THE ROLE OF CONJUNCTION IN THE CREATION OF DISCOURSE STRUCTURE IN THE CASE OF EDGAR ALLAN POE’S “THE CASK OF AMONTILLADO”

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ABSTRACT

Siswa selalu mengalami kesulitan untuk mehamami seluruh makna dalam suatu cerita pendek. Mereka seharusnya tidak hanya memahami arti kata tapi juga harus memahami bagaimana klausa-klausa tadi dikombinasikan secara logis dengan menggunakan konjungsi untuk menciptakan sebuah teks.

Dalam suatu cerita pendek kita dapat melihat bagaimana konteks tekstual klausa dikombinasikan dengan menggunakan konjungsi untuk menunjukkan pentingnya konjungsi untuk mendukung hubungan semantik yang logis dalam suatu cerita pendek.

Tujuan penelitian ini adalah untuk menemukan peran konjungsi, untuk eksplorasi bagaimana pula menggunakankannya untuk mengkombinasikan seperti peristiwa atau ide untuk menciptakan suatu cerita pendek dan mendapatkan suatu materi yang bagus untuk extensive reading.

Berdasarkan hasil analisis, dapat disimpulkan bahwa SOL menggunakan empat Jenis Konjungsi yaitu addition, comparative, temporal dan consequences sebagai alat yang penting untuk menciptakan struktur discourse.

Keywords : conjunction, discourse structure
A. INTRODUCTION

When students read a text, novel or short story they will see how words, phrases or clauses are combined relationally by means of conjunction resources of clause complexing.

A clause always occurs in some contexts at some point in a text and by virtue of its location in the text. It will have some discourse contexts. These context indicate how the clauses located in relation to the preceding discourse to wards what the writer has told and it constitutes the next step in the development of the discourse.

In short story the can see how the textual context of a clause are combined in its logic-semantic relation by means of conjunctions to show low important conjunction to mark logic semantic relation in a short story or tex indicating how a clause takes off from or emerge form preceding discourse by expanding on some aspects of it.

Conjunctions can those be used to move the discourse forwards through expansion.

Texts or short stories are constructed from our perception of what has happened to us and how these texts or short stories influence our future expectation. Though texts or short stories a writer creates discourse out of daily happenings, and these texts or short stories, in turn, serve as the basis of anticipation in shaping social realities in texts or short stories, showing how people’s characteristic stories change as they progress from one life theme to another.

Based on my experience in teaching extensive reading, students find difficulties to comprehend the whole meaning of the short story. The student’s ability to recite is obviously of great importance for effective reading, for if they misread words they will soon lose the sense of what they are reading and will waste time by having to go back over the material again. They are not able to develop their ability to respond automatically to the contextual meaning they encounter.
They often attempt to consider each word by itself, for this bad reading habit will quickly affect their speed and their comprehension. They should try to cover the material as rapidly as they can without losing the sense of what they are reading. If they read at a fairly rapid pace, they will find it easier to concentrate on ideas and the relations between ideas. That is why I choose this topic and this discussion will help students of English comprehend the whole meaning of the texts.

Most previous studies are relate to the affectiveness of certain technique in teaching English. There is only one related object of the study on the use of conjunction in assigned compositions.

In this study, I can also see how conjunctions are constructed to relate events according to normal chronology; since conjunctions provide an essential means of creating discourse structure in short stories I can explore them, how the author uses conjunctions to combine such events or ideas that will be presented in the creation of discourse structure. Text or short stories are organized by means of conjunctive relations that obtain between (cluster) of message. Conjunctions are often used to indicate relations between ideas in the organization of a text. They are also used to indicate changes in the context development of a text. With conjunctions, on the other hand. The writer of a story moves into a different type of semantic relation, one which is no longer any kind instruction, but a specification of the way in which what is to follow is systematically connected to what has gone before. Conjunctions are generalized as semantic relations in the text forming components of semantic system.

Conjunctions represent the generalized types of connection that the readers recognize as holding between sentences when they use conjunctions as a means of creating discourse or text. They may exploit either the relations that are inherent or the phenomena that a language is used to talk about or those that are inherent in interaction between writer (author) and reader.

In creating discourse structure or text, conjunctions are necessary components that the writer organizes the clause as a message. Every
writer is faced with the problem of what he has to write, to organize and to present his or her message in a comprehensible form. A text is a string of word and a writer has to encode the ideational meaning into, and the reader to decode that meaning from words. Text is the sentence that is in front of us when an act of reading is in progress a.each sentence then is a new beginning to the text.

Students or readers have to know that linguistic analysis of literature is not an interpretation of what the text means; it is an explanation of why and how it means what it does. A linguistic analysis of a literary text aims at explaining the interpretation and evaluation that are put upon that text. The role of linguistics is to say how and why the text means and what it does to the reader and how and why he evaluates it in a certain way.

It is not sufficient for him or her to organize the material into a textual form, the writer must also indicate or signal to the reader the status and or discourse functions of individual parts of the text.

