

**THE USE OF FOREGROUNDING
IN JOHN STEINBECK'S *THE PEARL*
IN SUPPORTING THE LITERARY ELEMENTS**

A RESEARCH PAPER

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ABSTRACT

Gaya bercerita seorang penulis merupakan hal yang menarik untuk diamati. Penulis yang baik biasanya mempunyai gaya penulisan tertentu yang dapat berfungsi sebagai sebuah sarana untuk menarik perhatian pembaca. Dalam hal ini, penulis menggunakan fitur-fitur linguistik dan membuatnya menjadi bentuk *foregrounding*. Penelitian ini menyoroti fitur-fitur linguistik yang digunakan oleh John Steinbeck dalam novel pendeknya, *The Pearl*, dan bagaimana fitur-fitur tersebut menjadi bentuk-bentuk *foregrounding* yang menarik perhatian pembaca. Di samping itu, penelitian ini juga membahas keistimewaan Steinbeck sebagai seorang penulis besar dari Amerika Serikat, yang dapat membuat bentuk-bentuk *foregrounding* ini menjadi faktor-faktor yang dapat mendukung elemen-elemen sastra dalam novel tersebut. Metode yang digunakan dalam penelitian ini adalah metode deskriptif dengan menggunakan teknik acuan atau referensial. Teori yang digunakan adalah teori campuran (eklektik), yang bersumber dari para pakar linguistik bahasa Inggris dan juga para pakar sastra Inggris. Penelitian ini menghasilkan beberapa temuan, yaitu bahwa fitur-fitur linguistik yang menjadi bentuk *foregrounding* dalam novel ini adalah bentuk-bentuk majas yang digunakan untuk mendukung penokohan dan seting tempat, penggunaan proses material untuk mendukung penokohan, penggunaan kata sambung "and" untuk mendukung seting tempat dan alur cerita.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

John Ernst Steinbeck III (February 27, 1902 – December 20, 1968) was one of the best-known and most widely read American writers of the 20th century. A winner of the *Nobel Prize for Literature* in 1962, he is best known for his novella *Of Mice and Men* (1937) and his Pulitzer Prize-winning novel *The Grapes of Wrath* (1939), both of which examine the lives of the working class and migrant workers during the Great Depression.

Another novella, *The Pearl*, was published in 1947. It is the story of a pearl diver, Kino, and explores man's nature as well as greed and evil. In 1947, it was adapted into a film named *La perla*. In this novella Steinbeck shows how he uses a direct and truthful language in order to denounce what the obsession with wealth causes to his community as well as the identity of the person who experiences that wealth and fame.

It is believed that literature helps better understand human conditions in society. Being a written material, literature through the use of a given language emphasizes the main messages of the writer. Thus, it is logically comprehensible that the writer's style of language is equally important as the writer's message.

The Pearl reveals the bad effect of wealth. The pearl which symbolizes prosperity is the cause of harsh disagreement between people. The pearl is the cause of wealthy people's selfishness and heartlessness toward poor people. Through the informative language that Steinbeck employs in *The Pearl*, Steinbeck takes the reader along to predict the misfortune that an extreme materialistic behavior is going to cause for Kino's family in *The Pearl*.

In this research we would like to investigate how the language features used in *The Pearl* successfully creates an artistic piece of writing as well as supporting the main messages of the writer. Yet, this research is not going to give a comprehensive picture of John Steinbeck's writing style in general as it is only based on one piece of writing.

In the analysis, Stylistics will be applied as the major theory. Stylistic analysis is part of both linguistic and literary studies. It is practised as a way of interpreting the possible meanings in a literary work. It is also generally believed that the process of analysis will reveal the good qualities of the writing.

This literary stylistic analysis is significant to make us have a deeper understanding of how a writer achieves the literary and artistic effects through language. By reading this analysis, it is hoped that we appreciate not only the writer's brilliant ideas, but also how the ideas are expressed. It is also hoped that the analysis can help other readers to be able to respond to a literary work in a more appreciative way by observing its language.

1.2 Statement of the Problem

The problems to analyze in this research are formulated as follows:

1. What are the stylistic categories which John Steinbeck uses in *The Pearl*?

2. How do these stylistic categories reveal John Steinbeck's messages in *The Pearl*?

1.3 Purpose of the Study

The purposes of this analysis are as follows:

1. To show and explain the stylistic categories that John Steinbeck uses in *The Pearl*.
2. To find out how the stylistic categories reveal John Steinbeck's messages in *The Pearl*.

CHAPTER TWO

THEORETICAL FRAMEWORK

Stylistics is a study of interpretation of texts from a linguistic perspective. It is a study of the use of elements of language style, such as figures of speech, in a particular context. Stylistics explores how readers interact with language of texts, which are mainly literary texts, in order to explain how readers understand and are affected by the texts when they read them. (Leech 38)

According to Geoffrey Leech, “Stylistics, simply defined as the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language” (13). Stylistics shows how authors choose to express themselves in their own particular way. In other words, it shows the relation between language and its artistic function. Literary stylistics has the goal of relating the critic’s concern of aesthetic appreciation with the linguist’s concern of linguistic description. Linguistic description can be used in analyzing the style of a literary text. (Leech 39)

The categories are placed under four general headings: lexical categories, grammatical categories, figures of speech, and cohesion and context. (Leech 75) Leech also stated that “there is no harm in mixing categories” (75) since the purpose of the analysis is heuristic.

The first stylistic category is lexical categories, which are word classes that are part of the lexicon. It concerns with the question whether the vocabulary used is simple or complex; formal or colloquial; descriptive or evaluative; general or specific; whether the **nouns** used are abstract or concrete; what use is made of proper names and collective names; whether the **adjectives** are frequent; whether the adjectives refer to physical or psychological or visual or auditory or colour or referential or emotive or evaluative attributes; whether the **verbs** carry an important part of the meaning; whether they are stative or dynamic; whether the **adverbs** are frequent; what semantic functions the adverbs perform, and so on. (Leech 75)

The second stylistic category is grammatical categories, which involve sentence types, sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types, and minor word classes such as prepositions, conjunctions, pronouns, determiners, auxiliaries, interjections. (Leech 77-78)

The third stylistic category is figures of speech, in which it is considered how linguistic features are foregrounded "...by virtue of departing in some way from general norms of communication by means of the language code" (Leech 78). Leech mentions that exploitation of regularities of formal patterning, or of deviation from the linguistic code are the basic forms of figures of speech, including the traditional figures of speech, such as schemes and tropes. Figures of speech are ways of using words to add interest to what the writer is writing and also to awaken the imagination of the reader. (Leech 78)

The last stylistic category is context and cohesion. Cohesion is the term given to those language features which do the job that can cover a wide range of

linguistic and stylistic devices in the text. Context can be 'internal' or 'external'. External context might include very broad cultural and historical information about the author, the period of writing, etc. External context will also, like internal context, be concerned with textual relation. (Leech 79)

In this research, the stylistic categories which will be focused on are the lexical and grammatical categories and figures of speech. In particular, in the lexical categories there is the significant use of adjectives and verbs, which will be based on Halliday's transitivity, while in the grammatical categories, the focus of analysis will be on the repetitive use of the conjunction "and". The figures of speech analyzed will be the traditional ones, namely the metaphor, simile, and hyperbole. Some further necessary explanation of the linguistic features mentioned earlier will be given below.

