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**A STYLISTIC ANALYSIS OF THE DISTINCTIVE
LINGUISTIC EXPRESSIONS IN A TRANSLATED VERSION
OF MAUPASSANT'S THE FATHER BY McMASTER ET AL**

A Thesis



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PADANG 2011**

This thesis is dedicated to...

My family: dad H.Sahril and mom Hj.Zulhimah, for love and affection. My Brother, Masyandri and Afrinaldi. My Sister, Rismayenti and Yul Fitriani for patience and support.. And all members of my family..

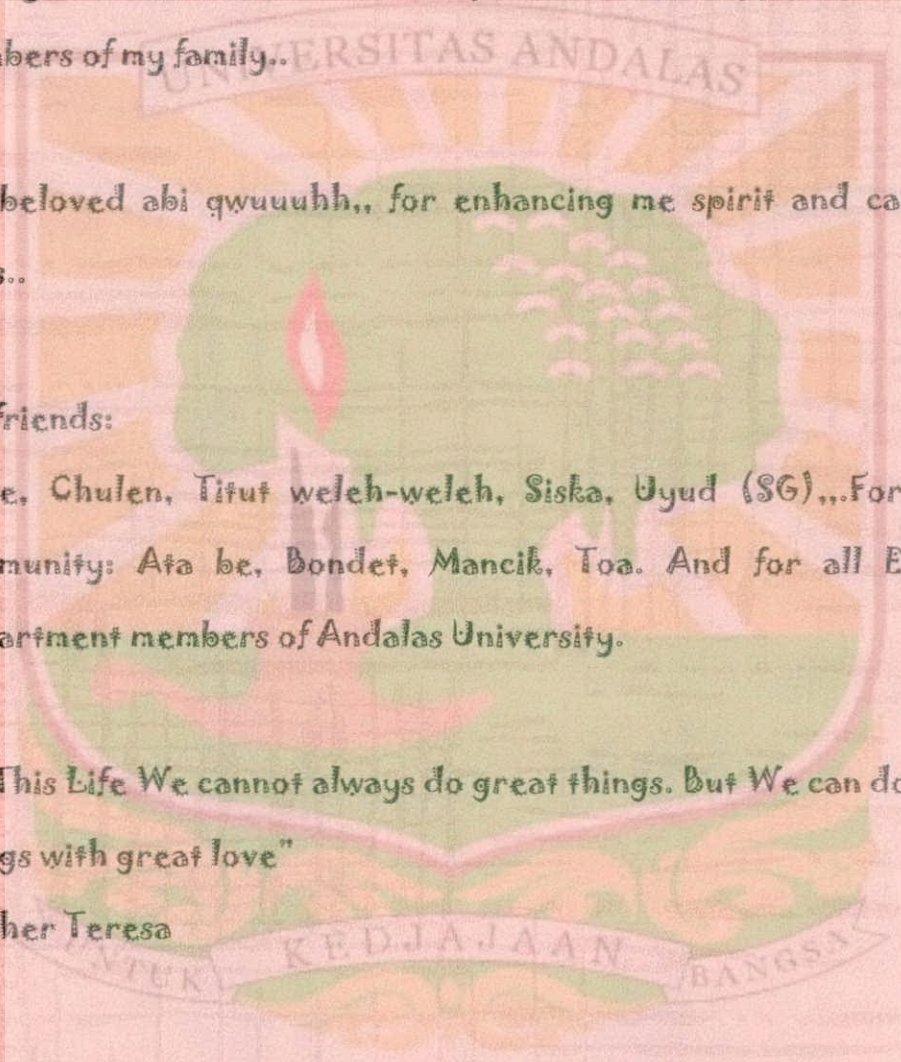
My beloved abi gwuuuhh,, for enhancing me spirit and care my days..

My friends:

Anne, Chulen, Titut weleh-weleh, Siska, Uyud (SG)...For Cozt community: Ata be, Bondet, Mancik, Toa. And for all English Department members of Andalas University.

"In This Life We cannot always do great things. But We can do small things with great love"

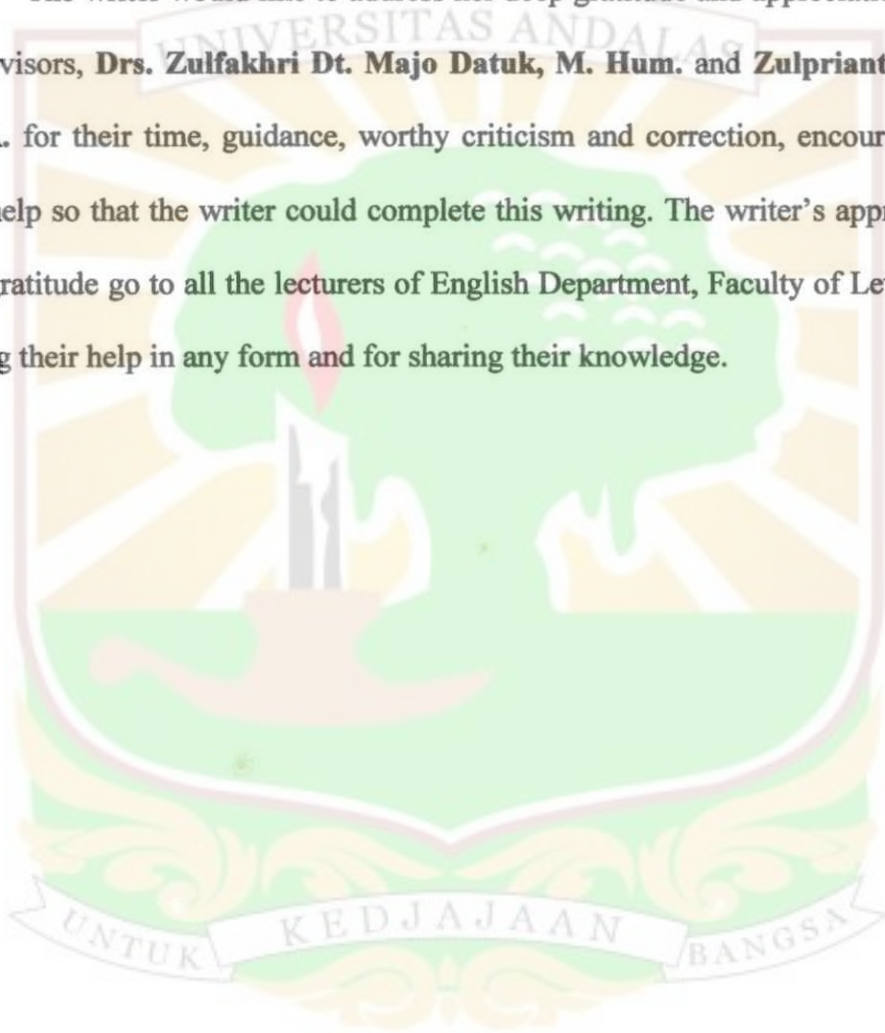
Mother Teresa



ACKNOWLEDGEMENTS

Greatest gratitude and praise are presented by the writer to Allah the Almighty, for the blessing and everything He has given to the writer. There is no power which is not from him.

The writer would like to address her deep gratitude and appreciation to her supervisors, **Drs. Zulfakhri Dt. Majo Datuk, M. Hum.** and **Zulprianto, S. S., M. A.** for their time, guidance, worthy criticism and correction, encouragement and help so that the writer could complete this writing. The writer's appreciation and gratitude go to all the lecturers of English Department, Faculty of Letters, for giving their help in any form and for sharing their knowledge.



ABSTRAK

Skripsi ini mengkaji gaya bahasa cerita pendek karangan Guy de Maupassant, *The Father*, yang diterjemahkan oleh Albert M.C. McMaster, A.E. Henderson dan Mme. Quesada. Tujuan penulisan skripsi ini adalah untuk mengetahui gaya bahasa cerita pendek tersebut serta potensi pengaruhnya terhadap pembaca. Topik ini menarik untuk dianalisis karena dalam stilistika dijelaskan bagaimana makna sastra disampaikan, salah satunya adalah dengan mengeksploitasi kata-kata tertentu.

Penelitian dilakukan melalui tiga tahap: pengumpulan data, analisis data dan penyajian hasil analisis. Tahap pengumpulan data menggunakan metode observasi non-partisipan dan teknik catat. Tahap analisis data menerapkan metode agih atau distribusional, untuk melihat ekspresi linguistik mana yang dominan ditemukan dalam teks, dan metode referensial, untuk menghubungkan data dengan konteks kemunculannya. Metode referensial dijalankan dengan menerapkan teknik referen dengan melihat tujuan dan potensi pengaruh gaya bahasa teks terhadap pembaca. Selanjutnya, data dianalisis dengan mengacu pada teori Stilistika (Verdonk, 2002) serta didukung oleh teori Sistemik Linguistik Fungsional (Halliday, 1994). Tahap penyajian hasil analisis menerapkan metode informal.

Hasil penelitian menunjukkan beberapa gaya spesifik yang ditemukan dalam cerita pendek Maupassant, yang berpengaruh pada makna cerita. Gaya-gaya bahasa yang dimaksud adalah dalam hal penggunaan kalimat kompleks dan pemilihan kata untuk memberi gambaran psikologi (*foregrounding*) bagi pembaca. Dengan demikian gaya-gaya tersebut dapat membantu pembaca memahami isi dan makna cerita melalui struktur kalimat dan pilihan-pilihan kata cerita pendek tersebut.



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CHAPTER I

INTRODUCTION

1.1 Background of the Study

There are so many kinds of literary works. Literary work is different from another work because literary work uses figurative language. Figurative language changes the literal meaning to make fresh and clear meaning, and to express complexity. One of them is short story. Short story includes the style of language that named stylistics which can be defined as the analysis of distinctive expression in language and the description of its purpose and effect.

Stylistics concerns with such message types where messages are produced with systems of social convention and it tries to see literary meaning by focusing on language used by author without ignoring the writer's intuition after reading the text. It is aimed to discover what linguistic units count as in communication and how the effects of different conventions reveal themselves in the way messages are organized in the texts. There are two kinds of stylistic theories such as literatures (the exploitation of words) and linguistics (the distinctive linguistic expressions).