In this study I choose Edgar Allan Poe’s short story because he enables to carry out the fullness of his intention, be it what it may. He is a literary writer, and he has not finished his thought to accommodate incidents; but having conceived with deliberate care, a certain unique or effect to be wrought out. He then invents such incidents he then combines such events as may best aid him in establishing the preconceived affect. And by such means of conjunctions with such care and skill he combines to create discourse structure with a sense of the full satisfaction. Poe’s works are different from any other writer’s works, “THE CASK OF AMONTILLADO” was first published in 1846 as one of the first modern practitioners and theorists of the short story as a literary form, prescribing as its highest goal the creation of “a certain unique or single effect” and in this work there are many conjunctions that can be classified into four conjunction types. That is why I choose “THE CASK OF AMONTILLADO” as my basic short story to be analyzed.
B. THEORETICAL REVIEW

B.1. Discourse and its Areas

In linguistics, discourse has been used in various ways. Discourse is used as a communicative process by means of interaction (Widowson, 1984:100) and as certain communication routine which are viewed as distinct whole, separate from other types of discourse, characterized by special rules of speech and non verbal behavior, and often distinguish by clearly recognized opening and closing (Gumperz, 1997 : 17). Its also used to refer to different types of language used in different sort of social situation, such as newspaper discourse, advertising discourse, classroom discourse and the discourse of medical consultation (Fairclough, 1992 : 3)

He also develops a three dimensional frame work for studying discourse, where the aim is to map three separate forms of analysis on to one another, analysis of spoken or written language text, analysis discourse practices (processes of text production) and analysis of discursive event (The South East Journal of Englis language Studies).

Discourse generally refers to “Written or spoken communication or debate (Jimmy Wales, 2010 Wikipedia). Here are the following specific definition:

Ariel (2009) in her Discourse Studies explains a discursive formation as the regularities that produces such discourses. Discourse in the first sense is the study in corpus linguistics analysis of discourse in the second and third sense is carried out within a variety of tradition that investigate the relations between language, structure and agency including sociology, feminist studies and literar theory. Within these field, the notion of discourse itself is subject to discourse that can be observed in multimedia forms of communication including the use of spoken, written and signed language in context spanning from and history to instant message conversation to text book. In Doing Discourse with Possible world
Rocci explores the introduction of different world in the discourse as well as establish between these world.

In the systemiotic approach in systemic linguistics, discourse is considered to be one of there strata on the language plane in social interaction.

To make it clear in his Systemic Functional Approaches to Discourse Ventola use a diagram that can help us investigate or explore the role of discourse easily. Now let’s have a look at the following diagram that shown the lace of discourse in the whole system of semiotic.

Diagram No. 1 : The Position of Discourse in the whole system of Semiotic.

Diagram

This diagram shows that the position of discourse is to be one of the three strata on the language. Language it self is actually part of register. Register refers to predominance of particular lexical and grammatical features categories within a genre. It is one of the most important elements in what it might be called “style” or “text convention”.

Traditionally genre has referred to categories of literary text. For many years students have been assigned to read texts referred to as novel poem or epic as examples of genre. Recently, however this term has been employed to refer to much more varieties of expository prose, to types of film, and to musical categories. Genre explores
specific patterns of language use in terms of communicative purposes, contents and form.

In his Making Sense of Discourse Analysis Martin describes genre as ‘a stage, goal oriented, purposeful activity in which speakers engaged as members of our culture. This view draws on the work of the linguist Halliday and in particular, the view that contexts both of situation and culture (are) important if readers are to fully interpret the meaning of a text.

In An Outline of the Value of Genre analysis, Dudley Evan also describes genre as the study of structural and linguistic regularities of particular genre or text types and the role they play within a discourse community.

Consideration of text context and how it interacts with other features is essential to comprehensive understanding of genre knowledge. The types of content and vocabulary that are brought into the text, the ways in which the content is organized.

In systemic functional linguistic, language is considered as a primarily resource for making meaning rather than a set of rules.

An essential component at the theory is that each language is used, go matter in what situation, what people make in using language relates to the genre and structure of the text and it is used to describe what the language is doing in the particular context that is the role. It plays in the particular social activity in which it is located. Thus, genre corresponds to context and is responsible for the schematic structure of a text.

Genre therefore are culture specific and have particular purposes, stages and linguistic features. It relates to the cultural and social context in which they occur.

In understanding discourse students also have to know form a number of academic disciplines that are very different from one another. Discourse is usually viewed in two ways: a particular unit of language (above the sentence) and a particular focus on language use.
Students also find difficulties to distinguish text from discourse since their use is often ambiguous and confusing. As they are used in the literature, they often simply imply slight differences in emphasis. One often talks of written text versus discourse; where as text implies non interactive monologue, whether intended to be spoken aloud or not e.g. one talks of the (writer) text of a speech. Ambiguities arise also in everydah terms for discourse e.g. a lecture may refer to a whole event, or only to the main spoken text or its written version. One can speak of an academic paper, meaning what is delivered or read to an audience. Discourse implies length where as a text may be very short. Richards et al (1992:111) described discourse as a general term for language that has been produced as the result of an act or communication where as grammar refers to the rules as a language uses to form grammatical unit such as clause, phrase and sentence. Discourse refers to larger unit of language such as paragraph conversation and interview.