2.1 Halliday's Transitivity

The concept of transitivity in Halliday's grammatical system is a powerful tool in the analysis of the meanings expressed in clauses. The term transitivity has a broader and narrower meaning. The narrower meaning, which is found in traditional grammatical description and the one with which most people are probably familiar, involves the verb's relationship to dependent elements of structure. Transitive verbs take a direct object and intransitive verbs do not. (Tan) In the broader meaning, as proposed by Halliday, the system of transitivity consists of the various types of processes together with the structures that realize these processes.

According to Halliday, there are three basic elements to all process structures – the process itself, the participants in the process, and the

circumstances associated with the process. Halliday distinguishes seven process types: material, mental, behavioral, relational, verbal, and existential.

1. Material processes concern what is going on outside oneself.
2. Mental processes concern inner experience – awareness of our own states of being and reaction to our outer experience.
3. Behavioral processes are processes that concern physiological and psychological behaviour, like breathing, dreaming, watching, listening.
4. Relational concerns classifying and identifying one experience with other experiences.
5. Verbal processes are processes of saying; or, in other words, signaling symbolically.
6. Existential processes are processes of existence.

Stated differently, material processes basically involve a participant (the Actor/Agent) doing something to another participant (the Goal/Object). Mental processes involve the human senses – perception, affection, and cognition. Relational processes relate two terms in a variety of ways (similar to how the verb “to be” is used in English). The other three process types are located at the boundaries between the main process types. Behavioral processes border the material and mental, being outward expressions of inner workings. Verbal processes straddle the mental and relational: symbolic relationships are recognized and constructed in human consciousness. Existential processes border the relational and the material: phenomena are recognized to exist or to happen. (Tan)

In the concept of transitivity found in Halliday's Introduction, there are three components of what Halliday calls a transitivity process:

- (i) the **process** itself
- (ii) **participants** in the process
- (iii) **circumstances** associated with the process

The process is realized by a verbal group, the participant(s) by (a) nominal group(s), and the circumstance(s) by (an) adverbial group(s) or prepositional phrase(s).

The six processes involved in Halliday's approach to transitivity are illustrated in the table below:

Process type	Category meaning	Participants, directly involved	Participants, obliquely involved
material action event	'doing' 'doing' 'happening'	Actor, (Goal)	Recipient, Client; Scope; Initiator; Attribute
behavioural	'behaving'	Behaver	Behaviour
mental perception affect cognition	'sensing' 'sensing' 'feeling' 'thinking'	Senser, Phenomenon	
verbal	'saying'	Sayer, Target/Recipient	Receiver, Verbiage
relational attribution identification	'attributing' 'attributing' 'identifying'	Token, Value Carrier, Attribute Identified, Identifier	Attributor, Beneficiary, Assigner
existential	'existing'	Existent	

("Literary Stylistics")

2.2 Figures of Speech

A figure of speech is "a change from the ordinary manner of expression, using words in other than their literal sense to enhance the way a thought is

expressed.” (“Figures of Speech”) Some types of figures of speech are metaphors, similes, and hyperboles.

2.2.1 Metaphor

A metaphor is “an implied comparison between things, events, or actions which are fundamentally unlike.” (“Figures of Speech”)

For example: The engine stumbles.

(Leech 95)

2.2.2 Simile

A simile is “an explicit comparison between things, events, or actions which are fundamentally unlike.” It typically involves the words "like" or "as".

(“Figures of Speech”)

For example:

His arguments withered like grapevines in the fall.

He was cold as an arctic wind.

Crooked as a dog's hind leg.

(“Figures of Speech”)

2.2.3 Hyperbole

A hyperbole is an exaggeration which is not meant to be taken literally.

For example:

I waited forever for him.

I destroyed that test!

The world ended the day my father died.

(“Figures of Speech”)

As a stylistic analysis shows the relation between language and its artistic function, or in this case, more specifically, the literary effects, in this research the linguistic features are related to the literary effects they significantly support. Thus, in this chapter, it is also noteworthy to describe the literary effects related, which are characterization, setting, and plot structure.

2.3 Characterization

Characterization is the way the writer portrays a character. In the course of a story the characters may experience changes. They play an important role in a novel. A writer can create an entirely fictional character or a character that is based on real, historical entities (“Elements of Literature”). It can be “human, supernatural, mythical, divine, animal or personifications of an abstraction.” (“Elements of Literature”)

2.4 Setting

Setting is the time and place of the action. It includes “the background, atmosphere or environment in which characters live and move, and usually include physical characteristics of the surroundings” (Endriga). Through setting the reader is able to get a better understanding of the story by relating necessary physical details of a piece of literature. (Endriga)

2.5 Plot Structure

Plot is the arrangement of incidents or events based on causal relationship. In literature, the plot also covers all the incidents and provides aesthetic pleasure. Plot have five essential parts: Exposition is the part of the plot that introduces the

character, setting and the basic situation; Rising Action is the part of the plot that begins to occur as the result of central conflict; Climax is the highest point of interest, or suspense of the story; Falling Action is the action that follows the climax and reveals the end of the central conflict; Denouement is the part of plot when characters go back to their life before the conflict. (“Elements of Literature”)

CHAPTER THREE

THE USE OF FOREGROUNDING IN JOHN STEINBECK'S *THE PEARL* IN SUPPORTING THE LITERARY ELEMENTS

In this chapter, we would like to do a stylistic analysis by focusing on the use of foregrounding of some linguistic features in John Steinbeck's novella, *The Pearl*. The linguistic features foregrounded in the novella are figures of speech, such as simile, metaphor, and hyperbole, transitivity, and the use of the conjunction "and". These foregrounded linguistic features are used to support the literary elements of the novella, namely characterization of the main characters, Kino and Juana, setting of place, and the plot structure.