The purpose of stylistic analysis is to investigate how the resources of a language code are put to use in the production of actual messages. Stylistic analysis in linguistics refers to identification of patterns of usage in speech and writing while stylistic analysis in literary studies is usually made for the purpose of commenting on quality and meaning in the text. This research is supported with Systemic Functional Linguistic by Halliday. It is important to this research because it looks at how

language acts upon and is constrained by the social context in which it functions. Generally, literary works need more attention of people. It can be the way of the author in using his/ her language to make some styles in his/ her literary works. Style allows the author to shape how the reader experiences the work. It is the author's purpose to attract, influence, and bring the readers to try and find the meaning of them. The differences in the author's style make the experiences of reading the two works distinct. In other words, stylistic analysis tells how an examination of specific linguistic features of the text can help to substantiate and perhaps enhance the impressionistic awareness of its literary effect where the literary effect is a matter of realizing the potential in the text for creating new contexts and representing alternative realities and then to see how context of situation can influence the story.

1.2 Research Questions

This research wants to analyze distinctive linguistic features in a translated version of Maupassant's *The Father* by McMaster et al. In line with this, the research questions are:

1. What are the distinctive linguistic expressions in in a translated version of Maupassant's *The Father* by McMaster et al?
2. How are the distinctive linguistic expressions found in the text related to the purposes of the author and the possible effects to the reader?

1.3 Objective of the Study

This research is aimed to describe distinctive linguistic expressions and find out the functions related to the purpose and the possible effect of the occurrences in the short story *The Father*. This analysis describes some of the linguistic expressions in the short story and some of the significant stylistic features which are related to the purpose of the translator and the possible effect of the reader.

1.4 Scope of the Study

The study deals with stylistic analysis in a translated version of short story *The Father* by McMaster et al, The original version was written by Guy de Maupassant. Guy de Maupassant was born on August 5, 1850. Maupassant's stories are characterized from the economy of style and effortless. This analysis is focused on the distinctive linguistic expressions as the linguistic scope and how it is related into purposes and effects by exploitation of words as the literary scope. The data which are used from the sentences in the content of the story. One datum includes two sentences which are given by numbering based on narrative event in a translated version of short story *The Father* by McMaster et al.

1.5 Method of Study

1.5.1 Collecting Data

1.5.1.1 Source of Data

Arikunto defines source of data as the subject from which the data are obtained where the data refer to the material used by researcher in a research

style to the reader. For example, the author uses the word *morning*. That word is purposed by the author to show the time deixis which means the first day of the day or refers about something fresh. In other words, the possible effect which can be caught by the reader is the character's feeling in the first time of the girl. In analyzing data, the researcher follows several steps. First is reading the story several times until the researcher understands it. Second, the researcher classifies the story based on narrative event or chronological order by putting the number in every sentences in the content of the story. Third, the researcher identifies linguistic expressions which are used in this story and directly identifies the purpose and effect of linguistic expressions in it, related to the purpose and effect of the short story. In this research, the data are analyzed by using theory proposed by Verdonk (2002) as the main theory to see the purpose and effect and supported based on the context of situation by Halliday (1994) to determine the style of the author in her/his literary work like the using of distinctive linguistic expressions. The purpose and effect can be found in style of the writing of the story that is given by the author such as clues in choice of word (Chapman, 1973) and from the context of situation (Halliday, 1994).

1.5.3 Presenting Result of Analysis

The results of analysis are presented by using informal ways (Sudaryanto, 1993: 145). Informal way is presenting the result of analysis in the form of words and explanatory sentences.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Review of Previous Studies

There are some researches and journals that are related to this thesis, first is written by *Asuman Birdal (2006)*. He criticizes the text objectively in relation to its grammatical function features. He uses Halliday's process in which 'Ideational', 'Interpersonal', and 'Textual' functions of language. As a result, he obtains more objective criticism and refers to intuition then influences to enhance the value of analyzing story. Furthermore, his analysis shows that a literary text can be interpreted effectively, most correctly when its functional features are studied in detail.

Second is the journal of *Marko (2009)*. The purpose of his research is to investigate how Ernest Hemingway uses his style of writing in his short stories. In the analysis, Marko uses quantitative method. To provide accurate statistics, all sentences in both stories are counted. The length of the sentences is also displayed in diagrams. He also touches about deviation which deviation means in a text there is linguistic phenomenon that sticks out and it has a psychological effect on the reader is which often used in poetry, but also it can be included in analyzing prose. The psychological effect deviation has on the reader is called foregrounding. The result shows that the frequency of adjectives is very low compared with the norm and many adjectives are used repeatedly. The sentences are very short and both short stories are told minimalistic style, using only what is necessary to tell the story.

The last is the research which is done by *Song (2008)*. Shenli concerns primarily with the style of “Miss Brill” and aims to provide an integrative, systemic stylistic analysis of the short story. Shenli uses the method of prose text analysis which is proposed by literary stylists Leech and Short (1981). The analysis is done in three main steps and four main linguistic levels of a text like lexical levels, grammatically levels, figures of speech, and cohesion and context. Actually, Shenli investigates how the artistic effect of the story is achieved and how the theme of the work is successfully expressed through the style of writer choice the language. In her analysis, she uses lexical features through vague words and expressions. Recurring throughout the story, these expressions help to create an aura of drifting and uncertainty, foreshadowing the story’s heartbreaking ending. In grammatical features she divides into two like sentence types and subordinate clause.

She finds that most of the sentences in the short story “Miss Brill” fall into the former two types, namely, statement and commend. She concludes that Mansfield’s writing style, as is revealed by an examination of the most prominent linguistic features in “Miss Brill”, is something uniquely distinctive. That’s why Song takes so much pain to describe the inner conflicts her characters face and resolve; That also explains why she has a marked preference for exquisite words, vague expressions, short emphatic exclamations, figurative languages, imagery, sound—any devices that are emotively provoking. Then, so suddenly, by revealing the sharp incongruities between imagination and reality, she shoots a final blow—an irony not intending to satirize but to arouse compassion. This research analyzes about stylistic analysis of field, mode, and tenor. To interpretation of any text involves the recognition of two

sets of relations; Extra-textual relations between language items and the code from which they derive and intra-textual relations between language items within the context itself. It makes this research different from the studies conducted by the above researchers.

2.2 Definition of Key Terms

In this study, they are some technical terms used. They are stylistic analysis, foregrounding, purpose/effect, and reference.

Text

Text is a unit of language use which can be in the form of spoken or written (Verdonk, 2002: 4).

Style

Style is a set of conscious or unconscious choices of expression which is inspired or induced by a particular context (Verdonk, 2002: 4).

Foregrounding

Foregrounding is a form of textual patterning which motivates specifically for literary- aesthetic purposes such as *deviation from linguistic norm* and *repetition or parallelism* (Simpson, 1997: 50).

Purposes and Effect

Purpose is something which is reflected by use of linguistic features, especially distinctive linguistic features while effect is the impact in distinctive linguistic expression to the reader, such as ambiguity, hyponymy (Verdonk, 2002: 5).

Reference

Reference refers to how the speaker introduces participants and keeps track of them once they are in the text (Simpson, 1997: 9).

Language Expression

Expressions used to set attribute values are evaluated in the context of an expected type (Verdonk, 2002: 6).

Distinctive Language Expression

It is the significant expression of language which has the different typical characteristic with others (Verdonk, 2002: 6)

2.3 Theoretical Framework

There are several theoretical concepts that are employed in this study. Such as; Stylistics, Style as motivated choice, Cohesion, Lexical Cohesion, Complex Sentence, and Systemic Functional Linguistics. First is stylistics which is proposed by Peter Verdonk:

“...the use of style in language. In one way or another, all of them make reference to a distinctive manner of expression, through whatever medium this expression is given physical shape” (Verdonk, 2002,3).

The above quotation is very clear that there are so many kinds of style in writing. Every author has different characteristics in her/his works for instance, Ernest Hemingway. Hemingway usually uses simple sentence in his works and uses many symbols. In other words, whatever medium to show expression, it can give physical shape.

2.3.1 Stylistics

Stylistics is the study of style in language. Literary stylistics is different from literary analysis where literary stylistics explains how the author reflects the literary meaning while literary analysis just explains the theme, plot, etc. Stylistics is concerned with linguistic features in texts, how they can be interpreted as representing an event or situation from a particular perspective or point of view. The writers, of narrative fiction exploit manipulative potential of perspective in a similar way to represent characters, events, and settings of a novel or short story. There is the most problematic issue in stylistics; people make sense of a text by relating it to the context of our knowledge, emotions, and experience. But, since such contexts will be different for particular readers, so interpretations will vary also. The central issue that stylistics is concerned with how far can someone adduce textual evidence for a particular interpretation and how far can someone assign significance to particular textual features. The first question as in reading a novel or short story is who the narrator is. The author is the person who actually produced the text.

Stylistic analysis in linguistics refers to the identification of patterns of usage in speech and writing. Stylistic analysis in literary studies is usually made for the purpose of commenting on quality and meaning in a text. Stylistics, in other words, is the study of style which is used in literary and verbal language and the effect writer or speaker wishes to communicate to the reader or hearer. It attempts to establish principles capable of explaining the particular choices made by individual and social groups in their use of language, such as socialization, the production or reception of meaning, literary criticism and critical discourse analysis. A literary genre can be seen as a set of style characteristics that is commonly recognized and agreed upon. For example, prose and poetry, the latter often involve rhyme while the former does not. Other aspects include the use of dialogue, the description of scenes, the use of active passive voice and the distribution of the sentence length. Stylistic analysis is a normal part of literary studies. It is practised as a part of understanding the possible meanings in a text.

2.3.2 Style as Motivated Choice

According to Elizabeth (1980: 11), stylistic choice is usually regarded as a matter of form or expression, as choice among different ways of expressing an invariant or predetermined content. Both content and expression can be viewed as matters of choice. For instance, a headline encourages us to read a news story, a publisher's blurb encourages us to buy a book, and an advertisement is designed to promote the product.

“... style is indeed a distinctive way of using language for some purpose and to some effect” (Verdonk, 2002: 5).

In the quotation explains that there is one important thing in style as motivated choice, they are purpose and effect. The purpose is related to the aim of the author in presenting the message by using certain linguistic features. Meanwhile, the effect is related to the psychological impact to the reader that emerge after reading certain linguistic features in a literary works. When discussing about style, there must be distinctive linguistic expressions which consists of foregrounding.

2.3.3 Cohesion

Cohesion is part of the system of a language. Cohesion occurs where the interpretation of some elements in the discourse depend on that of another. According to Halliday and Hasan (1976: 4), the concept of cohesion is a semantic one; it refers to relations of meaning that exist within the text and that define it as a text. The potential for cohesion includes the systematic resources of reference, ellipsis and so on that are built into the language itself.