The view of language we take is one which focuses, where appropriate, on complete and on the social and cultural contexts in which such languages operate with text in social context we can interpret social discourse. Social discourse rarely consists of just single clauses, rather social, contexts develop as sequences of meaning comprising text.

Operate in a given text or discourse. Van Dijk (1977) used the term text to refer an abstract theoretical construct which is realized in discourse. In other words text is to discourse as sentence is to utterances. Halliday (1978:40) uses the term text to point the same distinction, but he choose the opposite term to refer to surface realization and talks of language being actualized in text.

Linguist often assume that message are created through an interaction between two different types of information. The first information is often called “semantic”: a stable core of propositional meaning conveyed through language (i.e.: the linguistic code)
The second type of information is contextual information. Context is more difficult to be understood than text.

Contextual information is always information that is identified in relation to something else that is the primary focus of an attention. This means that it is impossible to talk about context in a vacuum. Context cannot exist unless we are thinking of “something else” (e.g. an image, a smell, a sound, a word, an utterance, a sequence of utterances) that is located relatively to it. The identity of that “something else” (and what kind of sense we are trying to make of it) influencing our decisions about what counts as context and about what part of “context we find important. Thus although it seems possible to find a single source of the “text” (e.g. in the linguistic systems, the source of contextual information is necessarily more varied). Texts are built from linguistic constituents that have formal relations to one another.

A number of researchers in discourse analysis have focused on special attention and have their own right of investigation. Discourse analysis covers such five focus of discussion, cohesion, coherence, information structure, conversation analysis and critical discourse.

Discourse analysis discusses the description of language use into the social and cultural setting and it helps us understand particular language choices and the rules of the game that are part of knowledge user’s of a language that are drawn on in their everyday communication. Discourse is a view of language which takes into account the fact that linguistic patterns exist across stretches of text. Discourse focuses, where appropriate, on complete spoken and written text and on the social and cultural contexts in which such languages operate. In discourse analysis students might, for example, examine paragraph structure, the organization of the whole texts and typical patterns in conversational interactions. It also discusses how stretches of language become meaningful and unify for their users.

Some experts have different opinion about discourse, Linguists, literary and film theorists, cultural historians, semoticians, might all
argue that work of discourse. They often take up the term in their own, sometimes different ways. Mill in her book Discourse (1997) makes similar observations showing how its relatively short history, the term has shifted from highlighting one aspect of language usage to another as well as being used in different ways by different theorists.

In Discourse Structure, Lee focuses on the analysis of discourse structure. It concerns with the ways in which sentences or utterances are to link micro – and – macro uses of language at textual and social level.

Sanders, in “The cognition of discourse coherence” accepts that all possible relations which connect part of discourse share particular conceptual properties used by humans in interpreting and producing discourse. He classifies coherence relations in accordance with four relational concepts, basic operations, source of coherence, order of the segment and polarity.

B.2. Text

In order to understand what text is one must consider much more than individual ability to produce and understand written discourse. Understanding text involves knowing how knowledge is represented in different disciplines and context, being familiar with the strategies needed for understanding and organizing text.

Coulthard states that written text is an interaction of two participants, the writer and reader although, of course, one of the participants is only represented at the writing stages. It means that a text take shape (or different shape) in the reader’s mind during the reading process. A textual world is being to get textual information as a whole in order to create meaning. It is difficult for the readers to recite what is stated explicitly or implicitly. They become aware of the need to interpret and investigate the whole text. They should distinguish what is explicit from what implicit information in a text.
Although most studies take this distinction for granted, no sufficiently accurate criteria can be found to differentiate the explicit from what implicit information in a text.

Although most studies take this distinction for granted, no sufficiently accurate criteria can be found to differentiate the explicit content from the implicit one in a text. Explicit information consists of the assumption which can be logically deduced from the utterance and considerable effort is required to notice that it is not explicitly stated.

Halliday (1985) explained that the way to understand about language lies in the study of text. Text is a complete linguistic interaction either spoken or written preferably form beginning to end. It is a complete linguistic interaction because the purpose and structure of a communicative behavior cannot be described by looking at single sentence.

Language in the form of text is closely related with context. Language cannot be isolate. Text and context are both aspects of the same process. There is a text and there is another text that accompanies it. Context includes the verbal and nonverbal interaction happening in the total environment in which the text unfolds.

