading and comprehending the text. The imagery is born as the process continuity of an active and creative readers' imagination who figures out the meaning of the text, which is stated in the text itself.

On the other hand, imagery can be reached when readers can participate cognitively and emotionally well. Therefore, the imagery is the portion of the essence of the meaning of the literary works, not just decoration. Holman and Harmon images may be either literal or figurative.

There are four main imagery types found in *The Client*. They are *Internal Sensation Imagery*, *Visual Imagery*, *Auditory Imagery*, and *Tactile Imagery*. As the writer of the novel, John Grisham, takes the readers into Mark's traumatic experience and helps us understand his position and reasoning things. Grisham uses some imageries – that grip hold of the readers and will not let go until the readers feel the fear inside the reader bubble and the hot breathe of the mafia on the readers' neck.

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