2.3.4 Lexical Cohesion

According to Halliday and Hasan (1976:318), lexical cohesion is established through the structure of the lexis or vocabulary, and hence such as substitution at the lexicogrammatical level. The relation between vocabulary items in text described by Halliday and Hasan in two kinds of principal, they are *reiteration* and *collocation*.

2.3.4.1 Reiteration

Reiteration is lexical cohesion which involves the repetition of a lexical item, at one end of the scale; the use of a general word to refer back to a lexical item, at the other end of scale; and a number of things in between, the use of a synonym (Halliday and Hasan, 1976: 278).

There are some types of reiteration such as *repetition* and *synonym*. Repetition is a major rhetorical strategy for producing emphasis, clarity, amplification, or emotional effect. Meanwhile synonym is the word which has the same meaning as another in the same language but often with different implication and association.

2.3.5 Complex Sentence

Concerning sentence structure, the translator of *The Father* uses complex sentences. Complex sentence contains one main or independent clause and one or more subordinate or dependent clause. In language, all complexity is structural. Complex words are complex precisely because they combine multiple elements of meaning at one level; complex expressions are complex precisely because they combine multiple elements of meaning at a different level (Geoffrey Finch: 1997). Besides that, complex sentences involve possible structural configurations, it is subordination where the subordinate clause is appended to a main clause (Simpson, 1997: 61).

2.3.6 Systemic Functional Linguistics

Systemic Functional Linguistics is a study of linguistic which is introduced by Michael Halliday. It emphasizes meaning as the fundamental aspect in analyzing language. Systemic Functional Linguistics focuses on the relationship between text and context. It explains the function of language in the context of use. How language constructs meaning can be analyzed by connecting text and context. Text refers to the language in use and it aims as a language doing a certain function in its context. Text can be represented in written or spoken which usually used by the people to express their mind and ideas.

According to Halliday, text is semantic unit, not the grammatical one such as clause or sentence. Text always represents social norms and values where the text is produced. Text is a result of choice of meaning since it consists of meaning represented in the communicable form. There are two contexts in analyzing the text. For instance are context of situation and context of culture. Context of culture is an outer context around the text. It can be the social norms and values in the society where the text is produced. Meanwhile, context of situation is a term covering all the things going on in the world outside the text.

Context of situation can be analyzed through three conceptual frameworks: field, tenor, and mode. The relation between text, context of culture, and context of situation which is divided into three like field, tenor, and mode can be looked in diagram below:

CONTEXT OF CULTURE
CONTEXT OF SITUATION

Mode **TEXT** Field

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Tenor

2.3.5 Context

According to Peter Verdonk, context are divided into two, first is linguistic context which refers to the surrounding features of language inside a text, while non-linguistic context includes any number of text- external features influencing language and style of a text. In Leech (1981:66), context is defined as the some degree of common sense on the side of the contextual that undeniable which is an important factor in communication which can eliminate certain ambiguities or multiple meaning in utterance. There are three sorts of context. Firstly is the situational context (what speakers know about what they can see around them, secondly the background knowledge context (what they know about each other and the world), and co- textual context (what they know about what they have been saying). Halliday and Hasan introduced context of situation which is divided into three kinds, they are:

- **Field:** refers to what is happening, what the participants do at that time by using language as medium. Field tends to describe when, where, and how it happens

which can be analyzed through text structure, cohesion system, transitivity, clause system, and lexical system.

- Tenor: focuses not only on the participants involved in the social process, but also the characteristics and the role of the participants
- Mode: refers to the role of language which covers the symbolic organization of a text, the position and function in its context.



CHAPTER III

THE STYLISTIC ANALYSIS OF THE DISTINCTIVE LINGUISTIC EXPRESSIONS IN A TRANSLATED VERSION OF MAUPASSANT'S *THE FATHER* by McMASTER et al

In this chapter, an analysis of distinctive linguistic expressions in a translated version of Maupassant's *The Father* by McMaster et al is described. The researcher takes twenty one data from the sentences which are selected based on narrative event in the short story and then analyzed by using the theory of stylistic analysis by Peter Verdonk (2002).

Datum 1

(1)He was a clerk in the Bureau of Public Education and lived at Batignolles. (2)He took the omnibus to Paris every morning and always sat opposite a girl, with whom he fell in love

One of the features of a narration is the existence of past tense because to narrate something is almost equal with making a report on something. The difference is that the narration is usually based on a writer's imagination while report is based on actual events. McMaster et al uses simple past tense for the most occurring tense in the story, because simple past tense is commonly used to report events or actions that happened in the past.

There are several distinctive linguistic expressions in this data, such as reference, time deixis, and adverb of frequency. In sentence (1) reports the events

Adverb of frequency such as *always* which appears in sentence (2) ‘and *always* sat opposite a girl...love’ also includes as the distinctive linguistic expression because it occurs in the other of the data. Adverb of frequency tells us how often an action takes place where the basic rule is adverbs of frequency comes before the main verb but after present and past forms of be (put the adverb between auxiliary and main verb). The purpose of the translator in using *always* in *always sat opposite a girl* is to show the frequent of character’s act of *he* in order to meet the girl. The possible effect to the readers are they can feel the main actor who really wants to know about the girl. They think that he feels very happy if he can see the girl clearly so he sits opposite the girl and he cannot stop his feeling to the girl or try hard in order he can meet to see the girl that he loves. The readers can see how the author is very enthusiasm to show his purpose by his choice of word.

Datum 2

(4)She was a little brunette, one of those girls whose eyes are so dark that they look like black spots, on a complexion like ivory.(5)He always saw her coming at the corner of the same street, and she generally had to run to catch the heavy vehicle, and sprang upon the steps before the horses had quite stopped.

The next datum still comes from movement or based on narrative sequence of the story. In sentence (4), the author begins to tell about the girl. The translator uses third person pronoun of *She* in ‘*she* was....ivory’ which includes the distinctive linguistic expression. From the first datum to the next datum, the translator does not show the name of the characters. It is one of the style of the translator’s purpose that

showing to the reader that there is the new person deixis or third person pronoun of *she* and builds up the reader's imagination about the story tells about. The possible effect to the reader are they become more anxious of appearing the second character which the character still does not show the name. In sentence (5) '*He always saw her*', *he* functions as a subject where a subject is a word which does an action and usually comes before the verb while *her* is an object where an object is a word that receives an action and usually comes after the verb. The readers can imagine that in this datum, the centre of attention is the girl.

The translator's purposes are through the words *brunette* in sentence (4) 'a little *brunette*...like ivory' and *eyes are so dark* in the same sentence 'whose *eyes are so dark*...like ivory' to show that the girl is very special and looks perfect. *Brunette* includes of hair where hair is one of crown for the girl and *eyes are so dark*. *Eyes* is symbol of crown which usually can attract a man's attention. Eyes can make people fly and it is proved in the story where the man feels something when he sees body part of the girl. But by the adding of adjective of *dark* in *eyes* can give the possible effect to the reader that the girl is really different from other girls in foreign country because it is seldom to find the girl who has the eyes so dark in that country. So that, the readers can imagine that it shows the girl so tease, acute, and attractive. The author also uses the phrase *black spots, on a complexion like ivory*. *Ivory* has the colour of white, because of appearing the *black spots*, it will be looked clear. It is one of evidence that the girl is very special; her beauty is different than others, and interesting.

Adverb of frequency like *always* appears in this data with sentence (5) 'he *always* saw her' which indicates the distinctive linguistic expression. The translator's purpose still explains the frequent of seeing the girl. It can give the possible effect to the readers that the main character of the story is never bored to see his beloved and be near beside her. He always sees her; her face and the habit of the girl. Beside that, *always* here means in period of time, the man cannot do anything because he feels not confident with the beauty of the lady.

Simple sentences are very common in Hemingway's writing, but in this case are very contrary. McMaster et al who translate Maupassant's work uses complex sentences. He specifically points out to repeat the conjunction *and*. It seems in this sentence (5) 'He always saw her coming at the corner of the same street, *and* she generally had to run to catch the heavy vehicle, *and* sprang upon the steps before the horses had quite stopped'. The sentence is called *forceful style* which means most of which contain lists of two or more exemplifying items and linked by commas or coordinating by conjunctions *and* and *or*. The purpose of the translator is showing how complicated the story is. The readers can get the possible effect from that style that they more anxious to the story and how special of the girl is, as internal foregrounding of using extra stress.

Another distinctive linguistic expression is about tense. The sentence is begun to use simple past tense and continued with past perfect tense. Past perfect tense expresses the idea that something occurred before another action in the past and it can also show that something happened before a specific time in the past. The translator's purpose explains that the main character feels this feeling at the first time to the girl,

he never feels it before, and he always wants to know the girl deeply. The reader can get the possible effect of using the change in tense. The reader feels that they include to the story because of the descriptive style in telling the story.

Datum 3

(8)One sometimes meets a woman whom one longs to clasp in one's arms without even knowing her.(9)That girl seemed to respond to some chord in his being, to that sort of ideal of love which is one cherishes in the depths of the heart, without knowing it.

Another narrative sequence appears from both of people who are falling in love. In sentence (8) '*one* sometimes...*one* longs to clasp in *one*'s arms..her' there is repetition of *one* which can be included as the distinctive linguistic expression. The translator is clever to choose the word so that the purpose is to produce the beautiful sound such as in a poem which the word in every clause must be arranged nicely and create the possible effect of certain feeling to the readers about the characters. The possible effect to the reader as the purpose from the translator clearly means that the man feels the feeling for the first time. The man never feels it before because of the using of nice styles of the author.

Similar with sentence (8), sentence (9) is also found the repetition. Repetition is the deliberate the using of word or phrase more than once in a sentence or a text. The purpose from the translator is to create a sense of pattern or form and to emphasize certain elements in reader's mind in order to be looked interesting, for instance; *to respond to* some chord in his being, *to* that sort of ideal of love. The repetition works regularly, it is begun *to respond, to some chord, and to ideal of love.*

After getting the ideal of love the word *one* matches to *come in the depths of heart*. The readers can catch the meaning and get the possible effect that the girl is truly the special human who have good attitude and respect to him. Beside the repetition of *one* and *to*, there also occurs as the repetition such as *without knowing* in sentence (8) and (9) are 'arms...*without even knowing her*' and '...heart, *without knowing it*'. The purpose from the translator still to make clear that the feeling is truly happen and very special things. The repetition can make the readers think about the feeling between two people who are falling in love and that love is happened as the water flow. The feeling is happened suddenly and they do not know before.