Therefore, instead of a distinction between the difference is only as a matter of degree, closer to textual information when more explicit and relying more on the readers’ contextual knowledge when less explicit. However, the readers is forced to understand different interpretation. Thus ‘explicit’ and ‘implicit’ are textual features. A text cannot be more explicit for one reader and more implicit for another. Readers only differ in the case with which they derived meaning from the text. Likewise, the meaning that the readers glance from the text constitutes the textual world, which will show certain variation that can be explained either as a result of ambiguousness caused by the combination of textual element or as a consequence of variation in the readers interpretation caused by differences in the readers’ characteristic interest.
B.3. The role of conjunction

There are in linguistic system form of systematic relations between sentences. There are a number of possible ways in which the system allows for the parts of a text to be connected to one another in meaning. Conjunction refers to words such as “and”, “but”, “however”, “then”, “finally” that join phrases, clauses or section of text in ways that express their logical semantic relationship. Halliday and Hasan (1976) categorize conjunction as additive, adversative, causal and temporal.

Martin (1992:179) extends Halliday’s and Hasan’s work, categorize work on conjunction or adaptation of it – that is most frequently referred to in current systemic analysis of patterns of cohesion. Additive conjunctions, “moreover”, “in addition” and “alternatively” draw on the notion of addition in both a positive and a contrastive sense. Comparative conjunctions “where as”, “but”, on the other hand “likewise” and “equally” draw on the notion of comparison in both positive and negative sense. Temporal conjunction, include “while”, “when”, “after”, “meanwhile”, “then”, and “at the same time”. Consequential conjunction include “so that”, “because”, “since”, “thus”, “therefore”, “in conclusion”, and “in this way”.

Martin work on conjunction discussed internal and external conjunction. Internal conjunction relate to the staging of a text (such as in conclusion) where as external refer to conjunctions which connect clause. Conjunctions play an inter-sentential cohesive function in the text. There are certain elementary logical relations in ordinary language. These logical relations are embodied in linguistic structure, in the form of coordination, apposition, modification etc.

Conjunction looks at inter-connections between processes, adding, comparing, sequencing or explaining. We need to set up conjunction as a discourse semantic system. The meaning of conjunction is realized through wordings. Conjunctions serve as logical connection between figures, adding them together, comparing
them, sequencing them in time, or explaining their causes, purposes or condition. These are all types of logical relations between ideas.

In stories conjunction can be used to link events together in a sequence in time, while in persuasive text, it can be used to construct the logic of an argument-from hypotheses to evidence to conclusions.

Conjunctions often simply relate an event to the one that has just gone. Its scope can also be much broader. It can also be used to set the events in an exact time period. In discourse students realize four general kinds of logical relations-adding figures together, comparing them, sequencing them in time, and explaining their causes, purpose or condition.

Martin, JR and David Rose in their working with discourse give some examples of conjunctions and their four general kinds of relation and divide them into four major conjunction types:

Table No. 2: Types of Conjunction

<table>
<thead>
<tr>
<th>Logical Relation</th>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addition</td>
<td>Adding together</td>
<td>And</td>
</tr>
<tr>
<td>Comparison</td>
<td>Comparing</td>
<td>So</td>
</tr>
<tr>
<td>Time</td>
<td>Sequencing in time</td>
<td>Then, finally</td>
</tr>
<tr>
<td>Consequence</td>
<td>Explaining cause</td>
<td>All because</td>
</tr>
</tbody>
</table>

These logical relations are realized by conjunctions that are usually one word, but it may be two or more words such as event if, all because.

There are more specific types of general kinds of conjunctions: Adding figures together "and" is probably the most common conjunction across all kinds of discourse, "and" has function to add figures together in sequence, one after another. Figures can however be added together in a number of ways. Conjunctions such as "beside" or "as well as" add a dependent clause to a free clause. In both case the free clause is the one that can stand alone, while the dependent clause cannot. Two sentences can also be added together
by a conjunction such as **furthermore, additionally** and **in addition**. Logical relation of adding together include both additive conjunction and, as well as alternative conjunction **or, if not-then, alternatively** belong to conjunction that realize alternation. Now have a looks at these basic option for addition taken from Martin JR in his working with discourse.

Diagram No : 2 ; Addition

Addition →

Addition, and, besides, as well as, furthermore

Additionally

Alternation : or, if not, then, alternatively

Alternation conjunction are used when we want to make a choice between them.

**Comparing Figures**

Figures can be compared in several ways. The most common kind of conjunction to express contrast is **“but”**. Other conjunctions that realize contrast include **where as, in contrast, on the other hand**. Figures may also be compared as similar. Other conjunctions that realize similarity include **like, and so, similarly**.

Diagram No. 2 : Conjunction types of comparison

Taken from Martin Jr and Rose in their Working with Discourse

Comparison

Similarly : like, as if, similarly

Contrast : but, where as, on the other hand, in contrast

**Ordering Figures in time**

Time conjunctions, **then** tells us that the events are to follow each other. Time conjunction can also be a successive relation – telling us the events happen one after another. Other conjunction that realize succession in time include after, subsequently. Succession in
time runs forward—from the first event to the last but they allow us to run the succession backwards, with before, previously, prior to and so on. This conjunction in a dependent clause is perhaps the most common way to express means. Other conjunctions that realize means include, thus, by this week.