The analysis will start with how the linguistic features are foregrounded to support the characterization of Kino and Juana. Then it will be followed by how the foregrounded linguistic features support the setting of place, and plot structure.

3.1 Characterization

3.1.1 Kino

In revealing Kino's character, the linguistic features that are foregrounded are the figures of speech, such as similes, metaphors and hyperboles. Besides, in

specifically describing what kind of man Kino is, the novelist makes dominant use of verbs belonging to the material process.

In Table 2, there are ten data found in which Steinbeck uses similes when describing Kino. It is interesting to notice that many of the words that are used as a comparison to Kino's character are related to nature, as can be seen below:

(2) ... he sprang like **an angry cat**, ...

(3) He hissed at her like **a snake**.

(4) Kino moved sluggishly, arms and legs stirred like those of **a crushed bug**, ...

(6) Kino lay as rigid as **the tree limb**.

(7) Kino edged like **a slow lizard** down the smooth rock shoulder.

(10) ...he was as dangerous as **a rising storm**.

The objects used in the similes above, a cat, a snake, a bug, a tree limb, a lizard, and a storm, can be easily found in nature, especially in natural places like a forest, mountain and beach. This is cleverly chosen considering that *The Pearl* is set in that kind of surroundings. Thus, when reading the novella, the readers' imagination will be drawn and focused on a place and all the objects generally found there. We believe the novelist deliberately does this to build the imagination and emotion of the readers as he expects, which is something extraordinary.

Another thing that can be gained from the use of the similes above is the fact that Kino is described as a man who is fierce, dangerous and full of smart tactics. In data (3) Kino is compared to a snake, which is indeed a ferocious animal. In data (10) Kino is compared to a storm, which is associated with

something strong and aggressive. More specifically, it is a rising storm, which means that this is something strong and aggressive and it still has the full energy to cause destructive things. In data (2) he is compared to a cat, which is actually not a wild animal, but here in this part, the cat is an angry one. Therefore, it is consistent with the description that Kino is an aggressive man.

He is further compared to a tree limb [data 6] and a lizard [data 7]. In the context of the story, Kino is at that moment trying to make a move in his effort to attack his enemies. He knows when to attack the enemy and when to hide himself. Thus, it can be concluded that Kino is depicted as a man who instinctively is smart at building strategies or tactics when fighting.

Two similes [data 8 and 9] describing Kino's physical action and emotion are related to objects that are commonly found in the surroundings of a person whose job is a pearl diver, namely wound springs and steel:

(8) His legs were as tight as wound springs.

(9) But Kino had become as cold and deadly as steel.

This also shows the novelist's excellent choice of words as this also supports the readers' imagination of the whole story.

Data (1) below illustrates Kino's feeling of fear and how the novelist tries to describe it to the readers is great as it is something that is commonly known by any man who is about to make a vow or promise without having any prior knowledge of what the vow is about.

(1) Kino was afraid as a man is afraid who says, "I will," without knowing.

Another type of figure of speech used by the novelist to describe Kino is metaphors. There are three metaphors found in the novella:

(11) Kino was a terrible machine now.

(12) His strength and his movement and his speed were a machine.

(13) He was immune and terrible, and his song had become a battle cry.

Data (11) and (12) above compare Kino to a machine; furthermore, it is a terrible machine. Therefore, although in data (12) it is illustrated that Kino's strength, movement, and speed are like a machine, which is in fact something good, in data (11) it is obvious that the machine that is meant here is a terrible machine. This fact is emphasized more in the metaphor in data (13), which states that Kino is immune and terrible and he produces a battle cry, which gives the connotation of something violent, mean and cruel.

There is another type of figure of speech used to describe Kino, namely hyperbole, and in this research there is only one hyperbole found:

(14) "This pearl has become my soul," said Kino. "If I give it up I shall lose my soul. Go thou also with God."

Through the hyperbole in data (14) above, Kino treats the pearl as something very precious and it is even considered his own soul. This also implies how ambitious and greedy Kino has become when he owns the precious pearl. He does not care about anyone or anything anymore, as what matters the most for him now is the fact that he has the pearl.

In the transitivity analysis of the processes with Kino as the one who does something (Table 8), it is found that from fifty-seven data, there are forty-five material processes, five mental processes, six relational processes and two

behavioural processes. Thus, it is clear that the most dominant type of process is the material processes (79 %). This leads to the interpretation that Kino is a man of action. It is interesting to notice that there is no verbal process found; thus, it means that Kino is not the type of person who likes to communicate through words. It appears that he prefers doing things to saying things.

This finding is in accordance with the fact that in the story Kino is depicted as a simple man who has to work very hard to support the family. The kind of job that he has, a pearl diver, also requires more action than words.

3.1.2 Juana

Juana is Kino's wife. In revealing Juana's character, the linguistic feature that is foregrounded is the figure of speech, namely similes. In Table 5 there are 9 data found in which Steinbeck uses similes in describing Juana. Again, it is noticeable that Steinbeck uses words that are related to nature, as can be seen in the following:

- (15) In the canoe she was like **a strong man**.
- (16) She looked up at him, her eyes as cold as the eyes of **a lioness**.
- (17) She froze with terror for a moment, and then her lips drew back from the teeth like **a cat's** lips.
- (18) And then like **a shadow** she glided toward the door.
- (19) ... and Juana stared at him with wide unfrightened eyes, like **a sheep before the butcher**.
- (20) She sat quiet as **a stone** and her face was quiet.
- (21) But she sat as still as **a sentinel**.
- (22) She peered like **an owl** from the hole in the mountain.

(23) She was as remote and as removed as **Heaven**.

The objects used as the comparison in the above similes: man, lioness, cat, sheep, and owl are objects commonly found in the area where the character lives, which is close to nature. The use of the objects will give the readers a clearer picture of the character. By doing so, the novelist can make the distance between the characters and the readers closer.

In the beginning, although Juana is a woman, she is compared to a man, a strong man. She can endure the hardship with hardly a cry. She can also stand fatigue and hunger. This comparison is outstanding as a woman is generally described as a much weaker creature compared to a man.

Juana's eyes are later compared to the cold eyes of a lioness. A lioness is very dignified; she is a hunter that does not compromise in her choice. This comparison clearly describes Juana as a person with determination. She will do anything for the sake of her family. Then when her husband gets angry with her, Juana stares at Kino 'with wide unfrightened eyes'. At this point the reader will immediately see her as a disobedient wife. However, Steinbeck continues with a simile 'like a sheep before the butcher'. The simile clearly describes Juana as being a submissive wife, just like a sheep that stares at the butcher who will slaughter him. Being a wife, she is portrayed as obedient to her husband.