Another the distinctive linguistic expression is about tense such as in sentence (8) includes simple present tense and is continued with simple past tense. Simple present tense is used by the translator is to express the idea that an action is repeated and it can also be something a person often forgets or usually does not do. The readers can imagine that by using simple present tense, sentence (8) indicates that the speaker believes a fact was true before, is true now, and will be true in the future.

Style is typical of characteristic in the text to the author like Edgar Allan Poe, where Edgar Allan Poe usually uses the horrific words like in his work *the tell-tell heart*. The words like *death, terror, corpse*, and so on. In sentence (9), there are two kinds of mental words like *love and heart*. The purpose from the translator is to make the reader always think about the story tells about. In this sentence, love in pairs of ideal and heart in pairs of depths. Both words included in mental process where love is the most topics which are like by the reader. But love here, cannot be interpreted always ends happily ever after, but love sometimes shows ambiguity. By emerging

the word of love and heart, the reader can understand what topic this story is about and they get the feeling after reading the choice of word which is given by the writer. Love can be called perfect if it can reach the ideal of love and love will believe if love can reach until the depth of heart. The above explanations, the possible effect which can catch to the readers are sometimes we can feel love to people although in reality we do not know so deep about the people. In the characteristic of the girl which can respond the man explains that however the girl is so beautiful and she is looked perfect, she can respect to the man who always attention to her so that by the man, it is one of plus thing from the girl and makes him anxious.

Datum 4

(11)He noticed it and tried to turn away his eyes; but he involuntarily fixed them upon her again every moment, although he tried to look in another direction; and in a few days, they seemed to know each other without having spoken. (13)By this time she had got so far to greet him with a little smile; and, although she always dropped her eyes under his looks, which she felt were too ardent, yet she did not appear offended at being looked at in such a manner

The distinctive linguistic expression in this data is signed by personal reference. The nominal occurrence of masculine and feminine are same. The playing of reference is one of the distinctive style of the translator. The translator is very clever to show his purposes in order to catch by the reader as the possible effect. *He* and *she* have the same of nominal occurrence and that references purpose by the translator to explain the event which is related from both of people. In giving the

same occurrence of the third person pronoun so that the readers can imagine that this part tells about both of the character and they lead this part together.

The data above explain the situation which tells about the people who feel shy. It proves by appearing the word *eyes* which includes the distinctive linguistic expression in sentence (11) and (13). The purpose from the translator by using *eyes* to symbolize of love. From eyes, we can know what every people feel because eyes cannot lie. In sentence (11) is 'he noticed it and tried to turn away his *eyes*'. In this sentence, the reader can imagine that the man still not brave to show his feeling although the girl has measles that she respects to him. The same possible effect appears in sentence (13) 'she always dropped her *eyes* under his looks'. They explain that they are ashamed and try to go away from these feeling but they cannot do that. Another signs that there is feeling of shy, the word *little smile*. The possible effect to the readers by using *a little smile* is the expectation from the girl to the man.

Another distinctive linguistic expression is the forceful style or complex sentence which includes so many commas and conjunction *although* or *and*. The purpose of the translator by using this style is in order to make the reader still serious and think about the story. The translator does not want that the reader become lazy because of using the simple sentence. In other words, translator tries to make the reader's enthusiasm in reading literary work because it needs deep understanding to understand the story tells about. The possible effect to the readers are they become more anxious so that they feel include to the story. In one side, there is a confusion of the using the complex sentence let alone there is substitution of reference which is irregular.

Datum 5

(18)Every morning she now shook hands with him, and he preserved the sense of that touch and the recollection of the gentle pressure of her little fingers until the next day, and he almost fancied that he preserved the imprint on his palm. (20)However, there was no doubt that she loved him, for one Saturday, in spring; she promised to go and lunch with him at Maisons- Lafitte the next day.

The next narrative sequence tells about the intensity of their meeting and the near relationship. There are distinctive linguistic expressions such as time deixis, choice of word, forceful style, and the frequency use of definite article *the*. In time deixis, there are *every morning, now, next day, for one Saturday, and in spring*. The purpose of the author is to show how beautiful of his work and to order the reader in guessing the theme. *Every morning* can appears in reader's mind that the two people who are falling in love always spirit in meeting by doing shaking hand regularly in the morning. Time deixis *now* relates to the using of present tense and the using of present tense relates to narrator's perspective. *Now* is deictic and not cohesive. It means the opening of a new stage in the communication, this may be a new incident in the story, a new role or attitude which is felt by the reader.

There are so many clues given by the translator. Another time deixis is *next day* which appears in reader's mind that the two people always want together and meet again. Not only that, the author also really clever in playing the words, *for one Saturday* reminds us in fairy tale which usually uses the word *one*. And *Saturday* is usually used for dating. Besides that, *Saturday* in English, is the final day. It can give the possible effect to the reader that she invites the man to go lunch in Saturday

means she wants to begin a new relationship and makes sure for herself. More than it, it is also supported by the using of word *in spring*. The reader can imagine with the choice of word which is given by the translator that *spring* explains the growth of love. It is not only as a season but also the heart also grows in it.

Another distinctive linguistic expression is the choice of word. *Little finger* refers to the girl. The purpose of the translator in using *little finger* is to show the beautiful of the girl. The possible effect to the readers are anxious and emotional. Anxious means the readers really want to know how the truly of the story tells about because of the choice of a nice word and the description of the girl which is very special. Meanwhile the emotional appears because the translator does not put the name of the characters yet. There is also the choice of word which is given by the author by using the verb *imprint* here. The purpose from the translator is to show how serious and loves the character of *he* to the character *she*. It can give the possible effect to the reader that just shake hands, the man is very happy let alone *he* can get the girl's love and lives together.

There also includes forceful of style because many commas and conjunction *and* here, for instance in sentence (18). It also includes internal foregrounding which has extra stress/four stresses. The purpose from the translator by using of four stresses is to make clear the sequence event which is done by the man. The possible effect to the readers after appearing the four stresses are the high anxiousness and seem like include to the story and do the act of the man. Besides that, there is the frequent uses of definite article *the*. *The* is a definite article that refers to something that we have already known. The purpose of the translator in giving the definite article is to

indicate of giving information. The possible effect to the readers are they can get the information about the preceding text.

Datum 6

(21) *She was at the railway station first, which surprised him, but she said: "Before going, I want to speak to you. We have twenty minutes, and that is more than I shall take for what I have to say."* (22) *She trembled as she hung on his arm, and looked down, her cheeks pale, as she continued: "I do not want you to be deceived in me, and I shall not go there with you, unless you promise, unless you swear--not to do--not to do anything--that is at all improper."*

The next narrative sequence tells about the hope of the girl in convincing her feeling to the man. Certainly, person deixis must occur in the story which includes the distinctive linguistic expression because it can figure out who "I", "you", "he", "she", and others. Different from sentences before, some person deixis appear only two examples of person deixis *he* and *she* (they are related to his/him and her) but person deixis of *I* (it's related to me), *you*, and *we* are also put here. In this narrative event, the author's purpose of using person deixis of *she* is to show the girl is more dominant than *he* or the man. It can give the possible effect to the readers that this part is led by the girl.

There are three metafunctions, for instance; *Ideational*, *Interpersonal*, and *textual*. In *Ideational* includes *relational process*, *material process*, and *mental process*. In these two quotations here includes material process as the distinctive linguistic expression. For the first 'before going, I want to speak to you. We have twenty minutes, and that is more than I shall take for what I have to say'. Here, *I*

takes part as an actress whereas *you* is the goal and *want* is the process which is stated by *she*. We may infer that *she* is dominant and makes others do whatever she wants to. In the second quotation, *I do not want you to be deceived in me, and I shall not go there with you, unless you promise, unless you swear—not to do—not to do anything—that is at all improper*. In this quotation *I* still takes part as an actress while *you* is the goal which refers to *he* and *do not want* is the process which is stated by *she*. It differs with first quotation in doing with positive sentence while second quotation in negative sentence.

Besides that, the repetition also comes here, for instance; *unless you promise, unless you swear—not to do—not to do anything*. The purpose from the translator of using the repetition is to enhance emotional of the reader and includes to the story. Those words give the possible effect to the readers that an actress is really want to know whether loves her seriously and requests what she wants to. It also gives the possible effect to the reader by the translator's choice of word that things refer to the protection for herself who wants to connect the serious relationship. It is seen from using of words *promise, swear, not to do, not to do anything*. She wants the man to promise and swear. The translator's aim to add *not to do* perhaps is to make clear that she really scares if she will disappoint.

Another distinctive linguistic expression is time deixis such as in sentence (21) 'we have *twenty minutes*'. The purpose of the translator in using that word is in order to the reader can think what the aim of that word. The reader can imagine that *twenty minutes* as a part of time deixis, it can give understanding that the girl uses the

time as good as possible. It proves that the girl is really serious in talking about their relation.

There are place deixis like *at the railway station* and *there*. The purpose from the translator in clause *she was at the railway station first* shows us that she meets the man at the railway station. The word *first* can give the possible effect to the reader that the girl is really serious with her heart and hope and consistent with her saying. Another place deixis includes adverbs such as *there* (away from the speaker). *There* refers to Maisons- Laffitte, the place that she promises to go and lunch with him.

The translator purposes by using choice of word in the phrase *her cheeks pale* to reader is to show the truly situation. From the author's purpose, it can be interpreted by the reader that the girl also feels at the first time in love and maybe she is at the first time to meet and speak in front of the man. It proves that the girl is really good manner's girl and consistent in every her acts. She feels shy after talks to the man what her wants so that she will not disappointed with the man.

Datum 7

(26) As he did not say anything, she began to speak again in an agitated voice and with tears in her eyes. "If you do not promise to respect me altogether, I shall return home." (27) And so he squeezed her arm tenderly and replied: "I promise, you shall only do what you like."

The narrative event tells about confirmation and waiting the answer for her doubtfulness. Person deixis must be included in the story. *She* mostly occurs in these sentences because it still about her feeling which is followed by scared. The translator

uses the personal reference/person deixis of *she* which mainly occurs in this data to purpose how deep the knowledge of the translator into the literary work. Because of the appearing of that person deixis, it can make the reader to ask how *she* is dominantly occur, what happened to the girl.

The translator is very nice to choose the word, *agitated voice* which purposes to show seriousness of the girl. The reader feels doubtful about what will be happened. The translator is continuing the word *tears in her eyes*. The readers can feel with the choice of word which is given by the author. *Tears* show the sadness and doubtfulness of the girl. She feels it because she is loyal in waiting the answer from the man who she is falling in love to. In other words, *tears* also gives the possible effect that there is the expectation from the girl to the man in order to the man does not make her disappointed.