A common conjunction to explain purpose is in order to, as with by for expressing means, the conjunction to in dependent clause is a common way of expressing purpose. Other conjunctions that realize purpose include so that, in case. These purpose conjunctions (in order to, so as — tell us that the outcome is desired, but there is another kind of purpose where the outcome is feared—using lest or fear of. We can also explain the conditions under which an event may happen. Other conjunctions that realize conditions include if—then, provided that, so long as. These are all of conditions under which an event may happen. On the other hand, unless introduce conditions that close of the possibility of an event happening.

Here are those four general types of consequences — causes, means, purpose and condition taken from Martin, Jr & Rose in their Working with Discourse.

Diagram No. 3: Four Conjunctions types of Consequences

<table>
<thead>
<tr>
<th>Consequences</th>
<th>Cause</th>
<th>Means</th>
<th>Purpose</th>
<th>Condition</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>because, so, therefore</td>
<td>by, thus</td>
<td>desire, so that, in order to, in case</td>
<td>open, if then, provided, as long as foreclose, unless</td>
</tr>
</tbody>
</table>
Connecting Arguments

There is another kind of role that has evolved for conjunction—connecting step in arguments. This role is not concerned with organizing experience as sequences but with organizing discourse. In this way conjunction is used to organize exposition as a series of arguments. These conjunctions are used to relate the whole text stages to each other conjunction. Thus, is used to tell the reader what follows is a conclusion.

Additive conjunction (also, further) are used to add arguments to support thesis. Conjunction thus is used to draw conclusions for each argument. Consequential conjunction (thus) is used to draw conclusion for each argument. These conjunctions have the function to link logical steps that are internal to the text itself. When conjunction function to link logical steps that are internal to the text itself. When conjunction functions like this we refer to it as internal conjunction. These role of constructing logical relations that are internal to the text have evolved particularly in written text. Many of them that express internal relations are the same as ordinary external conjunctions (e.g. also, thus) but other internal conjunctions are quite different-including for instance and in fact. Internal conjunctions can be used to organize the stages of a text, such as the sequence of arguments in an exposition, to link steps in an argument, give examples and draw conclusions. We also have internal addition that can be used to add arguments to an exposition. Conjunction that express internal addition include furthermore, moreover, in addition, as well, besides, additionally. Readers can also use internal conjunction alternatively as with external addition. There are also some conjunctions that are commonly use in spoken discourse to add new stage to what is being said-now, well, alright, okay, and there are some other conjunctions that are used to add sidetrack to the flow of discourse—anyway, anyhow, incidentally, by the way.
Diagram No. 4: Conjunction types of internal addition

- **Addition**: further, furthermore, moreover
- **Alternation**: alternatively
- **Framing**: now, well, all right, okay
- **Side tracking**: anyway, anyhow, incidentally

In written text internal comparison has a rich set of resources. Students can use *for example, for instance* to compare a general statement with a specific instance. Internal comparison also includes *in fact that* is used to correct the hypothetical conditions with what really happens. The correction adjust what should happen to what actually did happen.

**B.4. Short Story**

In this study the writer would explain the interpretation of a short story from the perspective of how short story writer combined conjunctions to create discourse structure and interpretation of text from a linguistic perspective.

William Faulkner states that short stories is a form of short fictional narrative prose. Short stories tend to be more concise and to the point than longer works of fiction, such as novellas and novels. Successful short stories also rely even more than longer fictional forms on such literary devices as character, plot, theme, language and insight. Short stories have their own origin in the prose anecdote a swiftly-sketched situation or condition that comes rapidly to its point; with parallel in oral story-telling tradition.
Short stories date back to the oral story telling tradition in which produce such notable tales as Homer’s the Iliad and the Odyssey. Tales such as these are told in rhyming, poetic, format, with the rhymes acting as a mnemonic tool for people to remember the short stories of these tales focus on individual narrative that can be told at one sitting.

Two ancient forms of short stories which did use exist with in a larger narrative format are the fable and the anecdote. Fables tend to be folk tales with an explicitly, expressed moral. Anecdotes function as a sort of parable, a brief realistic narration that embodies a point. They were popular during the years of the Roman Empire.

Modern short story emerges as their own genre in the early 19 th century, examples of short story collections include the brother Grimm’s Fairy Tales (1824-1826), Nathanael Hawthorne’s, Twice Told Tales (1842), Edgar Allan Poe’s tales of the Grotesques and Arabesque-(1836). In the later part of 19 th century, the growth of print magazines and journals created strong market demand for short fiction or short story. Among the famous short stories to come out this time period was “A Christmas Carol” by Charles Dickens. In addition, short stories have recently found a new life online, where they can be found in online magazines, in collections organized by author on theme.

Short stories tend to be less than novels. Usually a short story will focus on only one incident, has a single plot, a single setting a limited number of character and covers short period of time. Modern short stories usually have an exposition more typical, though, is an abrupt beginning, with the story starting in the middle of the action. As with longer stories, plots of short stories also have a climax, crisis, or turning part flower, the endings of many short stories are abrupt and open and may not have a moral or practical lesson.