Besides being strong, determined, and obedient, Juana is also portrayed as a watchful person. She is compared to an owl when peering from the hole in the mountain. An owl is known to be a bird of prey with large round eyes and it hunts at night. By comparing to an owl, the novelist has successfully given a clear picture of Juana to the reader.

In the end, when her invaluable possession, her baby Coyotito dies, Juana is portrayed as the opposite. The simile used is ‘as remote and removed as Heaven’. Heaven is known as “a place believed to be the home of God where good people go when they die” (Hornby 722) and yet nobody knows where it lies. From the simile it is clear that at that time Juana becomes a helpless person who is unreachable and untouchable.

Two similes [data 20 and 21] uses stone and sentinel, which are motionless in characteristic, to give an emphasis on how Juana deals with the situation of being followed on their escape. While her husband rests and sleeps, she just sits still and quiet. This fact relates to her being watchful.

3.2 Setting of Place

Steinbeck uses similes in describing the setting of place. There are three similes found, and the words used to compare are also related to nature, as can be seen in the following:

(24) The wind screamed over the Gulf and turned the water white, and the mangroves plunged like frightened **cattle** ...

(25) The wind drove off the clouds and skimmed the sky clean and drifted the sand of the country like **snow**.

(26) But the night was not silent; the little tree frogs that lived near the stream twittered like **birds**, ...

The objects used in the similes above, cattle, snow, and birds, are parts of nature. It is interesting to notice that the novelist uses objects from natural world to describe the condition of the setting of place. The readers will easily get the idea from the comparison of familiar objects to them.

The first two similes are used to describe the wind, as part of the setting of place, as being at rage and thus, harsh. It blows so hard that it makes the mangroves plunge like frightened cattle [data 25], which means they move in uncertain direction. Besides, the wind blows the sand into large piles like the snow [data 26]. The harsh wind occurs in accordance with the event when something bad happens to Kino: he is attacked and his house is burnt down, to show that nature is also affected by what happens to the characters. Moreover, in the third simile the novelist compares the little tree frogs' twitter like birds' to give an emphasis that the night is not at all silent.

Another simile is used to describe the setting of place, that is, the town where Kino intends to sell his great pearl:

(27) A town is a thing like a colonial animal.

The town mentioned is compared to an animal which has nervous system, a head and feet, so that the news of Kino finding the great pearl can soon reach everybody in the town. The animal is not just an ordinary animal; it is a colonial animal, to show that the different kinds of people in the town want to take control over Kino. Once they hear about the news, they want to get benefits from Kino's finding the valuable pearl. This kind of simile is very effective to describe the town as a dangerous place for Kino.

Apart from using similes, the novelist also uses metaphors to describe the setting of place. There are only two metaphors found:

(28) Above, the surface of the water was an undulating mirror of brightness, and he could see the bottoms of the canoes sticking through it.

(29) Above, the surface of the water was a green mirror.

They are used to give a clear description of the surface of the water by the sea. The surface of the water is described as having the characteristics of a mirror. It is very clear, bright, and transparent so everything in the sea can be clearly seen. These metaphors are used at the beginning and at the end of the story to represent the peaceful condition of the sea before the pearl is found and right after the pearl is thrown back to the sea.

Another interesting type of foregrounding used in describing the setting of place is the dominant use of the conjunction “and” in connecting all the descriptive situation and condition. Steinbeck uses hyper descriptive and detailed way of telling the reader. In data (87), (89), (90) and (95) Steinbeck gives a vivid and detailed description of the beach. In data (87), for example, Steinbeck is telling the reader about the colour of sand and the living things that exist on the beach, like shell, algae, crabs, lobsters, eel grass, sea horses, and poison fish. The way Steinbeck describes the beach and its living things is very special, especially with the use of numerous conjunction “and”s, as clear in the following data:

(87) The beach was yellow sand, but at the water's edge a rubble of shell **and** algae took its place. Fiddler crabs bubbled **and** sputtered in their holes in the sand, **and** in the shallows little lobsters popped in **and** out of their tiny homes in the rubble **and** sand. The sea bottom was rich with crawling **and** swimming **and** growing things. The brown algae waved in the gentle currents **and** the green eel grass swayed **and** little sea horses clung to its stems. Spotted botete, the poison fish, lay on the bottom in the eel-grass beds, **and** the bright-coloured swimming crabs scampered over them.

The use of the many conjunction “and”s in data (87) above gives the impression that Steinbeck is giving the reader a filmic and detailed picture of the setting of place, in this case the beach. It is as if the reader were watching a film which shows the detailed situation, condition and activities in that certain place. In giving the description of the beach in this novella, for instance, Steinbeck’s detailed and meticulous way of telling is very noticeable. There are four data found in which Steinbeck gives the detailed description of the beach. In data (87) above, he seems to focus on the living things that can be found in that particular beach. In data (89, 90, 95), still he consistently uses the same style, namely the use of the many conjunction “and”s so as to give the same impression to the reader. In data (89) he focuses on the surroundings of the beach, especially when morning has just broken, in data (90) the details of how the wind blows, and in data (95) the condition or situation of the beach when the pearl is gone. These detailed descriptions can be seen below:

(89) The roosters were crowing **and** the dawn was not far off. Smoke of the first fires seeped out through the walls of the brush houses, **and** the first smell of cooking corncakes was in the air. Already the dawn birds were scampering in the bushes. The weak moon was losing its light **and** the clouds thickened **and** curdled to the southward. The wind blew freshly into the estuary, a nervous, restless wind with the smell of storm on its breath, **and** there was change **and** uneasiness in the air.

(90) The wind screamed over the Gulf **and** turned the water white, **and** the mangroves plunged like frightened cattle, **and** a fine sandy dust rose from the land **and** hung in a stifling cloud over the sea. The wind drove off the

clouds **and** skimmed the sky clean **and** drifted the sand of the country like snow.

(95) **And** the pearl settled into the lovely green water **and** dropped towards the bottom. The waving branches of the algae called to it **and** beckoned to it. The lights on its surface were green **and** lovely. It settled down to the sand bottom among the fern-like plants. Above, the surface of the water was a green mirror. **And** the pearl lay on the floor of the sea. A crab scampering over the bottom raised a little cloud of sand, **and** when it settled the pearl was gone.