There is repetition of *promise*, especially in quotations. For instance; “If you do not promise to respect me altogether, I shall return home”. *Promise* is the word which is showing more seriousness of the girl. She really hopes to hear the man says promise and answers all of the questions from the girl. It is continued with the girl’s threat that she will go back home if she does not get the answer for her question. *Promise* in the first quotation is different from second quotation. *Promise* in the first still waiting the hopeful of the girl but in the second quotation it is really contrary which finally she gets the answer from her question and he promises and says that she can do whatever she wants.

Datum 8

(32) *The sun, which shone full on the river, on the leaves and the grass, seemed to be reflected in their hearts, and they went, hand in hand, along the bank, looking at the shoals of little fish swimming near the bank, and they walked on, brimming over with happiness, as if they were walking on air. At last she said: "How foolish you must think me!" "Why?" he asked. "To come out like this, all alone with you."(33) "Certainly not; it is quite natural." "No, no; it is not natural for me --because I do not wish to commit a fault, and yet this is how girls fall. But if you only knew how wretched it is, every day the same thing, every day in the month and every month in the year. I live quite alone with mamma, and as she has had a great deal of trouble, she is not very cheerful. I do the best I can, and try to laugh in spite of everything, but I do not always succeed. But, all the same, it was wrong in me to come, though you, at any rate, will not be sorry."*

The narrative event shows the expression of happiness each other and share of the girl. In sentence (32), the translator is really clear in using the choice of word which relates the happiness and it includes the distinctive linguistic expression. The translator's purpose by giving the noun of *sun* is to symbolize the energy and spirit of soul so that the reader who reads the story also follows the feeling of spiritfull. *The sun which shone full on the river*, the phrase *shone full* gives the effect to the reader that they are very happy and very spiritfull in their relationship. The purpose of *Full on the river*, it shows the happiness which is very large such as the river and very warmth. Shine of the sun is looked nice and creates in the reader's mind that their relationship is very beautiful so that the reader can get the possible effect of the choice of word and they can imagine it easily.

Leaves, *grass*, and *heart* have the meaning themselves that are very related each other. We know that *leaves* and *grass* have similar colour green. Green usually makes us fresh and swings in it which includes of the author's purpose. The possible

effect to the reader is they also feel enjoy and can describe how they also include to the story. Surely it is much related to heart because all of the feeling is created in it. *Heart* as one of purposes from the translator show purely feeling, happiness, and it cannot disturb by others because heart cannot lie. Another clue is *hand in hand* which shows their relationship are so close and it means that their relation cannot be separated, like the people who feels love for the first time. *Along the bank* shows that they want to bring their relation until the future like they walk along the bank. *Happiness* is direct clue from the author which is easy to catch by the reader and put simile here which is signed with *as if they were walking on air*. Their happiness is as an example of walking on air.

There is repetition of *every* like *every day the same thing*, *every day in the month* and *every month in the year* are to show the beautiful sound and make the reader to imagine about the situation or condition in this part. In these repetitions give us feeling life is monotone with her mother. She is sharing to the man which always live and border on with her mother. It is repeated every day in the same thing, every day in the month, and every month in the year, it is in pairs as a layer. She always does the best thing that she can, but she fails to make her mother happy and cheerful because of so many troubles that she is faced.

The tenses are simple past tense, simple present, and past continuous tense or past progressive tense in *as if they were walking on air*. Past continuous tense is seldom used by the author. This tense is employed to say that someone is in the middle of doing something at a certain time. The action or situation has already started before this time but has not finished yet. Moreover, the past continuous does

not tell us whether an action is finished or not, it may be finished, it may be not. The using of past continuous tense in sentence (32) implies that the author thinks those events are important to him well. The possible effect to the reader is they will continue to read the story and do not leave it.

Another distinctive linguistic expression is forceful style. It can be called as the favourite style of the translator's purpose to show what his wants too. After reading the story and always find this style, the reader can get the possible effect and ask why the translator uses the complex sentence where complex sentence can appear some problems such as ambiguity. The reader also can imagine and think for his/herself about the complex sentence from style of the author and they will relate to the background of the author, it can be of his life which has complicated issue.

Datum 9

(41)The girl picked daisies and made them into a great bunch, while he sang vigorously, as unrestrained as a colt that has been turned into a meadow. (50)Swarms of flies were buzzing around them and making a continuous, gentle sound, and the sun, the bright sun of a perfectly still day, shone over the bright slopes and from that forest of blossoms a powerful fragrance was borne toward them, a breath of perfume, the breath of the flowers.

The next narrative event is the cheerfulness and happiness which is continued. There is the distinctive linguistic expression such as the choice of word. In sentence (41) 'the girl picked *daisies*...a meadow'. *Daisy* is the name of the flower which comes from west, east, and centre of Europe. *Daisy* which is smooth is really relevant to purpose character of the girl. *Daisy* is usually used by the man who will ask the girl's hand as sign that the man has been ready to propose the girl. The reader can get

the possible effect that how very suitable the word *daisy* to relate of the girl, but in the sentence of (41) 'the girl picked daisies and made them into a great bunch' make the reader confuse and it is really contrary with the explanation of the using of *daisy*. In other words, it can be as hopeful of the girl in order to propose her as his wife or it can be reminded.

The cheerfulness as the translator's purpose is also can be felt from the using the word *sang vigorously*. It can give the possible effect to the reader that the man is very spirit in singing and expresses all of his feeling. The translator does not stop to show to the reader that the characters are very happy. It is shown through the simile like *as a colt* which is paired with the *meadow*. The colt is surely happy if they see the meadow. It relates to the feeling of man who is very happy together with the girl.

The sentence (50) like *swarms of flies was buzzing around them*. They like know the happiness of both of the people. *Buzzing* shows the *swarms* also follow into the cheerful of the couple as the people who is holding the party. The word *sun* and the habit of the sun's work explain that, not only swarms feel the happiness of the couple, but sun also included in it. It is proved in *the bright sun of a perfectly still day*. The sun is loyal in waiting the couple and *perfectly* draws that couple is looked the people who grasps perfectly. And not only the sun, but the flowers also feel the feeling of the couple. The powerful fragrance is brought together with the sun so it looked more beautiful. There is happened the repetition of *breath*. The plants can feel the happiness like flowers to bring outside the powerful fragrance as perfume which has sweet smell. In other words, by nice choice of words chosen by the translator, the

reader can imagine how happy they are and can involve into the story because there is descriptive ways in telling the story.

Datum 10

(51)A church clock struck in the distance, and they embraced gently, then, without the knowledge of anything but that kiss, lay down on the grass. (53)He tried to console her, but she wanted to start to return and to go home immediately; and she kept saying, as she walked along quickly: "Good heavens! Good heavens!"

This narrative event indicates down of climax where something which she scares finally happened. She makes mistakes and feels so sad. The choice of word is one of the distinctive linguistic expressions in this data. The phrase *a church clock struck in the distance* give us feeling that something happen, like an alarm which remain us of a mistake. The purpose of the translator is to refer a little about the religion. Actually all of religious teaching are same but the culture which makes the people is being freedom. The reader can get possible effect of that word as an alarm which is used to remind people so that they become doubt. But sometimes love makes the people forget with their promise and others. She falls in the love's hole so she forgets with her willing in order to the man does not all of improper. The word *embraced* and *kisses* show that they-are very happy and forget with their promise. The possible effect to the reader is they become surprise, disappointed, and ask questions to themselves why they forget with their promise. Whereas in the first, the girl is very scared and commit with her commitment but the reality she swings on it.

Person deixis which mostly occur is *she*. It tells about the girl because in the first time she says to the man that she does not want the man to be deceived to her and he accepts her request. Obviously, the doubtfulness is also happened. Now, she is very sad, the condition is very different from before although the man tries to console her but she still returns to go home. The reader can get the possible effect that she feels regret because of her inconsistent.

The repetition also appears again here, for example *good heavens! Good heavens!* It can create imagination to the reader that actually she feels happy in doing that because they love each other but she feels disappointed with herself who is not consistent with her saying. She can feel nice of love so that she uses *heaven* where the heaven usually explains the good thing, beautifully, nicely, and others. All of people surely want to feel the heaven but here there is (!) which is signed that she is angry to herself why she can fall so far in love. The reader can get the possible effect they can know and feel that the girl has considered with her promise where in the first, she is very commit about the promise.

In sentence (53) there are so many commas. The translator also uses the forceful style in his writing which can make the readers confuse but because in the sentence's before the translator has been using the forceful style, the reader can usual to read it but still have a question in themselves. Here, the translator hopes that the readers can understand by deep knowledge and interpret it easily because the conflict which is happened and needed to make clear. A good reader surely does not stop in reading story here, because they can enhance their imagination and understand the significant style of the translator.

Datum 11

(56)When he met her in the omnibus, next day, she appeared to him to be changed and thinner, and she said to him: "I want to speak to you; we will get down at the boulevard." (57)As soon as they were on the pavement, she said: We must bid each other good- by; I cannot meet you again"

Another narrative event is the meeting again after separated. In the same time, same place is omnibus; they meet again and it proves by time deixis which includes the distinctive linguistic expression. Time deixis is signed by appearing *next day*. The purpose of the translator is to show the event after that bad event is happened or shows the characters cannot be separated in a long time. The possible effect to the reader is they will think what event that will be happened to the next, is it a good news or bad news. The questions can be answered in the next clues which are given from the author so that they still wait the translator's purpose in choicing of word.

Ideational function also includes the distinctive linguistic expression where there are three parts of ideational function such as relational process, material process, and mental process. But in this data, there only finds two kinds of ideational function such as material and relational process. The material process appears in the quotation of sentence (56) 'I want to speak to you; we will get down at the boulevard'. The purpose is to show the action of the characters. *I* here is Louise, takes part as an actress, while *you*, Francois Tessier, is the goal or sometimes beneficiary recipient, and *want* is the process which is stated by Louise. We may infer that Louise is dominant and makes others do whatever she wants to.

Relational process is also put here like *she appeared to him to be changed and thinner*. The purpose is to show that in many ways she is presented to us as a very active person, there are descriptions not only for her physical appearance but also for her characteristic features and interests. But this condition is really different from happening before in Maisons- Laffitte. The possible effect to the reader is they can know the condition of the character and it can prove by other clues.

