

A Discourse Analysis of American Folktale "the Monkey's Paw"

Andi Tenrisanna Syam
State Islamic Institute of Palopo, South Sulawesi
risannasyam23@gmail.com

Abstract

Discourse analysis studies language in use taking into account important elements such as coherence (unity of the text) and cohesion (tools that tie together sentences, e.g. pronouns). American folktale "the monkey's paw" is written by W.W. Jacobs. "The Monkey's Paw". It clearly illustrates the old adage, "Be careful what you wish." It presents the usual Mr. White with magical items and allows his characters (curiosity, the desire to be free of debt) to destroy him. The monkey's paw permits his wishes, but never the way he imagined. In his time, Jacobs was primarily known as a novelist of some funny novel. Sense of humour disclosure "The Monkey's Paw," which is the use of what is now called black humour. The data sources of this paper were the written materials. Written materials mean that the data of this paper taken from a folktale written in English. The items were analyzed namely: (1) cohesion and deixis; (2) cohesive devices; (3) substitution; (4) ellipsis; (5) conjunction, and (6) lexical ties.

Key words: *discourse analysis, american folktale*

A. Introduction

Before analyzing some of the characteristics of written language found in the subject's narrative text, it is important to explain some terms such as discourse analysis and the notion of text. McCarthy (1994, p. 5) clearly explains that "discourse analysis is concerned with the study of the relationship between language and the contexts in which is used." In other words, this branch of linguistics deals with how people construct their ideas in a cohesive and coherent way in order to communicate their message by means of written and spoken texts. In addition, Aitchison (1992, p. 97) has written that "when we use language, we do not necessarily do so in a random and unconstructed way. Both conversation and written texts have various devices for welding together miscellaneous utterances into a cohesive whole." Therefore, discourse analysis studies language in use taking into account important elements such as coherence (unity of the text) and cohesion (tools that tie together sentences, e.g. pronouns). For the purpose of this paper, the writer will emphasize written discourse based on a narrative text.

Discourse analysis relies on many elements of language. Key elements such as lexicon, phonology, grammar, for instance, help linguists recognize and construe samples of written texts. McCarthy (1994, p. 9) argues that "discourse analysis is not entirely separate from the study of grammar and phonology, but discourse analysts are interested in a lot more than linguistic forms." This asserts that discourse analysis concentrated on the study of the functions of the language and on how they are used in order to produce verbal communication rather than analyzing the grammatical structures of the language. In order to understand the meaning of what is being told, the addressee (in this case the listener) appeals to the forms and functions of the language.

According to what I have learnt about literature subject in undergraduate degree, a narrative discourse is a story told to entertain the listeners, and sometimes to teach social mores. There are at least three varieties of narrative discourse. The

easiest one to find is legendary narratives, folktales; folktales are familiar to everyone that the teller can leave so much out that the outsider studying the language cannot follow or understand the story.

The second kind of narrative is the narration of past events in the speaker's life or family. These stories have been told a few times, but they are not common knowledge, so they will include more details, more cohesion

The third kind of a narrative is an episodic narrative; the story of a trip, for example, where there is not overall plot but a series of scenes, each with descriptive material and few events.

The monkey's paw is an American folktale by author W. W. (William Wymark) Jacobs. He was born in 1863 in London, England, to a poor family. His mother, Sophia, died when Jacobs was a young child. His father, William Jacobs, managed to dock in South Devon. After graduating his degree from Birkbeck College, satirical magazine which idlers and Day published his several stories in the early 1890s. The first collection of short stories Jacobs, *Many Cargo* (1896), won popular acclaim, prompting him to stop working as a clerk and began writing full time. Jacobs married Eleanor Agnes, a prominent suffragette, in 1900, and they had five children together. "The Monkey Paw" was published in a collection of Jacobs's short stories *The Lady of the Barge* (1902), and the tremendous popularity of the story has been durable. This story has been included in approximately seventy collections, anthologies of horror and gothic to the New York Review of Books' collection of classic fiction. The story has also been turned into a drama, parodied on *The Simpsons*, and made into eight separate movie (<http://www.sparknotes.com/short-stories/the-monkeys-paw/context.html>.)

The folktale seems to be illogical because the monkey's paw is believed has a magic power to accede someone's wishes. However, the author's writing style allows for the accumulation of discrete details, most of them bizarre. What makes this possible is the use of listing constructions in the passage. The first part of the story begins as a list of domestic memories. The second and last parts are a long list of haunts. The constructions must be opened enough and flexible enough to allow insertion of any sudden impulse or recollection for "Memory and dream are intermixed in this mad universe."

The story has many men characters but only one woman raised. It is confusing because the author does not be consistent on writing the characters. We will be outwitted thinking that these are two women, Mrs. White and the old woman, but actually both of them are the same person. The author writes "the old man" to refer to Mr. White and "the soldier" to refer to Sergeant-Major Morris.

B. Analysis

1. Cohesion and Deixis

a. Person Deixis

Extract I

- 1) The soldier shook his head. "Fancy I suppose," he said slowly." I did have some idea of selling it, but I don't think I will. It has caused me enough mischief already. Besides, people won't buy. They think it's a fairy tale, some of them and those who do think anything of it want to try it first and pay me afterward."
- 2) "I expect you'll find the cash tied up in a big bag in the middle of your bed," said Herbert, as he bade them goodnight, "and something horrible squatting on top of your wardrobe watching you as you pocket your ill-gotten gains."