Besides giving the description of the beach as one of the important places in the story, Steinbeck uses the same style of using the many conjunction “and”s in describing other places, such as the estuary, in which it can be seen that every little activity is portrayed. The description even tells the reader every single movement of the living things in the estuary: the small fishes, the great fishes, mice, hawks and also some plants like bushes, cacti, little trees, as seen in data (88) below:

(88) Out in the estuary a tight-woven school of small fishes glittered **and** broke water to escape a school of great fishes that drove in to eat them. **And** in the houses the people could hear the swish of the small ones **and** the bouncing splash of the great ones as the slaughter went on. The dampness arose out of the Gulf **and** was deposited on bushes **and** cacti **and** on little trees in salty drops. **And** the night mice crept about on the ground **and** the little night hawks hunted them silently.

Data (91) below describes the edge of the city using the same style of the many conjunction “and”s:

(91) The wind blew fierce **and** strong, **and** it pelted them with bits of sticks, sand, **and** little rocks. Juana **and** Kino gathered their clothing tighter about them **and** covered their noses **and** went out into the world. The sky was brushed clean by the wind **and** the stars were cold in a black sky. The two walked carefully, **and** they avoided the center of the town where some sleeper in a doorway might see them pass. For the town closed itself in against the night, **and** anyone who moved about in the darkness would be noticeable. Kino threaded his way around the edge of the city **and** turned north, north by the stars, **and** found the rutted sandy road that led through the brushy country towards Loreto, where the miraculous Virgin has her station.

Another place that is described in great detail and by using the same style of the many conjunction “and”s is the mountain, as in data (92), (93), and (94) below. In data (94) Steinbeck focuses more on the stone mountain.

(92) All night they walked **and** never changed their pace. Once Coyotito awakened, **and** Juana shifted him in front of her **and** soothed him until he went to sleep again. **And** the evils of the night were about them. The coyotes cried **and** laughed in the brush, **and** the owls screeched **and** hissed over their heads. **And** once some large animal lumbered away, crackling the undergrowth as it went. **And** Kino gripped the handle of the big working knife **and** took a sense of protection from it.

(93) This land was waterless, furred with the cacti which could store water **and** with the great-rooted brush which could reach deep into the earth for a little moisture **and** get along on very little. **And** underfoot was not soil but broken rock, split into small cubes, great slabs, but none of it water-rounded. Little tufts of sad dry grass grew between the stones, grass that had sprouted with one single rain **and** headed, dropped its seed, **and** died. Horned toads watched the family go by **and** turned their little pivoting dragon heads. **And** now **and** then a great jack-rabbit, disturbed in his shade, bumped away **and** hid behind the nearest rock. The singing heat lay over this desert country, **and** ahead the stone mountains looked cool **and** welcoming.

(94) High in the gray stone mountains, under a frowning peak, a little spring bubbled out of a rupture in the stone. It was fed by shade-preserved snow in the summer, **and** now **and** then it died completely **and** bare rocks **and** dry algae were on its bottom. But nearly always it gushed out, cold **and** clean **and** lovely. In the times when the quick rains fell, it might become a freshet **and** send its column of white water crashing down the mountain cleft, but nearly always it was a lean little spring. It bubbled out into a pool **and** then fell a hundred feet to another pool, **and** this one, overflowing, dropped again, so that it continued, down **and** down, until it came to the rubble of the upland, **and** there it disappeared altogether. There wasn't much left of it then anyway, for every time it fell over an escarpment the thirsty air drank it, **and** it splashed from the pools to the dry vegetation. The animals from miles around came to drink from the

little pools, **and** the wild sheep **and** the deer, the pumas **and** raccoons, **and** the mice - all came to drink. **And** the birds which spent the day in the brush land came at night to the little pools that were like steps in the mountain cleft. Beside this tiny stream, wherever enough earth collected for root-hold, colonies of plants grew, wild grape **and** little palms, maidenhair fern, hibiscus, **and** tall pampas grass with feathery rods raised above the spike leaves. **And** in the pool lived frogs **and** water-skaters, **and** water-worms crawled on the bottom of the pool. Everything that loved water came to these few shallow places. The cats took their prey there, **and** strewed feathers **and** lapped water through their bloody teeth. The little pools were places of life because of the water, **and** places of killing because of the water, too.

In all the data which show the description of the setting of place in this novella, one thing is interesting to notice – the fact that Steinbeck is giving the reader a series of filmic and scenic view of the places. This is something extraordinary as not many authors have this kind of ability.

3.3 Plot Structure

In the five plot elements of the plot structure analysis, namely the exposition, rising action, climax, falling action, and resolution/denouement, the most distinctive linguistic feature is the use of the conjunction “and”. Steinbeck mostly uses long, complex sentences consisting of many clauses which are coordinated by the conjunction “and”, as can be seen in Table 11.

3.3.1 Exposition

There are two actions that show the exposition element of the story, namely the action of a scorpion stinging Kino's son and when the doctor refuses to treat Kino's son. Steinbeck depicts the first action as follows:

(97) Kino's hand leaped to catch it, but it fell past his fingers, fell on the baby's shoulder, landed **and** struck. Then, snarling, Kino had it, had it in his fingers, rubbing it to a paste in his hands. He threw it down **and** beat it into the earth floor with his fist, **and** Coyotito screamed with pain in his box. But Kino beat **and** stamped the enemy until it was only a fragment **and** a moist place in the dirt. His teeth were bared **and** fury flared in his eyes **and** the Song of the Enemy roared in his ears.

In data (97) above, there are actually eighteen fragments: Kino's hand leaped to catch it – it fell past his fingers – fell on the baby's shoulder – landed – struck – snarling – Kino had it in his fingers – rubbing it to a paste in his hands – He threw it down – beat it into the earth floor with his fist – Coyotito screamed with pain in his box – Kino beat (the enemy) – stamped the enemy – it was only a fragment – (it was) a moist place in the dirt – His teeth were bared – fury flared in his eyes – and the Song of the Enemy roared in his ears. However, Steinbeck puts the eighteen fragments into only five sentences and he coordinates all the eighteen fragments using the conjunction “and”. The impression that the readers get when reading this style of writing is that all the events are meant to be one whole unity. It appears that Steinbeck displays all the events with the intention that the readers must see all these as one important unity that marks the beginning part of the flow of the story.

The second action in the exposition element is when the doctor refuses to treat Kino's son. Steinbeck illustrates this action as seen in data (98) below, in which it can be noticed that there is the consistently repeated use of the long, complex sentences which are combined by the conjunction "and":

(98) At the gate the servant opened the door a trifle **and** looked out at the waiting people. **And** this time he spoke in the old language.

"Have you money to pay for the treatment?"