In sentence (56) appears the adjective of *thinner*. The adjective *thinner* is purpose to show us how poor she is. The reader can imagine that the girl's life is very complicated to face the condition of her mother and conflict of love that she faces with the man. She has made some mistakes to her mother and herself. Another possible effect is the reader can feel how torture she is so that the girl become thinner. The burden is very complicate to bear.

In *we will get down at the boulevard* shows the girl still is the first to promise what she wants to. *We* here includes the inclusive "we" in person deixis, the speaker and the hearer is involved in "we" where the hearer is the member of the group to whom the rules appear or an outsider to whom the rule does not apply. The translator's purpose to make clear about what happens before and what is the decision from the girl in facing their problem. The reader can make presupposition that maybe she says it because she is confused with her own emotion so she cannot stand it any longer.

Datum 12

(59) "Because I cannot; I have been culpable, and I will not be so again". (60) Then, he implored her, tortured by his love, but she replied firmly: "No, I cannot, I cannot".

In this sentence the narrative event tells about the girl who wants to make clear that her decision is serious. If the reader who has not much knowledge they will stop here and admit that she is very serious. In the sentence (59), person deixis which is more dominant is first person pronoun *I*. The translator uses it because to show to the reader about the leader in the sentence. *I* takes dominant part here. She does it because she feels culpable and she promises again that she will not be so again. For the reader who loves happy situation in love story will be disappointed. It can enhance emotion for reader because she does not want to be honest about her feeling to the man.

In sentence (60), the man try to make the situation better, he tries to cool the girl down. The author uses the choice of word *implored* in sentence (59) 'then, he *implored* her' which purposes that the man still hopes together with the girl. By using that word, it can imagine to the reader, the act which is done by the man moreover with word *tortured*. He feels very sorry to the girl and makes she is sad and confusion. The reader can get the effect that actually they are very tortured in love but the girl still grasp her emotion but as truly she loves him so much, the reader can feel it.

But the ending quotation, she insists on her decision, represents in using repetition *No, I cannot, I cannot*. This repetition purpose to make clear that the girl cannot meet the man again because they forget for the promise. The reader can imagine that, she really hopes that love but she ashamed for herself about the promise that she makes before. The reader can feel that there is the compulsion from herself to show tension although she really loves the man.

Datum 13

(64)On the ninth day, however, there was a ring at his bell, and when he opened the door, she was there. (65)She threw herself into his arms and did not resist any longer, and for three months they were close friends.

The narrative event here is the meeting which is very sad and suddenly happened. First is expressed by time deixis *on the ninth day*. It shows the author's purpose about a long time that they have not seen before. The effect to the reader is why just *ninth day* they cannot meet again, it can be a question to the reader. But it can appear the imagination from the reader that they cannot separate each other in along time, in month let alone years. After the long waiting by the man, finally in that day his waiting stops here. The bell in his house rings and he believe that the person who comes is Louise. Obviously, his thinking is true. The reader can imagine how happiness he is. It can appear psychological effect for the reader themselves after both of the people are separated.

Sentence (65) has nice choice of word which is supported the narrative event. The evidence by word *threw* shows that the girl is really miss the man because they have not met each other for a long time. By using the word *threw*, it is very clear that she really miss the time when they ever together before or the girl really hopes in waiting the man. In calculating more a week they cannot be separated each other. They are become close friends again for three months which includes the time deixis.

Datum 14

(66)He was beginning to grow tired of her, when she whispered something to him, and then he had one idea and wish: to break with her at any price. (68)The blow was so heavy that she did not look, for the man who had abandoned her, but threw herself at her mother's knees and confessed her misfortune, and, some months after, gave birth to a boy.

The next narrative event shows the disappointment. In sentence (66) uses past continuous tense, continued with simple past tense, and past perfect tense. The playing of person deixis is regularly and in paired between female and male. For instance *he* is paired with *her*, *she* is paired with *him*, and *he* is combined with *her*. This sentence can make the reader asks the question, what happened between the man and the girl. The author is clever to make the up and down in telling the story, he makes the reader has some questions so that the reader does not want to stop to read the story.

In sentence (66), the translator's purpose is using the choice of word to show the next event to the reader that the story become complicated. It is signed in 'he...to

grow *tired*...of her'. The *tired* purposes to show the boredom of the man to the girl. The possible effect to the reader is they become more anxious because there is the changing of the man's feels in the first time to the girl so that they enthusiam to read the story. Besides that, the addition of word *break* and *abandoned* are clearly mean that the story is more complicated and the man sure that he wants to leave the girl. Here, the reader can pressuppose that the truly character's of the man who always bored to the girl after they live together or become close in a long time.

In sentence (68) 'the *blow* was so *heavy*...her', the translator's purpose is to show the problem and *heavy* explains that the problem is certainly complicated. Besides that *threw* in sentence (68) 'but *threw* herself at her mother's knees' shows that the girl is really guilty to her mother. The reader can get the possible effect that the feeling which feels of the girl. The confusion, ashamed, and scared mixes to be one. She feels so sorry to her mother because she cannot be a good daughter. She has broken her mother's heart and 'gave birth to a *boy*. *Boy* uses by the author still gives the information about the next complicated. The reader can imagine the story tells about which is related to the title.

Datum 15

(71)Every day he got up at the same time, went through the same streets, went through the same door, past the same porter, went into the same office, sat in the same chair, and did the same work. (72)He was alone in the world, along during the day in the midst of his different colleagues, and alone at night in his bachelor's lodgings, and he laid by a hundred francs a month against old age.

The narrative event shows that the man's monotone life in his loneliness. It is proved in the word *same* like *got up at the same time, went in same streets, same door, same porter, same office, sat in the same chair, and did the same work*. The repetition uses by the author to show beautiful sound and the habit of the man after he and the girl are separated. *Sit in the same chair* makes reader's mind that used to sits *opposite* the girl to whom he felt in love. The repetition used makes us clear that he is really bored in that activity.

Sentence (72) explains more about his life. In explaining it, the translator uses the direct word *alone*. The translator uses the apparent sentences in showing how the condition of his life since they separated. *Alone in the world, alone in the midst in his different colleagues, alone at night in his bachelor's lodgings*, it proves that he is bored in alone condition because that word is repeated more than two times. It can be classified as typical example of internal foregrounding which has extra stress. Besides that, the word of *opposite* means that the man always remember when he was live together with the girl and he hopes the girl still sit there.

Datum 16

(80) It was she, it was certainly she, but she had the reserved appearance of a lady, was dressed simply, and looked self- possessed and dignified. (81)He looked at her from a distance, for he did not venture to go near; but the little boy raised his head, and Francois Tessier felt himself tremble

Here, the narrative event shows that Francois Tessier sees Louise who takes a little boy. He sure that the person he saw is Louise by repeating *It was she, It was*

certainly she. The repetition purposes to clarify that the people are truly the girl and a little boy which the man regards as his boy. The possible effect to the reader that they can feel the happiness of the man after a long time he never sees the girl. In the form of repetition enhances in reader's mind how big his expectation to be close and to say the forgiveness to the girl because he has left her.

Louise seems same character as before, such as '...was dressed *simply... self-possessed and dignified*'. It includes relational process in *she had the reserved appearance of a lady, was dressed simply, and looked self-possessed and dignified* which purposes to show the girl's physical appearance and characteristic features and interest. The possible effect to the reader is they can remember about the characteristic of the girl which explains as the special girl to the man and is very different with the other girls. The sentence (81) looked that the people who makes a mistake, they will not venture to meet or moreover to go near. It is happened for the man when he just sees her from a distance and when the little boy raised his head, he feels tremble. He is sure that the boy is his children. He feels it because he also scares in doing mistake to her and it is because he misses the girl and his boy a lot.

Datum 17

(89)He was told that a neighbor, an honorable man of strict morals, had been touched by her distress and had married her; he knew the fault she had committed and had married her, and had even recognized the child, his Francois Tessier's child, as his own. (91)He suffered horribly in his wretched isolation as an old bachelor, with nobody to care for him, and he also suffered atrocious mental torture, torn by paternal tenderness springing from remorse, longing and jealousy and from that need of loving one's own children which nature has implanted in all.

The narrative event tells about the man who wants to meet the girl and after he knows about her. The noun of *neighbor* shows by the translator to purpose that the man still try to look for about the girl. The possible effect to the reader is they can feel the effort of the man to show his seriousness in order he can meet the girl and his son. The *honourable* includes in social deixis which social deixis is used to code social relationships between speakers and the hearers. In specifically, the word *honour* is included into absolute deixis which relates to social role.

There is so many repetition of *and had* which includes as the distinctive linguistic expression. The using of it is aimed to make clear to the reader that Francois Tessier has lost Louise and now she has been taken a wife by the man who can accept her without considering her past even the man also accepts Louise's boy as his son. The reader can get the possible effect of the repetition which is regret of the man.

The way of writing of the author is using the forceful style, using so many commas and conjunction *and*, beside that it includes internal foregrounding where puts extra stress here. After reading the whole story maybe the reader will look for why that style become favourite for the translator, the reader will know by reading the other of his works and sees the bibliography.

In sentence (91), the author uses the descriptive style to describe how suffer he is after he knows about the girl from her neighbour. The author uses *suffered*, *horribly*, *nobody care to him*, *atrocious*, *torture*, *remorse*, and *jealousy*. By that word, the reader can easily to get the possible effect in reading the story. It shows the poor conditions of the man who are very sadden. Besides that, the forceful style and

internal foregrounding are included here. There put synonyms like *suffered/ torture* and *horribly/atrocious* where in some cases, the same word or a synonym is used and repeated throughout the text.

Datum 18

(97)His letter only consisted of a few lines as follows: "Monsieur: You must have a perfect horror of my name, but I am so wretched, so overcome by misery that my only hope is in you, and, therefore, I venture to request you to grant me an interview of only five minutes. (99)The next day he received the reply: "Monsieur: I shall expect you to- morrow, Tuesday, at five o'clock."

In this narrative sequence, it explains that Francois Tessier try bravely to write a letter to the girl's husband because his letter has never been replied by the girl. There includes the word *monsieur* which that word comes from French and has the meaning *sir* in English. The author of the story comes from French, and he also includes the name of place in French like the place in meeting of two people promise in lunch *Maisons- Laffitte*. It can create possible effect in reader's mind that the author also put the cultural background in showing things which relates to French. It can be put as the style of the author in writing his works. Besides that, by using *monsieur*, the author wants to show his pride to his country and then the reader who has not known what is the meaning by *monsieur* will look for it so that he/ her can get the new knowledge about language.