- 3) "I suppose all old soldiers are the same," said Mrs. White. "The idea of our listening to such nonsense! How could wishes be granted in these days? And if they could, how could two hundred pounds hurt you, father?"
- 4) "Well don't break into the money before I come back," said Herbert as he rose from the table. "I'm afraid it'll turn you into a mean, avaricious man, and we shall have to disown you."
- 5) The old man turned and regarded her, and his voice shook. "He has been dead ten days, and besides he - I would not tell you else, but - I could only recognize him by his clothing. If he was too terrible for you to see then, how now?"
- 6) A fine crash from the piano greeted his words, interrupted by a shuddering cry from the old man. His wife and son ran toward him. "It moved," he cried, with a glance of disgust at the object as it lay on the floor. "As I wished, it twisted in my hand like a snake."
- 7) "I'd like to go to India myself," said the old man, just to look around a bit, you know."

Person deixis refers to grammatical markers of participant roles in a speech event. In this story, the author uses third person pronouns he and she. He refers to Mr. White, Herbert, Sergeant-Major Morris, and the soldier. She refers to Mrs. White or the old woman. In line (1 - 6) these are some underline highlights of shifting pronoun choice and it has caused the consistency of person deixis is frequently violated.

In line (1) the topic shifting strategy shown in the pronouns. When the soldier talks about; a) himself, he uses pronoun I and me, b) the monkey's paw, the pronoun it is used, and c) the people who don't buy the monkey's paw, the pronouns they and them are used. In line (6) when talking about: a) Mr. White himself, the author uses nominative case (I, he), objective case (him) and possessive pronouns (his, my), b) the nominative case it is used to talk about the paw. Line (7) in presentation of self, the old man uses a reflexive pronoun myself.

b. Spatial Deixis

Extract II

- 1) "There he is," said Herbert White as the gate banged too loudly and heavy footsteps came toward the door.
- 2) The Sergeant-Major took hands and taking the proffered seat by the fire.
- 3) He took the paw, and dangling it between his forefinger and thumb, suddenly threw it upon the fire. White, with a slight cry, stooped down and snatched it off.
- 4) They sat down by the fire again while the two men finished their pipes. Outside, the wind was higher than ever, an old man started nervously at the sound of a door banging upstairs.
- 5) She was watching the mysterious movements of a man outside.
- 6) Mrs. White at the same moment placed her hands behind her, and hurriedly unfastening the strings of her apron, put that useful article of apparel beneath the cushion of her chair.
- 7) Her husband interposed. "There mother," he said hastily. "Sit down, and don't jump to conclusions.
- 8) In the huge new cemetery, some two miles distant, the old people buried their dead, and came back to the house stepped in shadows and silence.
- 9) He took the box of matches, and striking one, went downstairs for a candle.
- 10) The matches fell from his hand and spilled in the passage. He stood motionless, his breath suspended until the knock was repeated. Then he turned and fled swiftly

back to his room, and closed the door behind him. A third knock sounded through the house.

- 11) "Bring him back," cried the old woman, and dragged him towards the door. "Do you think I fear the child I have nursed?"

Spatial, or place, deixis refers to how languages show the relationship between space and the location of the participants in the discourse. In line (1) the distinction is realized in adverb there to show that the old man who comes is away from Herbert. In line (2), the distinction is realized in verb phrases took hands and proffered a seat by the fire. The distinction is close to the speaker; Herbert shakes hand with Sergeant Major and takes proffered a seat by the fire. In line (3) the distinction is realized also in verb phrases. From the sentence he took the paw, dangling it, and then threw it into the fire. We may say that the paw and the fire are close to the speaker. In line (4) the distinctions are realized in adverb phrases by and outside. From the sentence they sat down by the fire again indicates that the fire is close to the Mr. White and his wife. From the adverb outside we may say that the wind is away from the people.

In line (5) the distinction is realized in the adverb outside. The man is away from Mrs. White. In line (6) the distinction is realized in adverb. The adverb beneath indicate that the cushion of chair is close to Mrs. White so that she can put her article of apparel hurriedly. In line (7) the distinction is realized in demonstrative there indicates that the seat is away from Mrs. White. In line (8) the distinction is realized in adverb phrase in the huge new cemetery. In line (9) the distinction is realized in verb phrases went downstairs for. It indicates that Mr. White is on the downstairs and the candle is away from Mr. White. In line (10) the distinction is realized in verb phrases. The matches are away from Mr. White because it spilled in the passage. From the adverb behind we indicate that the door is close to Mr. White. The third knock sound is close to the house. In line (11) from the sentence dragged him towards the door we may indicate that Mr. White and Mrs. White are close to each other.

c. Temporal Deixis

Extract III

- 1) Without, the night was cold and wet, but in the small parlour of Laburnum villa the blinds were drawn and the fire burned brightly. Father and son were at chess.
- 2) "I should hardly think that he's come tonight," said his father, with his hand poised over the board.
- 3) "Twenty-one years of it," said Mr. White, nodding at his wife and son. "When he went away he was a slip of a youth in the warehouse."
- 4) In the brightness of the wintry sun next morning as it streamed over the breakfast table he laughed at his fears. There was an air of prosaic wholesomeness about the room which it had lacked on the previous night, and the dirty,
- 5) He sat staring out the window, and taking his wife's hand between his own, pressed it as he had been wont to do in their old courting days nearly forty years before.
- 6) It was about a week after that the old man, waking suddenly in the night, stretched out his hand and found himself alone.
- 7) The old man turned and regarded her, and his voice shook. "He has been dead ten days.