Now Kino reached into a secret place somewhere under his blanket. He brought out a paper folded many times. Crease by crease he unfolded it, until at last there came to view eight small misshapen seed pearls, as ugly **and** gray as little ulcers, flattened **and** almost valueless. The servant took the paper **and** closed the gate again, but this time he was not gone long. He opened the gate just wide enough to pass the paper back.

"The doctor has gone out," he said. "He was called to a serious case." **And** he shut the gate quickly out of shame.

3.3.2 Rising Action

Steinbeck repeatedly uses this kind of style in marking the important events which become the elements of the plot structure, in this case the Rising Action. There are four important events that mark the rising action of the plot structure, namely the events when Kino finds the pearl, when the pearl buyers try to cheat Kino, when Kino is attacked by unknown attackers, and when Kino is driven out of the town. Each event also makes significant use of the long, complex sentences coordinated by the conjunction "and", as can be seen in data (99 – 103):

1. Kino finds the pearl.

(99) Kino deftly slipped his knife into the edge of the shell. Through the knife he could feel the muscle tighten hard. He worked the blade lever-wise **and** the closing muscle parted **and** the shell fell apart. The lip-like flesh writhed up **and** then subsided. Kino lifted the flesh, **and** there it lay, the great pearl, perfect as the moon. It captured the light **and** refined it **and** gave it back in silver incandescence. It was as large as a sea-gull's egg. It was the greatest pearl in the world.

2. The pearl-buyers try to cheat Kino.

(100) It was supposed that the pearl buyers were individuals acting alone, bidding against one another for the pearls the fishermen brought in. **And** once it had been so. But this was a wasteful method, for often, in the excitement of bidding for a fine pearl, too great a price had been paid to the fishermen. This was extravagant **and** not to be countenanced. Now there was only one pearl buyer with many hands, **and** the men who sat in their offices **and** waited for Kino knew what price they would offer, how high they would bid, **and** what method each one would use. **And** although these men would not profit beyond their salaries, there was excitement among the pearl buyers, for there was excitement in the hunt, **and** if it be a man's function to break down a price, then he must take joy **and** satisfaction in breaking it as far down as possible. For every man in the world functions to the best of his ability, **and** no one does less than his best, no matter what he may think about it. Quite apart from any reward they might get, from any word of

praise, from any promotion, a pearl buyer was a pearl buyer, **and** the best **and** happiest pearl buyer was he who bought for the lowest prices.

(101) "Do not blame me," he said quickly. "I am only an appraiser. Ask the others. Go to their offices **and** show your pearl - or better, let them come here, so that you can see there is no collusion. Boy," he called.

And when his servant looked through the rear door: "Boy, go to such a one, **and** such another one **and** such a third one. Ask them to step in here **and** do not tell them why. Just say that I will be pleased to see them." **And** his right hand went behind the desk **and** pulled another coin from his pocket, **and** the coin rolled back **and** forth over the knuckles.

3. Kino is attacked by unknown attackers.

(102) He heard the rush, got his knife out **and** lunged at one dark figure **and** felt his knife go home, **and** then he was swept to his knees **and** swept again to the ground. Greedy fingers went through his clothes, frantic fingers searched him, **and** the pearl, knocked from his hand, lay winking behind a little stone in the pathway. It glinted in the soft moonlight.

Kino moved sluggishly, arms **and** legs stirred like those of a crushed bug, **and** a thick muttering came from his mouth. Now, in an instant, Juana knew that the old life was gone forever. A dead man in the path **and** Kino's knife, dark-bladed beside him, convinced her.

4. Kino is driven out of the town.

(103) They left quietly in the dark before the moon had risen. The family stood formally in the house of Juan Tomás. Juana carried Coyotito on her back, covered **and** held in by her head shawl, **and** the baby slept, cheek turned sideways against her shoulder. The head-shawl covered the baby, **and** one end of it came across Juana's nose to protect her from the evil night air. Juan Tomás embraced his brother with the double embrace **and** kissed him on both cheeks. "Go with God," he said, **and** it was like a death. "You will not give up the pearl?"

"This pearl has become my soul," said Kino. "If I give it up I shall lose my soul. Go thou also with God."

3.3.3 Climax

The climax of the story is reached when the trackers follow Kino, and then Kino succeeds in killing the trackers, but it is followed by a tragic event when Kino hears a "cry of death" from the cave. In depicting these events which become the turning point of the flow of the story, Steinbeck again uses the same style of writing. He makes dominant use of the conjunction "and" in coordinating the many clauses containing the series of events that happen. This is clear in data (104 – 106) below:

1. The trackers follow Kino.

(104) When the trackers came near, Kino could see only their legs **and** only the legs of the horse from under the fallen branch. He saw the dark horny feet of the men **and** their ragged white clothes, **and** he heard the

creak of leather of the saddle **and** the clink of spurs. The trackers stopped at the swept place **and** studied it, **and** the horseman stopped. The horse flung his head up against the bit **and** the bit-roller clicked under his tongue **and** the horse snorted. Then the dark trackers turned **and** studied the horse **and** watched his ears.

Kino was not breathing, but his back arched a little **and** the muscles of his arms **and** legs stood out with tension **and** a line of sweat formed on his upper lip. For a long moment the trackers bent over the road, **and** then they moved on slowly, studying the ground ahead of them, **and** the horseman moved after them. The trackers scuttled along, stopping, looking, **and** hurrying on. They would be back, Kino knew. They would be circling **and** searching, peeping, stopping, **and** they would come back sooner or later to his covered track.

He slid backward **and** did not bother to cover his tracks. He could not; too many little signs were there, too many broken twigs **and** scuffed places **and** displaced stones. **And** there was a panic in Kino now, a panic of flight. The trackers would find his trail, he knew it. There was no escape, except in flight. He edged away from the road **and** went quickly **and** silently to the hidden place where Juana was. She looked up at him in question.

The trackers were long in coming, as though they had trouble with the trail Kino had left. It was dusk when they came at last to the little pool. **And** all three were on foot now, for a horse could not climb the last steep slope. From above they were thin figures in the evening. The two

trackers scurried about on the little beach, **and** they saw Kino's progress up the cliff before they drank. The man with the rifle sat down **and** rested himself, **and** the trackers squatted near him, **and** in the evening the points of their cigarettes glowed **and** receded. **And** then Kino could see that they were eating, **and** the soft murmur of their voices came to him.