Telling of story is such a pervasive aspect of our environment that we sometimes forget that stories provide the initial and continuing means for shaping our experience. Without stories our
experiences would merely be unevaluated sensations from an undifferentiated stream of events. Stories are the repository of our collective wisdom about the world of social and cultural behavior; they are the key mediating structure for our encounter with reality.

C. METHODS

In this study I analyzed all conjunctions that are used in a short story which is written by Edgar Allan Poe. Therefore the subject of this research is the short story, "THE CASK OF AMONTILLADO"

This study discusses conjunctions that are used to combine such events or ideas in the short story. The object of this study is all conjunctions that are used to create discourse structure in the short story. Data that I collected are found on the text of a short story, "The Cask of Amontillado" In collecting the data I used the following steps propose by ingarden:

a. Intentional sentence correlative
   In this study I read every item or in correlation with the other part of the text rather than to read in isolation to find its logical reactions.

b. Author's design
   To record the data that I got from the text. I recorded all conjunctions that are used in the short story.
   Based on descriptive analysis theory I analyzed all conjunctions that are found on the text through the following steps, identifying, classifying or categorizing them into their conjunction types. I also used David Rose theory in his discourse analysis to see their logical relation.
D. RESULTS

Here are some conjunctions that are used in the short story, "THE CASK OF AMONTILLADO"

But and even however when
As so thus nevertheless as soon as
Besides while again like
To than less rather .... Than still
Thus while first now neither .... Nor
After I recorded all conjunctions the next step is to classify them into their conjunctions types. In this analysis I mainly divided them into four conjunction types, additive, comparative, temporal and consequence conjunction types.

1. **Additive conjunctions** are used to draw on the notion of addition in both positive and negative sense. It simply adds or substitutes extra alternative clauses to a text. Conjunctions that belong to this types are, and, again, or, beside, and

Here are the using of these conjunctions in case of their logical relations and their meaning:

And is an additive conjunction. It has the most general meaning and use. It is used to connect two ideas or events. Can be used to join sentences as well as parts of sentences. The meaning of and is adding together.

**And is an additive conjunctions.** It has the most general meaning and use. It is used to connect two ideas or events can be used to join sentences as well as parts of sentences. The meaning of and is adding together.

And denotes a relationship between the contents of clauses. The relationship can be made explicitly by adding adverbial. In this case and can also be treated as an implied reduction of two clauses, for examples:

*You were not to be found and I was fearful of losing a bargain.*
I ceased my labor and sat down upon the bones (I ceased my labor and I sat down upon the bones)

On the text, it can be found that and is used to link two noun phrase that have the same modifier, for the second noun phrase, the head is used, for example:

I soon uncovered a quantity of building stones and mortar (I soon uncovered a quantity of building stone and a quantity of building mortar)

And is sometimes used as appended coordination. There is a loose kind of coordination in which the second conjoin is appended to the clauses in which the first conjoin occurs. Let us see the following sentences quoted from the text:

He was a man to be respected and even feared. (He was a man to be respected and even he was a man to be feared)

In this sentence the appended subject is accompanied by the verbs past participle respected and feared.

Poe also uses iterative or continuative use of coordination in his short story. It is a kind of expressive repetition conveys the idea of a repeated continuing process. This iterative use of coordination may be found with the word again .... Again ..... again ..... “Be it so,” I said, replacing the tool benath the cloak, and again offering him my arm ... and descending again ...

Again and again is used to denote frequent repetition and not just two repetitions.

Again, asyndetic coordination can be used for special dramatic emphasis and there is no special dramatic emphasis found in Poe’s short story.

Or belongs to an additive conjunction. It introduces an alternative. This conjunction is used to connect words or phrases that have the same grammatical function in a sentence.
This use of conjunction is called parallel structure. A parallel structure may contain more than two parts. In a series, commas are used to separate each unit. The final comma that precedes the conjunction is optional but is customarily used. Commas are used if there are only two parts to a parallel structure.

Or can be followed conjunctions that have the same functions, or they alone can be used, for examples:

They are enjoying themselves (Or) Rather, they appear to be enjoying themselves.

You say you took the book without his permission. (Or) in other words, you stole it.

Besides may also be a conjunction. It belongs to additive conjunction. It has the meaning of in addition to or next to. Besides indicates that an addition is being made to a process of reasoning, but they are at the same time concessive. With besides the additive implication is particularly prominent. Beside is usually locative and besides is non-locative and there is no special dramatic emphasis found in Poe’s short story.

2. Comparative conjunctions types are also used to draw on the comparison in both positive and negative sense. It picks out contrast and similarities between two ideas. This group of conjunctions that I found on the short story are but, rather ... than, les ... than and again.

But is a comparative conjunction. It is used to show contrast. The contrast may be because what is said in the second conjoin is unexpected in view of what is said in the first conjoin. Its contrast may also be a restatement in affirmative terms of what has been said or implied negatively in the first conjoin. With this relationship, it is normal to ellip the repeated subject in the second clause.