Temporal or time deixis refers to time relative to the time of speaking. In line (1) the time marker is the night. It shows the time Mr. White and his son play chess. In line (2) the time marker is tonight. It shows the time Sergeant Major Morris comes

to Mr. White's house. In line (3) the time marker is twenty one years of it. It shows how long Sergeant Major Morris goes away.

In line (4) the time markers are next morning and the previous night. In line (5) the time marker is nearly forty years before. It shows how long Mr and Mrs. White are compassionated each other. In line (6) the time markers are it was about a week and in the night. The first time marker shows how long Mr. White grieving for Herbert's dying and the second marker in the night shows the time Mr. White wakes up and be alone. In line (7) the time marker is ten days. It shows how long Herbert has been dead.

d. Discourse Deixis

Extract IV

- 1) "That's the worst of living so far out," balled Mr. White with sudden and unlooked-for violence; "Of all the beastly, slushy, out of the way places to live in, this is the worst. Path's a bog, and the road's a torrent. I don't know what people are thinking about. I suppose because only two houses in the road are let, they think it doesn't matter."
- 2) "The first man had his three wishes. Yes, "was the reply, "I don't know what the first two were, but the third was for death. That's how I got the paw."
- 3) Mr. White took the paw from his pocket and eyed it dubiously. "I don't know what to wish for, and that's a fact," he said slowly. It seems to me I've got all I want."
- 4) "Well, wish for two hundred pounds, then; that'll just do it."

Discourse deixis, according to Levinson has to do with keeping track of reference in the unfolding discourse. In line (1) the discourse deixis are "that's the worst of living so far out and this is the worst thing." This shows that Mr. White strongly identifies with his idea that living so far out is bad. In line (2) the discourse deixis is "that's how I got the paw." That shows that Sergeant Major Morris is lack of alignment about how he gets the paw. In line (3) the discourse deixis is that's a fact. That shows that Mr. White weakly identifies with his idea that he does not know what to wish for. In line (4) the discourse deixis is "that'll just do it." That shows that Herbert is uncertain about his idea to offer his father just wishes for two hundred pounds.

e. Social Deixis

Extract V

- 1) "Sergeant-Major Morris," he said, introducing him.
- 2) "Well, why don't you have three, sir?" said Herbert White cleverly.
- 3) Her husband interposed. "There mother," he said hastily. "Sit down, and don't jump to conclusions. You've not brought bad news, I'm sure sir," and eyed the other wistfully.
- 4) "Never mind, dear," said his wife soothingly; "perhaps you'll win the next one."
- 5) "Did you give anything for it, father?" inquired Mrs. White, regarding her husband closely.
- 6) "Likely," said Herbert, with pretended horror. "Why, we're going to be rich, and famous, and happy. Wish to be an emperor, father, to begin with; then you can't be henpecked."
- 7) "It is colder for my son," said the old woman, and wept afresh.
- 8) (...) "Get it quickly, and wish - Oh my boy, my boy!"
- 9) He raised his hand. "I wish my son alive again."

Social deixis is used to code social relationship between speakers and addressee or audience. In line (1), the social deixis is Sergeant-Major. It is absolute deictic form uniformly attached to a social role. In a sense, we may say that Herbert addresses the "office" rather than the "person." Relational deictics are found in line (2-8). In English, relational deictics may be lexical items as we see in line (6, 7, & 8). The lexical items i.e., my son and my boy locate persons in relation to the speaker rather than by their roles in the society as a whole. In line (2 & 3) the social deixis is sir. It shows that Herbert and Mr. White are respectful toward the person. In line (3, 4, 5 & 6) the social deixis i.e. dear, mother and father show that there are special respectful and humble forms for the relationship.

2. Cohesive Devices

a. Pronouns as Cohesive Ties

Extract VI

- 1) Father and son were at chess; the former, who possessed ideas about the game involving radical chances, putting his king into such sharp and unnecessary perils that it even provoked comment from the white-haired old lady knitting placidly by the fire.
- 2) They sat down by the fire again while the two men finished their pipes. Outside, the wind was higher than ever, an old man started nervously at the sound of a door banging upstairs. A silence unusual and depressing settled on all three, which lasted until the old couple rose to retire for the rest of the night.
- 3) "If the tale about the monkey's paw is not more truthful than those he has been telling us," said Herbert, as the door closed behind their guest, just in time to catch the last train, "we shan't make much out of it."
"Did you give anything for it, father?" inquired Mrs. White, regarding her husband closely.
"A trifle," said he, coloring slightly, "He didn't want it, but I made him take it. And he pressed me again to throw it away."
- 4) Her husband drew the talisman from his pocket, and all three burst into laughter as the Sergeant-Major, with a look of alarm on his face, caught him by the arm.
- 5) "If the tale about the monkey's paw is not more truthful than those he has been telling us," said Herbert, as the door closed behind their guest, just in time to catch the last train, "we shan't make much out of it."