The material process comes again here, such as *I venture to request you to grant me an interview of only five minutes. I, Francois Tessier, takes part as an actor while you, Monsieur Flamel is the goal, and to request is the process which is stated*

by Francois Tessier. Person deixis which appears are between *I* and *you*. There explains the relation between Francois, and Monsieur Flamel where sometimes I refer as Francois and it can be opposite. The possible effect to the reader is they can know that this part is led by whom.

Datum 19

(105)He was tall, serious, and rather stout, and wore a black frock coat, and pointed to a chair with his hand. (106)Francois Tessier sat down, and then said, with choking breath: "Monsieur- Monsieur—I do not know whether you know my name—whether you know—"

In this time, Francois Tessier promises to meet in Flamel's house. The translator describes Flamel as the perfect man by using some adjectives. There is nothing which makes him inferior. He is not a man adored for his goddess perfect but he is the nice figure in society with his doings. The describing of that man symbolizes the wise, perfect, and good manners. The reader can get the possible effect and can imagine about the husband of the girl who names Flamel. Besides that, the reader feels include to the story and to be fascinated for describing from the translator.

The translator's purpose is seen in the choice of word and the repetition to show the scared or nervous with the man. The evidence is the using of word *choking breath*, the repetition of *monsieur*, and *whether you know*. In contrary, that the man faces him kindly. Usually, the person who is facing in a big problem like to do odd acts. And, Francois shows it by speaking tremble. From this situation, the reader can imagine the description because the translator is very nice in describing all things.

Datum 20

(108) "Well, monsieur, I want to say this: I am dying of grief, of remorse, of shame, and I would like once, only once to kiss he child" (111) Then, suddenly, a little boy of ten rushed into the room and ran up to the man whom he believed to be his father, but he stopped when he saw the stranger, and Monsieur Flamel kissed him and said: Now, go and kiss that gentleman, my dear"

The narrative sequence is telling about Francois Tessier who delivers his feeling, his missing in order to ask permission from Monsieur Flamel to meet his son. In sentence (108), there is person deixis which refers to one person. In sentence (111), the person deixis which mostly occurs is about the little boy. The translator's purpose is to show the end of the story which the main attention is related to a little boy and also related to the title.

The repetition in sentence (108) ' well, monsieur,...I would like *once*, only *once* to kiss he child'. The author wants to show his hopes to his son although his mistake is difficult to forgive. The wise man appears in Monsieur Flamel's act to give permission to Francois to meet his son and command the little boy to kiss Francois Tessier. Monsieur Flamel seems to love his son although he is not his true son with the word *kiss* and *my dear*. The reader can catch the meaning that the man admits that his fault and there is no lateness to forgive. Because of the choice of word the readers can feel the same thing how a father who has ever made big mistake, separated with the girl who he has ever loved for a long time, has a children with that girl, now he realizes that mistake so that he very miss them.

The translator also uses the words *grief, remorse, shame* in explaining his feeling. The reader can imagine that he does not shame to Flamel to say that words although he has not known the man's before. He shows his condition to Flamel as clearly so that he can accept the reality which must be faced without the girl and his son. He allows to give the girl and his son to the man and gives trust to Flamel to keep his beloved.

Datum 21

(116)Then Francois, taking the child up in his arms, began to kiss him wildly all over his face; on his eyes, his cheeks, his mouth, his hair; and the youngster, frightened at the shower of kisses, tried to avoid them, turned away his head, and pushed away the man's face with his little hands. (117)But suddenly Francois Tessier put him down and cried: "Good by!" and he rushed out of the room as if he had been a thief.

This narrative event tells about a hope or a dream which has been reached. The distinctive linguistic expression in this data is repetition of third person pronoun of *his*. *His* here does not refers to the man only but it refers to his son or boy. The translator uses the deixis because to enhance the carefulness of the reader although this part tells the end of the story. The possible effect to the author is they still focus in reading the story and wants to answer all of the question in theirself from the anxious feeling in reading the story in the beginning.

The prove that he misses his child so much with kissing him all of body of the little boy which includes the distinctive linguistic expression, *his face, eyes, cheeks, mouth, and hair*. The translator's purpose is to show the man's feeling of miss, love,

scared but through his acts, it symbolize that there is a regret because he has left his wife. The possible effect to the reader is they can feel what the man's feel about the man. Feel of missing is mixed with the regretful and confusion.

Another distinctive linguistic expression is the occurrence of third personal reference/person deixis of *he* or masculine. The translator's purpose is to show the regularity of using reference. Such in the first line is also begun from the coming of main character of *he*. The reader can imagine that this data tell about the man only such as missing and the regret.

Here, includes forceful style and internal foregrounding which has extra stress, many commas, and conjunction *and*. The reader can catch the meaning that the story has complicated issue, it proves from the using of forceful style which mainly occurs in the content of the story. In the end of the story, the main actor goes away crying as if he had been a thief. By the ending, the reader can imagine how poor and remorse the man. His feeling is mixed, between miss, scare, and regret.

CHAPTER IV

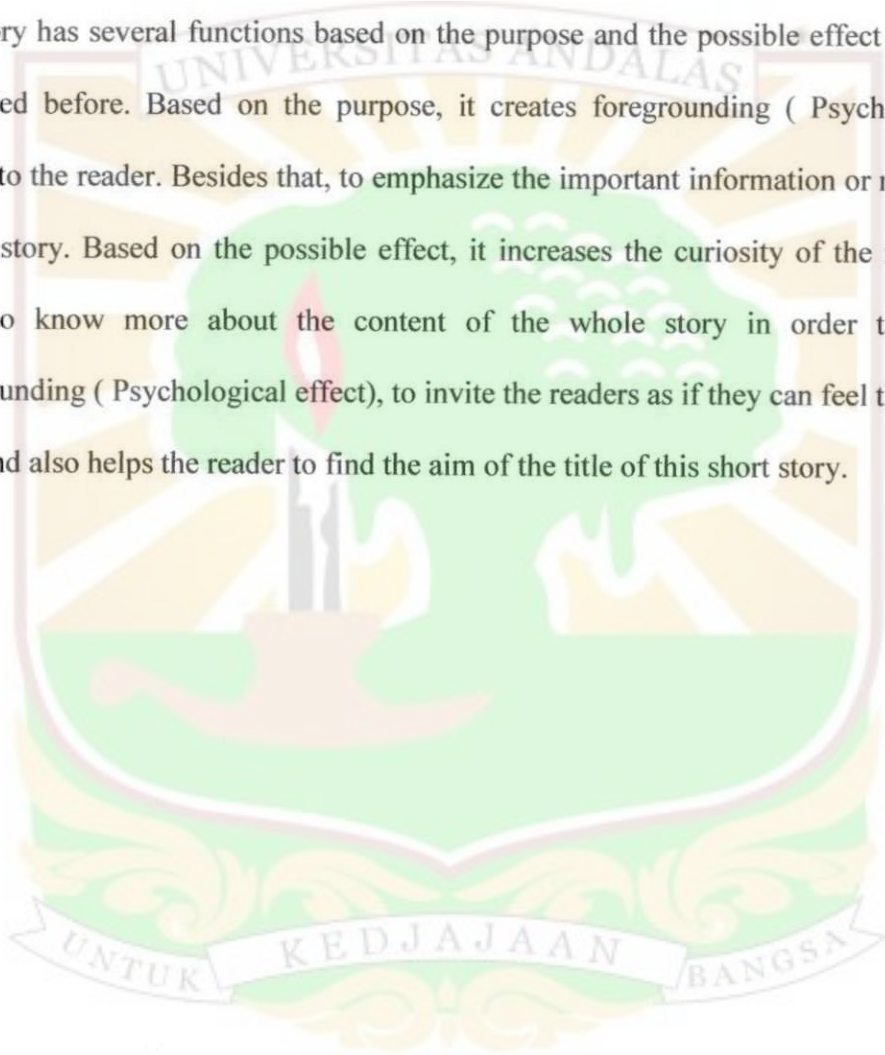
CONCLUSION

In this thesis, the researcher has examined the style of languages in the short story that applied through the analysis based on the distinctive linguistic expression, lexical cohesion, and systemic functional linguistics which has functions as the style marker. The writer sees the distinctive linguistic expressions which appears in the short story. It can be seen from cohesion, reference, and others. The researcher attempts to find out the significant style of the translator and also to find out the functions related to the purpose and possible effect.

After analyzing the data, the researcher finds some significant styles of the author. There are complex sentence (forceful style), repetition, choice of word, reference, and adverb of frequency (always) but it shows that forceful style dominantly occur. It is really contrary with another authors like Ernest Hemingway which his work usually uses simple sentence. The forceful style build the foregrounding to the reader in order to make an interpretation about the story which is very complicated. Besides that the use of reference in this story have purpose to describe about the characteristic and the act of the main character such as the author applies in this story through the ideational function. Here, the translator tries to show the style of the original writer of the story by using objective perspective where he does not include to the story by using third person pronoun. Through lexical cohesion, the reseracher concludes that repetition as a part of reiteration is dominantly

occur. The use of repetition has purpose in order to emphasize the act of the character who wants to share the feeling.

From the result of analysis above, the reseracher concludes that the use of so many commas and conjunction *and* in sentences or it can be called forceful style in this story has several functions based on the purpose and the possible effect that are identified before. Based on the purpose, it creates foregrounding (Psychological effect) to the reader. Besides that, to emphasize the important information or message in this story. Based on the possible effect, it increases the curiosity of the reader's mind to know more about the content of the whole story in order to build foregrounding (Psychological effect), to invite the readers as if they can feel the story itself and also helps the reader to find the aim of the title of this short story.



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APPENDIX

The Father

by Guy de Maupassant

(1850-1893)

Translators: Albert M.C. McMaster, A.E. Henderson, Mme. Quesada, & others

I

He was a clerk in the Bureau of Public Education and lived at Batignolles. He took the omnibus to Paris every morning and always sat opposite a girl, with whom he fell in love. She was employed in a shop and went in at the same time every day. She was a little brunette, one of those girls whose eyes are so dark that they look like black spots, on a complexion like ivory. He always saw her coming at the corner of the same street, and she generally had to run to catch the heavy vehicle, and sprang upon the steps before the horses had quite stopped. Then she got inside, out of breath, and, sitting down, looked round her.

The first time that he saw her, Francois Tessier liked the face. One sometimes meets a woman whom one longs to clasp in one's arms without even knowing her. That girl seemed to respond to some chord in his being, to that sort of ideal of love which one cherishes in the depths of the heart, without knowing it.