With this type of contrast, we can insert in the but clause concessive conjunct. It is also used to connect between two
ideas or events that have the same grammatical function. Its function is generally in post modifying phrases. It cannot occur initially as a preposition. But as a preposition is different from but as a conjunction. It is to be noted that but is not used in the sense of exception, but rather that of negative condition. This use of conjunction is called parallel structure. In such cases the force of but can be emphasized by rather or on the contrary. The use of but can also be as a coordinator between noun phrases. But is seldom used in subject position, except where it has a force following not, or an additive force following not only.

Here are some sentences that are used by Poe to create discourse structure:
a. I must not only punish, but punish with impunity.
b. I had no intention of alarming you unnecessarily – but you should use all proper caution.
c. But I must first render you all the little attentions in my power.

In sentence (a) Poe uses an iterative use of expressive repetition. It makes the readers know the ideas. He uses the verb punish to express his iterative use and it is used to emphasize that he must not only punish but he really want to be free. But expresses contradiction of his feeling. In one side he intends to punish and on the other side he wants to be free from punishment.

In sentence (b) but also shows a contrast or contradiction. He told that he had no intention of warning and as a matter of fact he gives an instruction to use correct caution.

But in sentence (c) does not show a contrast. It shows negative condition. Poe creates a condition that makes people follow his order.

Rather ... than introduces preference with bare infinitive structure but rather ... than is less restricted. Rather
... *Than* is found with all types of clauses, including finite clauses, but it is generally best treated as a quasi-coordinator and related to comparative form. The part after *rather* *... Than* refers to an earlier assumption that is rejected.

*Rather... than* is here equivalent to `and not' It does not necessarily introduce comparative clauses.

There is a type of non-clausal comparison in which *than* is followed by an explicit standard of comparison, normally a noun phrase of measure, or a noun phrase implying degree. *Than* is best considered as a preposition, and the phrase which follows it a prepositional complement.

Now let see the following sentence taken from the text:

*The foulness of the air caused our flambeaux rather to glow than flame*.

This sentence construction does not necessarily introduce comparative clauses. This is a type of non-clausal comparison in which *rather* is followed by the verb to *glow* and *than* followed by flame.

*Less ... than* is a comparative conjunction. It means a small quantity. It can be linked with the subordinate clause by a correlative sequence: differentiating *less ... than*. It correlates with an actual implied negative in the previous clauses. It is not important to introduce it with a comparative clause. There is a type of non-clausal comparison in which *than* is followed by a noun phrase of measure, or a noun phrase implying degree. It is used to express comparison in relation to a lower degree.

Now let us have a look at the sentence quoted from the text:

*At the most remote end of the crypt there appeared another less spacious room.*
3. **Temporal conjunctions types** are used to draw a sequence of time on the notion of ordering figures in time. Event may happen one after another, or at the same time. Conjunction of this type that I got from the text area *when, while, now, then, as soon as and still*.

*When* is temporal conjunction. It means at that time. It is used to indicate that two conditions or events occurs at the same time. It is also used to indicate the simultaneity rather than successivity of the events. It may sometimes have the meaning of ‘after” event if the verb is used statively. *When* always indicates simultaneity. *When, as, as long as, while* always denote simultaneity when they used as temporal conjunctions. *As* denotes merely simultaneity of the two situations, eg. Just as she was about to speak, she was handed a note. For *as long as* generally this subordinator imply that the situation begin and ends at the same time, eg. As long as I lives here, I do it my way.

*While* emphasizes more strongly than other subordinators both simultaneity and duration. *While* requires that its clause must be durative, eg. They arrived, while I was sunbathing. *When* may imply simultaneity if one of the clauses is durative. Eg. *When I dream I see angels running up and down a loader.*

*When* may also imply repetitiveness, in which case it is synonymous with *whenever*, eg. *When I read I like to be alone.* As a conjunction it becomes the most important formal indicator in subordinations. It also introduces time clauses. It is sometimes used in place of while. However, *while* can never be used in place of *when*. The sequential meaning of *when* may induce an implication of cause. *When* is also used in adjective
clause to modify a noun of time. Here are the use of when taken from the texts:

When at last the clanking subsided, I resumed the trowel. I had scarcely laid the first tier of the mansory when I discovered that the intoxication of fortunate had in a great measure worn off.

*While* is used to indicate two conditions or events occurs at the same time. The condition of the action described in the main clause is of equal or longer duration. *While* means during that time. It also introduces time clauses. It is used to show direct opposition: 'this' is exactly the opposite of 'that' and it may be used with the idea of either clause with difference in meaning. A comma is usually used even if the adverb clause comes second.

It does not make any difference which idea comes first and which idea comes second. The two ideas are directly opposite.