In line (1) the pronoun his refers back to father (or the former) not son. Then, next pronoun it refers back to the game not his king. In line (2) the pronoun their refers back to a previously mentioned noun, so their refers to the two men who finished their pipes not the people who sat down by the fire. In line (3) the pronoun it in we shan't make much out of it refers back to a previously mentioned noun, so it refers to the monkey's paw not the tale. Then, the second pronoun it in and he pressed me again to throw it away refers back to a previously mentioned noun so it refers to the monkey's paw not the trifle because Morris is not desirous of another man has the paw. In line (4) the pronoun his in with a look of alarm on his face, caught him by the arm refers back to Sergeant-Major Morris not the old woman's husband (Mr. White). In line (5) the pronouns: a) he refers back to Sergeant-Major Morris, b) their and we refer back to Herbert, Mr. and Mrs. White. The ties above, therefore, are called anaphoric.

b. Demonstratives as Cohesive Ties

Extract VII

- 1) "I should like to see those old temples and fakirs and jugglers," said the old man.
- 2) "I suppose all old soldiers are the same," said Mrs. White. "The idea of our listening to such nonsense! How could wishes be granted in these days? And if they could, how could two hundred pounds hurt you, father?"
- 3) "If the tale about the monkey's paw is not more truthful than those he has been telling us," said Herbert, as the door closed behind their guest, just in time to catch the last train, "we shan't make much out of it."

In line (1 & 2) the ties those and these are anaphoric due to the referents i.e. old temples, fakir, jugglers and days have been established. In line (3) the tie those refers to something that the reader is not told about. That is to say, there is not enough information in the text to independently determine to which those refers. It can refer to a thing Herbert assumes his audience has prior knowledge of or it can refer to a thing he is showing to his listeners. The tie, therefore, is exospheric.

c. Comparatives as Cohesive Ties

Extract VIII

- 1) "That's the worst of living so far out," balled Mr. White with sudden and unlooked-for violence; "Of all the beastly, slushy, out of the way places to live in, this is the worst. Path's a bog, and the road's a torrent. I don't know what people are thinking about. I suppose because only two houses in the road are let, they think it doesn't matter."
- 2) "If the tale about the monkey's paw is not more truthful than those he has been telling us," said Herbert, as the door closed behind their guest, just in time to catch the last train, "we shan't make much out of it."
- 3) They sat down by the fire again while the two men finished their pipes. Outside, the wind was higher than ever, an old man started nervously at the sound of a door banging upstairs. A silence unusual and depressing settled on all three, which lasted until the old couple rose to retire for the rest of the night.
- 4) "I suppose all old soldiers are the same," said Mrs. White. "The idea of our listening to such nonsense! How could wishes be granted in these days? And if they could, how could two hundred pounds hurt you, father?"
- 5) He shook his head. "Never mind, though; there's no harm done, but it gave me a shock all the same."
- 6) The candle-end, which had burned below the rim of the china candlestick, was throwing pulsating shadows on the ceiling and walls, until with a flicker larger than the rest, it expired.
- 7) "Better let it burn," said the soldier solemnly.

In line (1 & 2) the comparative ties are the worst and is not more truthful than. The comparative to be used for cataphoric reference because each tie of comparative to a noun in the following clause and phrase. In line (3, 4 & 5) the comparative ties are higher than and the same. The comparatives to be used for anaphoric reference because each tie of comparative does not follow a noun. In line (6), the comparative tie is larger than. The comparative to be used for cataphoric reference because it is followed by noun the rest. In line (7) the comparative tie is better. It is used for cataphoric reference.

3. Substitution

Extract IX

- 1) "Never mind, dear," said his wife soothingly; "perhaps you'll win the next one."
- 2) "The other two wishes," she replied rapidly. "We've only had one."
- 3) "We had the first wish granted," Said the old woman, feverishly; "why not the second?"
- 4) "Well, why don't you have three, sir?" said Herbert White cleverly.
The soldier regarded him the way that middle age is wont to regard presumptuous youth. "I have," he said quietly, and his blotchy face whitened.
- 5) "And did you really have the three wishes granted?" asked Mrs. White.
"I did," said the sergeant-major, and his glass tapped against his strong teeth.
- 6) "I dare say," said Mr. White, pouring himself out some beer; "but for all that, the thing moved in my hand; that I'll swear to."
"You thought it did," said the old lady soothingly.
"I say it did," replied the other. "There was no thought about it; I had just - What's the matter?"

A second type of cohesive tie is that substitution. In contrast to reference, substitution refers not to a specific entity but to a class of item. Halliday and Hasan see the markers as tying the marker and group together, forming a more cohesive text. In line (1) substitution is made for nominal. One substituted for chess. In line (2) substitution is made for nominal. One substitutes for wish. In line (3) substitution is made for nominal. The second substituted for wish. In line (4) substitution is made for verbal. Have substitutes for three wishes. In line (5) substitution is made for verbal. Did substitutes for have the three wishes granted. In line (6) substitution is made for verbal. Did substitutes for the thing moved.