2. Kino succeeds in killing the trackers.

(105) Kino was in mid-leap when the gun crashed **and** the barrel-flash made a picture on his eyes. The great knife swung **and** crunched hollowly. It bit through neck **and** deep into chest, **and** Kino was a terrible machine now. He grasped the rifle even as he wrenched free his knife. His strength **and** his movement **and** his speed were a machine. He whirled **and** struck the head of the seated man like a melon. The third man scabbled away like a crab, slipped into the pool, **and** then he began to climb frantically, to climb up the cliff where the water pencilled down. His hands **and** feet threshed in the tangle of the wild grapevine, **and** he whimpered **and** gibbered as he tried to get up. But Kino had become as cold **and** deadly as steel. Deliberately he threw the lever of the rifle, **and** then he raised the gun **and** aimed deliberately **and** fired. He saw his enemy tumble backward into the pool, **and** Kino strode to the water. In the moonlight he could see the frantic eyes, **and** Kino aimed **and** fired between the eyes.

3. Kino hears a “cry of death” from the cave.

(106) **And** then Kino stood uncertainly. Something was wrong, some signal was trying to get through to his brain. Tree frogs **and** cicadas were silent now. **And** then Kino's brain cleared from its red concentration **and** he knew the sound - the keening, moaning, rising hysterical cry from the little cave in the side of the stone mountain, the cry of death.

3.3.4 Falling Action

After the climax, the structure of the plot is turning down to the falling action. There is one event that marks the falling action, namely the action when Kino and Juana return to their village La Paz with their dead son. Again, in this element of the plot structure, Steinbeck consistently uses the same style of writing.

1. Kino and Juana return to La Paz with dead Coyotito.

(107) The two came from the rutted country road into the city, **and** they were not walking in single file, Kino ahead **and** Juana behind, as usual, but side by side. The sun was behind them **and** their long shadows stalked ahead, **and** they seemed to carry two towers of darkness with them. Kino had a rifle across his arm **and** Juana carried her shawl like a sack over her shoulder. And in it was a small limp heavy bundle. The shawl was crusted with dried blood, **and** the bundle swayed a little as she walked. Her face was hard **and** lined **and** leathery with fatigue **and** with the tightness with which she fought fatigue. **And** her wide eyes stared inward on herself. She was as remote **and** as removed as Heaven.

Kino's lips were thin **and** his jaws tight, **and** the people say that he carried fear with him, that he was as dangerous as a rising storm. The people say that the two seemed to be removed from human experience; that they had gone through pain **and** had come out on the other side; that there was almost a magical protection about them. **And** those people who had rushed to see them crowded back **and** let them pass **and** did not speak to them.

Kino **and** Juana walked through the city as though it were not there. Their eyes glanced neither right nor left nor up nor down, but stared only straight ahead. Their legs moved a little jerkily, like well-made wooden dolls, **and** they carried pillars of black fear about them.

And as they walked through the stone **and** plaster city brokers peered at them from barred windows **and** servants put one eye to a slitted gate **and** mothers turned the faces of their youngest children inward against their skirts. Kino **and** Juana strode side by side through the stone **and** plaster city **and** down among the brush houses, **and** the neighbours stood back **and** let them pass. Juan Tomás raised his hand in greeting **and** did not say the greeting **and** left his hand in the air for a moment uncertainly.

Although there is only a single event that marks the falling action, it is distinctively remarkable to notice that this event consists of a series of many fragments. There are forty-nine fragments altogether which are mostly

coordinated by the conjunction “and”. The number of “and” that is used is also interesting to notice as there are thirty “and”s to connect the forty-nine fragments.

The fragments are as follows: the two came from the rutted country road into the city – they were not walking in single file – Kino ahead and Juana behind, as usual – side by side – the sun was behind them – their long shadows stalked ahead – they seemed to carry two towers of darkness with them – Kino had a rifle across his arm – Juana carried her shawl like a sack over her shoulder – in it was a small limp heavy bundle – the shawl was crusted with dried blood – the bundle swayed a little as she walked – Her face was hard and lined and leathery with fatigue – with the tightness with which she fought fatigue – her wide eyes stared inward on herself – She was as remote and as removed as Heaven – Kino's lips were thin – his jaws tight – the people say – he carried fear with him – that he was as dangerous as a rising storm – the people say – the two seemed to be removed from human experience – that they had gone through pain – (they) had come out on the other side – there was almost a magical protection about them – those people – (who had rushed to see them) – crowded back – let them pass – did not speak to them – Kino and Juana walked through the city – as though it were not there – Their eyes glanced neither right nor left – nor up nor down – stared only straight ahead – Their legs moved a little jerkily – like well-made wooden dolls – they carried pillars of black fear about them – they walked through the stone – plaster city brokers peered at them from barred windows – servants put one eye to a slitted gate – mothers turned the faces of their youngest children inward against their skirts – Kino and Juana strode side by side through the stone and plaster city – down among the brush houses – the neighbours stood back – let

them pass – Juan Tomás raised his hand in greeting – did not say the greeting – left his hand in the air for a moment uncertainly.

3.3.5 Resolution/ Denouement

The resolution part is marked by the action when Kino throws the pearl into the sea.

(108) **And** when they came to the water's edge they stopped **and** stared out over the Gulf. **And** then Kino laid the rifle down, **and** he dug among his clothes, **and** then he held the great pearl in his hand. He looked into its surface **and** it was gray **and** ulcerous. Evil faces peered from it into his eyes, **and** he saw the light of burning. **And** in the surface of the pearl he saw the frantic eyes of the man in the pool. **And** in the surface of the pearl he saw Coyotito lying in the little cave with the top of his head shot away. **And** the pearl was ugly; it was gray, like a malignant growth. **And** Kino heard the music of the pearl, distorted **and** insane. Kino's hand shook a little, **and** he turned slowly to Juana **and** held the pearl out to her. She stood beside him, still holding her dead bundle over her shoulder. She looked at the pearl in his hand for a moment **and** then she looked into Kino's eyes **and** said softly: "No, you."

And Kino drew back his arm **and** flung the pearl with all his might. Kino **and** Juana watched it go, winking **and** glimmering under the setting sun. They saw the little splash in the distance, **and** they stood side by side watching the place for a long time.

And the pearl settled into the lovely green water **and** dropped towards the bottom. The waving branches of the algae called to it **and** beckoned to it. The lights on its surface were green **and** lovely. It settled down to the sand bottom among the fern-like plants. Above, the surface of the water was a green mirror. **And** the pearl lay on the floor of the sea. A crab scampering over the bottom raised a little cloud of sand, **and** when it settled the pearl was gone.

And the music of the pearl drifted to a whisper **and** disappeared.