He looked at her intently, not meaning to be rude, and she became embarrassed and blushed. He noticed it, and tried to turn away his eyes; but he involuntarily fixed them upon her again every moment, although he tried to look in another direction; and, in a few days, they seemed to know each other without having spoken. He gave up his place to her when the omnibus was full, and got outside, though he was very sorry to do it. By this time she had got so far as to greet him with a little smile; and, although she always dropped her eyes under his looks, which she felt were too ardent, yet she did not appear offended at being looked at in such a manner.

They ended by speaking. A kind of rapid friendship had become established between them, a daily freemasonry of half an hour, and that was certainly one of the most charming half hours in his life to him. He thought of her all the rest of the day, saw her image continually during the long office hours. He was haunted and

bewitched by that floating and yet tenacious recollection which the form of a beloved woman leaves in us, and it seemed to him that if he could win that little person it would be maddening happiness to him, almost above human realization.

Every morning she now shook hands with him, and he preserved the sense of that touch and the recollection of the gentle pressure of her little fingers until the next day, and he almost fancied that he preserved the imprint on his palm. He anxiously waited for this short omnibus ride, while Sundays seemed to him heartbreaking days. However, there was no doubt that she loved him, for one Saturday, in spring, she promised to go and lunch with him at Maisons-Laffitte the next day.

II

She was at the railway station first, which surprised him, but she said: "Before going, I want to speak to you. We have twenty minutes, and that is more than I shall take for what I have to say." She trembled as she hung on his arm, and looked down, her cheeks pale, as she continued: "I do not want you to be deceived in me, and I shall not go there with you, unless you promise, unless you swear—not to do—not to do anything—that is at all improper." She had suddenly become as red as a poppy, and said no more. He did not know what to reply, for he was happy and disappointed at the same time. He should love her less, certainly, if he knew that her conduct was light, but then it would be so charming, so delicious to have a little flirtation.

As he did not say anything, she began to speak again in an agitated voice and with tears in her eyes. "If you do not promise to respect me altogether, I shall return home." And so he squeezed her arm tenderly and replied: "I promise, you shall only do what you like." She appeared relieved in mind, and asked, with a smile: "Do you really mean it?" And he looked into her eyes and replied: "I swear it" "Now you may take the tickets," she said.

During the journey they could hardly speak, as the carriage was full, and when they reached Maisons-Laffite they went toward the Seine. The sun, which shone full on the river, on the leaves and the grass, seemed to be reflected in their hearts, and they went, hand in hand, along the bank, looking at the shoals of little fish swimming near the bank, and they walked on, brimming over with happiness, as if they were walking on air.

At last she said: "How foolish you must think me!"

"Why?" he asked. "To come out like this, all alone with you."

"Certainly not; it is quite natural." "No, no; it is not natural for me —because I do not wish to commit a fault, and yet this is how girls fall. But if you only knew how wretched it is, every day the same thing, every day in the month and every month in the year. I live quite alone with mamma, and as she has had a great deal of trouble, she is not very cheerful. I do the best I can, and try to laugh in spite of everything, but I do not always succeed. But, all the same, it was wrong in me to come, though you, at any rate, will not be sorry."

By way of an answer, he kissed her ardently on the ear that was nearest him, but she moved from him with an abrupt movement, and, getting suddenly angry, exclaimed: "Oh! Monsieur Francois, after what you swore to me!" And they went back to Maisons-Laffitte.

They had lunch at the Petit-Havre, a low house, buried under four enormous poplar trees, by the side of the river. The air, the heat, the weak white wine and the sensation of being so close together made them silent; their faces were flushed and they had a feeling of oppression; but, after the coffee, they regained their high spirits, and, having crossed the Seine, started off along the bank, toward the village of La Frette. Suddenly he asked: "What-is your name?"

"Louise."

"Louise," he repeated and said nothing more.

The girl picked daisies and made them into a great bunch, while he sang vigorously, as unrestrained as a colt that has been turned into a meadow. On their left a vine-covered slope followed the river. Francois stopped motionless with astonishment: "Oh, look there!" he said.

The vines had come to an end, and the whole slope was covered with lilac bushes in flower. It was a purple wood! A kind of great carpet of flowers stretched over the earth, reaching as far as the village, more than two miles off. She also stood, surprised and delighted, and murmured: "Oh! how pretty!" And, crossing a meadow, they ran toward that curious low hill, which, every year, furnishes all the lilac that is drawn through Paris on the carts of the flower venders.

There was a narrow path beneath the trees, so they took it, and when they came to a small clearing, sat down. Swarms of flies were buzzing around them and making a continuous, gentle sound, and the sun, the bright sun of a perfectly still day, shone over the bright slopes and from that forest of blossoms a powerful fragrance was borne toward them, a breath of perfume, the breath of the flowers.

A church clock struck in the distance, and they embraced gently, then, without the knowledge of anything but that kiss, lay down on the grass. But she soon came to herself with the feeling of a great misfortune, and began to cry and sob with grief, with her face buried in her hands.

He tried to console her, but she wanted to start to return and to go home immediately; and she kept saying, as she walked along quickly: "Good heavens! good heavens!"

He said to her: "Louise! Louise! Please let us stop here." But now her cheeks were red and her eyes hollow, and, as soon as they got to the railway station in Paris, she left him without even saying good-by.

III

When he met her in the omnibus, next day, she appeared to him to be changed and thinner, and she said to him: "I want to speak to you; we will get down at the Boulevard."

As soon as they were on the pavement, she said: "We must bid each other good-by; I cannot meet you again." "But why?" he asked. "Because I cannot; I have been culpable, and I will not be so again."

Then he implored her, tortured by his love, but she replied firmly: "No, I cannot, I cannot." He, however, only grew all the more excited and promised to marry her, but she said again: "No," and left him.

For a week he did not see her. He could not manage to meet her, and, as he did not know her address, he thought that he had lost her altogether. On the ninth day, however, there was a ring at his bell, and when he opened the door, she was there. She threw herself into his arms and did not resist any longer, and for three months they were close friends. He was beginning to grow tired of her, when she whispered something to him, and then he had one idea and wish: to break with her at any price. As, however, he could not do that, not knowing how to begin, or what to say, full of anxiety through fear of the consequences of his rash indiscretion, he took a decisive step: one night he changed his lodgings and disappeared.

The blow was so heavy that she did not look, for the man who had abandoned her, but threw herself at her mother's knees and confessed her misfortune, and, some months after, gave birth to a boy.

IV

Years passed, and Francois Tessier grew old, without there having been any alteration in his life. He led the dull, monotonous life of an office clerk, without hope and without expectation. Every day he got up at the same time, went through the same streets, went through the same door, past the same porter, went into the same office, sat in the same chair, and did the same work. He was alone in the world, alone during the day in the midst of his different colleagues, and alone at night in his bachelor's lodgings, and he laid by a hundred francs a month against old age.

Every Sunday he went to the Champs-Elysees, to watch the elegant people, the carriages and the pretty women, and the next day he used to say to one of his colleagues: "The return of the carriages from the Bois du Boulogne was very brilliant yesterday." One fine Sunday morning, however, he went into the Parc Monceau, where the mothers and nurses, sitting on the sides of the walks, watched the children playing, and suddenly Francois Tessier started. A woman passed by, holding two children by the hand, a little boy of about ten and a little girl of four. It was she!

He walked another hundred yards and then fell into a chair, choking with emotion. She had not recognized him, and so he came back, wishing to see her again. She was sitting down now, and the boy was standing by her side very quietly, while the little girl was making sand castles. It was she, it was certainly she, but she had the reserved appearance of a lady, was dressed simply, and looked self-possessed and dignified. He looked at her from a distance, for he did not venture to go near; but the little boy raised his head, and Francois Tessier felt himself tremble. It was his own son, there could be no doubt of that. And, as he looked at him, he thought he could recognize himself as he appeared in an old photograph taken years ago. He remained hidden behind a tree, waiting for her to go that he might follow her.

He did not sleep that night. The idea of the child especially tormented him. His son! Oh, if he could only have known, have been sure! But what could he have done? However, he went to the house where she lived and asked about her. He was told that a neighbor, an honorable man of strict morals, had been touched by her distress and had married her; he knew the fault she had committed and had married her, and had even recognized the child, his, Francois Tessier's child, as his own.

He returned to the Parc Monceau every Sunday, for then he always saw her, and each time he was seized with a mad, an irresistible longing to take his son into his arms, to cover him with kisses and to steal him, to carry him off.

He suffered horribly in his wretched isolation as an old bachelor, with nobody to care for him, and he also suffered atrocious mental torture, torn by paternal tenderness springing from remorse, longing and jealousy and from that need of loving

one's own children which nature has implanted in all. At last he determined to make a despairing attempt, and, going up to her, as she entered the park, he said, standing in the middle of the path, pale and with trembling lips: "You do not recognize me." She raised her eyes, looked at him, uttered an exclamation of horror, of terror, and, taking the two children by the hand, she rushed away, dragging them after her, while he went home and wept inconsolably.

Months passed without his seeing her again, but he suffered, day and night, for he was a prey to his paternal love. He would gladly have died, if he could only have kissed his son; he would have committed murder, performed any task, braved any danger, ventured anything. He wrote to her, but she did not reply, and, after writing her some twenty letters, he saw that there was no hope of altering her determination, and then he formed the desperate resolution of writing to her husband, being quite prepared to receive a bullet from a revolver, if need be. His letter only consisted of a few lines, as follows:

"Monsieur: You must have a perfect horror of my name, but I am so wretched, so overcome by misery that my only hope is in you, and, therefore, I venture to request you to grant me an interview of only five minutes.

"I have the honor, etc."

The next day he received the reply:

"Monsieur: I shall expect you to-morrow, Tuesday, at five o'clock."

As he went up the staircase, Francois Tessier's heart beat so violently that he had to stop several times. There was a dull and violent thumping noise in his breast, as of some animal galloping; and he could breathe only with difficulty, and had to hold on to the banisters, in order not to fall.

He rang the bell on the third floor, and when a maid servant had opened the door, he asked: "Does Monsieur Flamel live here?" "Yes, monsieur. Kindly come in."

He was shown into the drawing-room; he was alone, and waited, feeling bewildered, as in the midst of a catastrophe, until a door opened, and a man came in. He was tall, serious and rather stout, and wore a black frock coat, and pointed to a chair with his hand. Francois Tessier sat down, and then said, with choking breath: "Monsieur--monsieur--I do not know whether you know my name--whether you know---"