4. Ellipsis

Extract X

- 1) "If you don't want it Morris," said the other, "give it to me."
"I won't." said his friend doggedly. "I threw it on the fire. If you keep it, don't blame me for what happens. Pitch it on the fire like a sensible man."
- 2) "Is he hurt?" demanded the mother wildly.
The visitor bowed in assent."Badly hurt," he said quietly, "but he is not in any pain."
- 3) "Was not that enough?" he demanded fiercely.
"No," she cried triumphantly; "We'll have one more. Go down and get it quickly, and wish our boy alive again."
- 4) "WHAT'S THAT?" cried the old woman, starting up.
"A rat," said the old man in shaking tones - "a rat. It passed me on the stairs."

Ellipsis can be thought of as a "zero" tie because the tie is not actually said. In line (1) ellipsis is used to create ties to verbal. When another guest asks Morris to give the monkey's paw to him, Morris says "I won't." Morris's answer should be I won't give it to you but the entity give it to you is deleted. In line (2) ellipsis is used to create ties to verbal. The complete answer is he is badly hurt. The entity he is has been named but then is deleted in the first sentence. In line (3) ellipsis is used to create ties to verbal. The complete answer is no, it was not enough. But, the second entity it was not enough is deleted. In line (4) ellipsis is used to create a noun. The complete answer is it is a rat. But, the first entity it is has been deleted.

5. Conjunction

A fourth type of cohesive is conjunction. It helps us interpret the relation between clauses. There are several kinds of conjunctive relations:

a. Additive

Extract XI

I found some additives in line (see the narrative text) 1, 6, 8, 9, 10, 12, 13, 17, 18, 22, 24, 25, 26, 29, 31, 36, 39, 46, 48, 54, 56, 58, 62, 64, 65, 66, 69, 70, etc. Some examples are briefly cited below:

- 1) Without, the night was cold and wet, but in the small parlour of Laburnum villa the blinds were drawn and the fire burned brightly. Father and son were at chess; the former, who possessed ideas about the game involving radical chances, putting his king into such sharp and unnecessary perils that it even provoked comment from the white-haired old lady knitting placidly by the fire.
- 2) "That's the worst of living so far out," balled Mr. White with sudden and unlooked-for violence; "Of all the beastly, slushy, out of the way places to live in, this is the worst. Path's a bog, and the road's a torrent. I don't know what people are thinking about. I suppose because only two houses in the road are let, they think it doesn't matter."
- 3) Mr. White looked up sharply, just in time to intercept a knowing glance between mother and son. The words died away on his lips, and he hid a guilty grin in his thin grey beard.
- 4) The old man rose with hospitable haste and opening the door, was heard condoling with the new arrival. The new arrival also condoled with himself, so that Mrs. White said, "Tut, tut!" and coughed gently as her husband entered the room followed by a tall, burly man, beady of eye and rubicund of visage.
- 5) The Sergeant-Major took hands and taking the proffered seat by the fire, watched contentedly as his host got out whiskey and tumblers and stood a small copper kettle on the fire.
- 6) The soldier shook his head. "Fancy I suppose," he said slowly. "I did have some idea of selling it, but I don't think I will. It has caused me enough mischief already. Besides, people won't buy. They think it's a fairy tale, some of them and those who do think anything of it want to try it first and pay me afterward."
- 7) The old man turned and regarded her, and his voice shook. "He has been dead ten days, and besides he - I would not tell you else, but - I could only recognize him by his clothing. If he was too terrible for you to see then, how now?"

Additive conjunctions simply add more information to what is already there. In this story the author uses two of additive conjunctions namely *and*, *besides*. The author uses conjunction *and* nearly in entire of the sentences. As we see in line (1) the conjunction is used to combine nouns father **and** son were at chess. Then, it is used to combine two adjectives which explain the description of thing; such sharp **and** unnecessary perils. In line (2) the conjunction is used to combine the environment conditions surrounding Laburnum villa; path is a bog **and** the road is a torrent.

In line (3) the conjunction is used to combine Mr. White's conditions after his wife knows that he is disappointed of his shellacking at chess; the words died away on his lips **and** he hid a guilty grin in his thin grey beard. In line (4) the conjunctions *and* & also are used to combine: a) the old man's actions when his guest came; the old man rose with hospitable haste **and** opening the door, b) Mrs. White's behaviour when the guest entered to the room; so that Mrs. White said, "Tut, tut!" **and** coughed gently, and c) the descriptions of Mr. White's guest; a tall, burly man, beady of eye **and** rubicund of visage.