*Now* belong to temporal conjunction. It introduces a new stage in the sequence of thought, eg. We had settled that at last. *Now*, what was the other thing we wanted to discuss. Now that combines reason with temporal meaning, in present or past time. It may be used to indicate simultaneity, eg. We are happy now that every body is present. Now that she could drive, she felt independent.

Let us have examples quoted from the text:

It was now midnight, and my task was drawing to a close. But now there come from out the niche a low laugh that erected the hairs upon my head.

Here are certain other expression which are commonly used for marking a transition to a new stage:

Let us now turn to ...., Regarding ....,
To turn to ..... Talking speaking of ......., That remind me,

*Then* belongs to additive conjunction or time conjunction. It can be used to tell that the events follow each other. *Then*
means after that. It is usually used with the conjunct yet and so, for example:
They didn’t like it, yet they said nothing
They were tired, so they left early.

Then (=at that time) but also that when it functions as subject and when the verb is intensive: Here are some examples, we saw John at eight on Monday evening. We told him then that would be coming to the party.

As soon as means that one event happens, another event happens soon afterwards. Basically it has the same meaning as once but it is more immediate. Often just is used with as soon as to emphasized the idea of "immediately" it belongs to the temporal (in part also concessive) categories.

As soon as means immediately after. When one event happens, another event happens soon afterwards. It is occasionally possible as a subordinator. Clauses with as soon as seemed to be limited to a few adjectives that are used predicatively. Several subordinators indicate a sequence in which the situation occurs after that in the subordinate clause. The following examples of the use of as soon as take from the text.

These orders were sufficient, I well knew, to ensure the Disappearance, one and all, as soon as my back was turned.

Still refers to a situation continues to exist from past to present without change. It is frequently used in questions. It typically occurs next to the finite verb within the clause. In Negative sentences, still and yet express similar meanings. The meanings of still often blends concessive an temporal meanings. I haven’t finished it yet and I still haven’t finished it are similar.

The following example is the use of still quoted from the short story: Three side of this interior crypt were still ornamented in this manner.

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4. **Consequence conjunction types** are used to explain why and how events happened and to draw conclusion. It can also be said to have cause and effect relationship. This group of conjunctions that I found on the Cask of Amontillado are *thus, however, so, as, nevertheless and at length.*

*Thus* is used to draw conclusion. It belongs to consequence conjunction. The clause introduced with *thus* may show something happen.

Here is an example of using *thus* taken from the text:

*Thus speaking, Fortunato Possessed himself on my arm.*

*Even* is a concessive conjunction, but it can also be additive. Like because *even* introduces an adverb clause. *Even* is exceptional in possibly preceding the subject. When it is used to connect two sentences the first sentence is usually ends in a period. A comma is never used between the two sentences. It can occur in the beginning, in the middle or at the end of the second sentence. Here is an example on the use of *even* taken from the next:

*He was a man to be respected and *even* feared.*

*However* is used to join two sentences

This conjunction can occur in the beginning, in the middle or at the end of the second sentence.

The meaning of *however* is similar to the meaning of *but.* Both are used to indicate that the information that follows is contrary to the information that precedes.

Let us turn to the example on the use of *however* quoted from the text:

*You who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat.*

*As* has the same meaning as *while.* It means at that time. It also means because. This conjunction is exceptional in appearing non initially in certain circumstances. It can also function as preposition. It introduces clauses of reason. These different positional tendencies (characteristic of the respective conjunction) reflect a different
lexical status: because-clauses are adjuncts, whereas as is disjunct. As can also be used to introduce clause of manner, please do it as be instructed. Now, let us see the use of as taken from the text: And as for Luchesi, he cannot distinguish Sherry from Amontillado.

As you are engaged, I am on my way to Luchesi.

So resembles coordinator conjunction. It has certain syntactic feature. It can be used as discourse initial items. Thus speech may actually begin, in the following way, given a particular context of situation, (So you’re leaving then!). So is commonly used in conversational responses, I guess so or I suppose not.

So can replace a ‘that clause’ that frequently function as the object of the verb which expresses mental activity.

Nevertheless and but .... Anyway have the same meaning. But ... anyway occurs primarily in speaking, and nevertheless occurs primarily in writing. Nevertheless can also function as an additive.

The second step, I come to analyze the role of conjunction in the creation of a short story that Poe has written as a unique work of Literature, that certainly reflects of his life as a raised man without

E. CONCLUSIONS

Regarding with the above results some conclusions are presented as follows:

Poe uses additive, comparative, temporal and consequence conjunction types as essential means of creating discourse structure or literary form that enable to carry out its highest goal, the creation of a “certain unique or single effect”

Poe uses those above conjunctions systematically to combine events or ideas. With such care and skills he combines them to create a short story with full of satisfaction.

The result of this study has an implication for the development of students’ achievement especially for improving their reading ability in order to be able to recite what they have read and they

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should not only know kinds of conjunctions but they should understand their logical relation in a short story. The using of short story contributes significantly to the achievement of vocabulary mastery that is why teachers or lecturers should select appropriate short story that can be used to be an alternative of extensive reading material at university level.
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