In line (5) the conjunction used to combine what Sergeant-Major Morris does after Herbert introduces him; the Sergeant-Major took hands **and** taking the proffered seat by the fire, what Mr. White does for Sergeant-Major; got out whiskey **and** tumblers **and** stood a small copper kettle on the fire. In line (6) the conjunctions are besides & and. Two of them are used by the author to combine the reasons why the soldier does not want to give the paw to another person. In line (7) the conjunction is and besides.

b. Contrastive

Extract XII

- 1) He took something out of his pocket and proffered it. Mrs. White drew back with a grimace, but her son, taking it, examined it curiously.
- 2) "The first man had his three wishes. Yes," was the reply, "I don't know what the first two were, but the third was for death. That's how I got the paw."
- 3) The soldier shook his head. "Fancy I suppose," he said slowly. "I did have some idea of selling it, but I don't think I will."
- 4) "Hold it up in your right hand, and wish aloud," said the sergeant-major, "But I warn you of the consequences."
- 5) "A trifle," said he, coloring slightly, "He didn't want it, but I made him take it. And he pressed me again to throw it away."
- 6) He shook his head. "Never mind, though there's no harm done, but it gave me a shock all the same."
- 7) "I dare say," said Mr. White, pouring himself out some beer; "but for all that, the thing moved in my hand; that I'll swear to."
- 8) She then waited as patiently as her sex would permit for him to broach his business, but he was at first strangely silent.
- 9) "They admit no liability at all, but in consideration of your son's services, they wish to present you with a certain sum as compensation."
- 10) But the days passed, and expectations gave way to resignation - the hopeless resignation of the old, sometimes miss-called apathy.
- 11) She ran to the door, but her husband was before her, and catching her by the arm, held her tightly.

Contrastive conjunctions link two ideas that are considered to be different. In line (1-11) the conjunctions are but. In line (1) the conjunction but shows what Mrs. White and her son do at the same time are different; Mrs. White drew back with a grimace, but her son, taking it, examined it curiously.

In line (2) the conjunction but shows a contradiction about Morris's prior knowledge about another person's wishes. Morris does not know the first and second wishes. He only knows the third wishes; I don't know what the first two were, but the third was for death. In line (3) the conjunction but shows a contradiction between the soldier's idea and reality; I did have some idea of selling it, but I don't think I will.

In line (4) the contradiction between what Sergeant-Major Morris does. In line (5) the conjunction but shows a contradiction between Sergeant-Major Morris's desirability and reality; he didn't want it, but I made him take it. In line (6) the conjunction but shows a contradiction between the situation faced by Mr. White and his feeling. In line (8) the conjunction but shows a contradiction between Mrs. White's action and her guest. In line (9) the conjunction but shows a contradiction between the firm's desirability and what the firm will do; they admit no liability at all, but in consideration of your son's services, they wish to present you with a certain sum as compensation.

c. Causal

Extract XIII

- 1) I don't know what people are thinking about. I suppose because only two houses in the road are let, they think it doesn't matter."
- 2) The soldier shook his head. "Fancy I suppose," he said slowly." I did have some idea of selling it, but I don't think I will. It has caused me enough mischief already.
- 3) (...) the new arrival also condoled with himself, so that Mrs. White said, "Tut, tut!" and coughed gently as her husband entered the room followed by a tall, burly man, beady of eye and rubicund of visage.
- 4) He put a spell on it so that three separate men could each have three wishes from it."

In line (1) the causal conjunction is because. It shows cause and effect relationship. The cause factor is only two houses in the road are let and the people think it doesn't matter while the effect is Mr. White thinks that it is the worst thing to live in Laburnum area. In line (2) the causal marker is it has caused me. The cause is the soldier doesn't think that he will buy the monkey's paw and the effect is the soldier thinks to get mischief. In line (3 & 4) the causal conjunctions are so that. In line (4) the cause factor is an old fakir put a spell on the paw and the effect is three separate men could each have three wishes from the paw.

d. Logical Sequences

Extract XIV

- 1) Three times he paused at the gate, and then walked on again. The fourth time he stood with his hand upon it, and then with sudden resolution flung it open and walked up the path.
- 2) She then waited as patiently as her sex would permit for him to broach his business, but he was at first strangely silent.
- 3) He dozed fitfully, and then slept until a sudden wild cry from his wife awoke him with a start.
- 4) He went down in the darkness, and felt his way to the parlour, and then to the mantelpiece.
- 5) The talisman fell to the floor, and he regarded it fearfully. Then he sank trembling into a chair as the old woman, with burning eyes, walked to the window and raised the blind.
- 6) The matches fell from his hand and spilled in the passage. He stood motionless, his breath suspended until the knock was repeated. Then he turned and fled swiftly back to his room, and closed the door behind him.
- 7) There was another knock, and another. The old woman with a sudden wrench broke free and ran from the room. Her husband followed to the landing, and called after her appealingly as she hurried downstairs. He heard the chain rattle back and the bolt drawn slowly and stiffly from the socket. Then the old woman's voice strained and panted.

In line (1-7) the logical sequence conjunctions are then. In line (1), the author shows the sequence of the mysterious man's action. In line (2, 3 & 4), the author describes the sequence of Mr. White and his wife's action in their parlour and bedroom. In line (5), the author describes the sequence of Mr. White's action when he asks the talisman to alive his son. In line (6) the author describes the sequence of Mr. White action when he went to downstairs. In line (7) the author describes the sequence of Mr. White and his wife's action when someone knocks the door.

e. Concessive

Extract XV

- 1) He shook his head. "Never mind, though there's no harm done, but it gave me a shock all the same."
- 2) The knocking ceased suddenly, although the echoes of it were still in the house.
- 3) They sat down by the fire again while the two men finished their pipes. Outside, the wind was higher than ever, an old man started nervously at the sound of a door banging upstairs.

Concessive conjunctions are a subgroup of contrastive conjunctions. Concessive conjunctions are used to contrast one idea with another where one piece of information appears to be surprising or unexpected in view of the other idea.

In line (1) the conjunction is though. It shows a contrast between Mr. White's thought and reality. In line (2) the conjunction is although. It shows a contrast situation in Mr. White's house where there is knocking although the echoes of it still are in the Mr. White's house. In line (3) the conjunction is while. It shows a contrast action among Mr. White's guest where some of them sat down by the fire again while the two men finished their pipes.

f. Replacement

Extract XVI

- 1) "What was that that you started telling me the other day about a monkey's paw or something, Morris?"

Conjunctions of replacement include the words: or, or else, alternatively. The author only uses one of replacement conjunction i.e. or. In line (1) above, the conjunction or shows an alternative whether Morris has talked about a monkey's paw or something else.

g. Temporal

Extract XVII

- 1) Mr. White dropped it back in his pocket, and placing chairs, motioned his friend to the table. In the business of supper the talisman was partly forgotten, and afterward the three sat listening in an enthralled fashion to a second instalment of the soldier's adventures in India.
- 2) It was about a week after that the old man, waking suddenly in the night, stretched out his hand and found himself alone.
- 3) The darkness was oppressive, and after lying for some time screwing up his courage, he took the box of matches, and striking one, went downstairs for a candle.
- 4) Her husband followed to the landing, and called after her appealingly as she hurried downstairs.
- 5) The candle-end, which had burned below the rim of the china candlestick, was throwing pulsating shadows on the ceiling and walls, until with a flicker larger than the rest, it expired. The old man, with an unspeakable sense of relief at the failure of the talisman, crept back to his bed, and a minute afterward the old woman came silently and apathetically beside him.
- 6) "Herbert will have some more of his funny remarks, I expect, when he comes home," she said as they sat at dinner.
- 7) "Well don't break into the money before I come back," said Herbert as he rose from the table. "I'm afraid it'll turn you into a mean, avaricious man, and we shall have to disown you."

The temporal conjunctions are used i.e. afterward in line (1 & 5), after in line (2, 3 & 4), until in line (5), when in line (6), before and as in line (7).

h. Doubt/Uncertainty

Extract XVIII

- 1) "Never mind, dear," said his wife soothingly; "perhaps you'll win the next one."
- 2) "Well, it's just a bit of what you might call magic, perhaps." said the Sergeant-Major off-handily.

The doubt/uncertainty conjunction perhaps is used by the author in this story. In line (1) the conjunction shows that Mrs. White is still in doubt about her husband victory over chess. In line (2) the conjunction shows that Sergeant-Major Morris is still in doubt about the magic power of monkey's paw.

6. Lexical Ties

a. Repetition

Extract XIX

- 1) The old man rose with hospitable haste and opening the door, was heard condoling with the new arrival. The new arrival also condoled with himself, so that Mrs. White said, "Tut, tut!" and coughed gently as her husband entered the room followed by a tall, burly man, beady of eye and rubicund of visage.
- 2) The Sergeant-Major took hands and taking the proffered seat by the fire, watched contentedly as his host got out whiskey and tumblers and stood a small copper kettle on the fire.
- 3) "I don't know," said the other. "I don't know."
- 4) "You thought it did," said the old lady soothingly.
"I say it did," replied the other. "There was no thought about it; I had just - What's the matter?"
- 5) The old lady started. "Is anything the matter?" she asked breathlessly. "Has anything happened to Herbert? What is it? What is it?"
- 6) "Oh thank God!" said the old woman, clasping her hands. "Thank God for that! Thank"
- 7) "He was caught in the machinery," said the visitor at length in a low voice.
"Caught in the machinery," repeated Mr. White, in a dazed fashion, "yes."
- 8) He started up in alarm. "Where? Where is it? What's the matter?"
- 9) "I only just thought of it," she said hysterically. "Why didn't I think of it before? Why didn't you think of it?"
- 10) "Get it," she panted; "get it quickly, and wish - Oh my boy, my boy!"
- 11) "THE PAW!" she cried wildly. "THE MONKEY'S PAW!"
- 12) "If you must wish," he said gruffly, "Wish for something sensible."
- 13) "WISH!" she cried in a strong voice.
"It is foolish and wicked," he faltered.
"WISH!" repeated his wife.
He raised his hand. "I wish my son alive again."
- 14) "You're afraid of your own son," she cried struggling. "Let me go. I'm coming, Herbert; I'm coming."
- 15) "Nothing." said the soldier hastily. "Least ways, nothing worth hearing."
- 16) "A rat," said the old man in shaking tones. "A rat. It passed me on the stairs."
- 17) There was another knock, and another. The old woman with a sudden wrench broke free and ran from the room.

- 18) But the days passed, and expectations gave way to resignation - the hopeless resignation of the old, sometimes miss-called apathy.
- 19) "That's the worst of living so far out," balled Mr. White with sudden and unlooked-for violence; "Of all the beastly, slushy, out of the way places to live in, this is the worst. Path is a bog, and the road is a torrent. I don't know what people are thinking about. I suppose because only two houses in the road are let, they think it doesn't matter."
- 20) It was all over so quickly that at first they could hardly realize it, and remained in a state of expectation as though of something else to happen - something else which was to lighten this load, too heavy for old hearts to bear.
- 21) "What was that that you started telling me the other day about a monkey's paw or something, Morris?"

In line (1) the repetition of noun phrase the new arrival. In line (2) the repetition of a verb take. In line (3) the repetition of responding to question expression I don't know. In line (4) the repetition of verbs and pronoun; thought, did and it. In line (5) the repetition of indefinite pronoun anything and WH-question what is it? In line (6) the repetition of a thankfulness expression thank God. In line (7) the repetition of verb phrase caught in the machinery. In line (8) the repetition of WH-Question where.

In line (9) the repetition of WH-Question why didn't I think of it? In line (10) the repetition of verb phrase i.e., get it and possessive pronoun i.e., my boy. In line (11) the repetition of article the and noun paw. In line (12 & 13) the repetition of noun i.e., wish. In line (14) the repetition of present continuous verb I'm coming. In line (15) the repetition of indefinite pronoun nothing. In line (16) the repetition of noun a rat. In line (17) the repetitions of conjunction and & adjective another. In line (18) the repetition of a noun resignation. In line (19) the repetitions of conjunction and, comparative the worst, and noun the road. In line (20) the repetition of words something else. In line (21) the repetition of word that.

b. Synonym

Extract XX

- 1) "Hark at the wind," said Mr. White, who, having seen a fatal mistake after it was too late, was amiably desirous of preventing his son from seeing it.
"I'm listening," said the latter grimly surveying the board as he stretched out his hand. "Check."
- 2) "I should like to see those old temples and fakirs and jugglers," said the old man.
- 3) His three listeners leaned forward eagerly. The visitor absent-mindedly put his empty glass to his lips and then set it down again. His host filled it for him again.
- 4) Unconscious of his wife's shriek, the old man smiled faintly, put out his hands like a sightless man, and dropped, a senseless heap, to the floor.
- 5) The matches fell from his hand and spilled in the passage. He stood motionless, his breath suspended until the knock was repeated.
- 6) The sounds of her sobs died away on his ears. The bed was warm, and his eyes heavy with sleep. He dozed fitfully, and then slept until a sudden wild cry from his wife awoke him with a start.

In line (1) the synonym word is hark and listen. It means to hear something or pay attention. In line (2) the synonym word is fakirs and jugglers. It means one that uses tricks, deception, or fraud. In line (3) the synonym word is put and set. In line (4) the synonym word is dropped and a senseless heap. In line (5) the synonym word is

spilled and fell. In line (6) the synonym words are: a) dozed and slept, b) sob and wild cry. It means shed tears because of grief, sorrow, or pain; weep.

c. General Words

Extract XXI

- 1) "I should like to see those old temples and fakirs and jugglers," said the old man.
- 2) Without, the night was cold and wet, but in the small parlour of Laburnum villa the blinds were drawn and the fire burned brightly.
- 3) His three listeners leaned forward eagerly. The visitor absent-mindedly put his empty glass to his lips and then set it down again. His host filled it for him again.
- 4) The Sergeant-Major took hands and taking the proffered seat by the fire, watched contentedly as his host got out whiskey and tumblers and stood a small copper kettle on the fire.
- 5) In the huge new cemetery, some two miles distant, the old people buried their dead, and came back to the house stepped in shadows and silence.

In line (1) general word is temple. It is a building for the worship of a divinity or divinities. In line (2) general word is villa. It is a country house or estate, esp. when large or luxurious. In line (3) general words are visitor and host. The visitor is a person making a visit and the host is one who entertains guests either at home or elsewhere. In line (4) general word is sergeant. It is a feudal servant who attended his master in battle. In line (5) general word is cemetery. It is a place for burying the dead; a graveyard.

C. Conclusion

It is surprisingly that the coordinating conjunction "and" is frequently used, sometimes "but," "then" and once the author uses replacement conjunction "or." But a more result of this use of "and –also of "then" and "but" – is to reduce the possibility of anticipating a connection between events. After "and" anything can happen. It simply attaches together independent clauses. As a matter of fact, about half of the events that do occur after "and," "but," and "then" in this story are surprises: there was another knock, and another. The old woman with a sudden wrench broke free and ran from the room. Her husband followed to the landing, and called after her appealingly as she hurried downstairs. He heard the chain rattle back and the bolt drawn slowly and stiffly from the socket. Then the old woman's voice strained and panted.

Then, I found many clause-complex where two or more clauses are attached together to perform a single function, for example, in the huge new cemetery, some two miles distant, the old people buried their dead, and came back to the house stepped in shadows and silence. The main clauses describe events. The events merely happen one after another.

At the end, I would say that the author's brain teeming with fantasies, his senses tingling with stimuli, and without consistent. One thing that could be drawn from this story is "we must think deeply before doing or saying something and be ready for the consequences."

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