CHAPTER FOUR

CONCLUSION AND SUGGESTION

In this chapter we would like to draw some concluding points which are based on the data analysis in Chapter Three, which mainly answers the two problems stated in Chapter One – the stylistic categories used in *The Pearl* and how these stylistic categories reveal John Steinbeck's messages in the novella.

The linguistic features in this novella that stand out are the figures of speech, such as similes, metaphors, and hyperboles, the transitivity, and the conjunction "and". The use of the figures of speech shows that Steinbeck is very skillful in using words. What is more admirable is that the figures of speech used are those connected with nature and the things that can be commonly found in the surroundings where the story is set.

The transitivity analysis is significant, especially in revealing Kino's character as a man of action, not a man of words. Thus, Kino's character cannot be explored much if what is analysed is Kino's speech. Steinbeck depicts Kino as a simple man who has to dive for getting pearls and this is the kind of job which requires more action than words.

The distinctive use of the conjunction “and” is worth analysing as this is something that is rarely found in other novelists’ works. This is also the remarkable style of writing of Steinbeck. In this novella, the use of the conjunction “and” is very vividly distinctive and meaningful as it supports a lot of messages that Steinbeck wants to convey to the reader.

What is more, Steinbeck is marvelous for he is able to foreground all the special linguistic features and use them to help the reader pay more attention to the important literary elements of the story. In this way, the reader can understand the novelist’s messages better. In this research, it is found out that the foregrounded linguistic features are used to support such literary elements as the characterization of the major characters, the setting of place, and the plot structure.

Steinbeck is successful in using the beautiful language not only in telling the story but also in revealing his ideas to the reader. By doing a stylistic analysis of the novella, we are certain that the reader can have a better appreciation of the story, both the use of the language and the literary value of the story.

This stylistic analysis can still be improved by looking at the use of other distinctive linguistic features and other literary elements of the novella. Besides, considering that in the English Department of the Faculty of Letters in Maranatha Christian University, there are two major concentrations, namely Literature and Linguistics, we do hope that stylistic analysis can be developed as one of the vast areas of students’ researches for their theses as this kind of analysis is proper to be a “bridge” between the two concentrations. This kind of analysis also proves that

Literature and Linguistics are not two separate areas; on the contrary, they are two areas that can be academically combined so as to make a great analysis.

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APPENDICES

Table 1. List of Figures of Speech

No.	Utterances	Type of Figures of Speech
1.	Kino was afraid as a man is afraid who says, "I will," without knowing.	Simile
2.	Kino's hand crept into his breast where his knife hung on a string, and then he sprang like an angry cat, leaped striking and spitting for the dark thing he knew was in the corner of the house.	Simile
3.	He hissed at her like a snake.	Simile
4.	Kino moved sluggishly, arms and legs stirred like those of a crushed bug, and a thick muttering came from his mouth.	Simile
5.	I do not want to bring danger to you," Kino said. "I know I am like a leprosy. I will go tonight and then you will be safe."	Simile
6.	Kino lay as rigid as a tree limb.	Simile
7.	Kino edged like a slow lizard down the smooth rock shoulder.	Simile
8.	His legs were as tight as wound springs.	Simile
9.	But Kino had become as cold and deadly as steel.	Simile
10.	Kino's lips were thin and his jaws tight, and the people say that he carried fear with him, that he was as dangerous as a rising storm.	Simile
11.	Kino was a terrible machine now.	Metaphor
12.	His strength and his movement and his speed were a machine.	Metaphor

13.	He was immune and terrible, and his song had become a battle cry.	Metaphor
14.	"This pearl has become my soul," said Kino. "If I give it up I shall lose my soul. Go thou also with God."	Hyperbole
15.	In the canoe she [Juana] was like a strong man.	Simile
16.	She looked up at him, her eyes as cold as the eyes of a lioness.	Simile
17.	She froze with terror for a moment, and then her lips drew back from her teeth like a cat's lips.	Simile
18.	And then like a shadow she glided toward the door.	Simile
19.	and Juana stared at him with wide unfrightened eyes, like a sheep before the butcher.	Simile
20.	She sat quiet as a stone and her face was quiet.	Simile
21.	But she sat as still as a sentinel,....	Simile
22.	She peered like an owl from the hole in the mountain, ...	Simile
23.	She was as remote and as removed as Heaven.	Simile
24.	The wind screamed over the Gulf and turned the water white, and the mangroves plunged like frightened cattle,....	Simile
25.	The wind drove off the clouds and skimmed the sky clean and drifted the sand of the country like snow.	Simile
26.	But the night was not silent; the little tree frogs that lived near the stream twittered like birds,	Simile
27.	Above, the surface of the water was an undulating mirror of brightness, and he could see the bottoms of the canoes sticking through it.	Metaphor
28.	Above, the surface of the water was a green mirror	Metaphor
29.	A town is a thing like a colonial animal.	Metaphor
30.	Kino lifted the flesh, and there it lay, the great pearl, perfect as the moon.	Simile
31.	It was as large as a sea-gull's egg.	Simile

32.	"This pearl is like a sin! It will destroy us," and her voice rose shrilly.	Simile
33.	"You have heard of fool's gold," the dealer said. "This pearl is like fool's gold. It is too large...."	Simile
34.	And the pearl was ugly; it was gray, like a malignant growth.	Simile
35.	And the music of the pearl rose like a chorus of trumpets in his ears.	Simile
36.	Kino felt all the warmth and security of his family behind him, and the Song of the Family came from behind him like the purring of a kitten.	Simile
37.	But the Song of the Family had become as fierce and sharp and feline as the snarl of a female puma.	Simile
38.	In Kino's ears the Song of the Family was as fierce as a cry.	Simile
39.	But the pearls were accidents, and the finding of one was luck, a little pat on the back by God or the gods or both.	Metaphor
40.	"This thing is evil," she cried harshly.	Metaphor
41.	And the rhythm of the family song was the grinding stone where Juana worked the corn for the morning cakes.	Metaphor
42.	... and the beat of the song was his pounding heart as it ate the oxygen from his held breath, and the melody of the song was the gray-green water and the little scuttling animals and the clouds of fish that flitted by and were gone.	Metaphor

Table 2. List of Similes Supporting Kino's Character

No.	Data	Utterances
1.	1	Kino was afraid as a man is afraid who says, "I will," without knowing.
2.	2	Kino's hand crept into his breast where his knife hung on a string, and then he sprang like an angry cat, leaped striking and spitting for the dark thing he knew was in the corner of the house.

3.	3	He hissed at her like a snake.
4.	4	Kino moved sluggishly, arms and legs stirred like those of a crushed bug, and a thick muttering came from his mouth.
5.	5	I do not want to bring danger to you," Kino said. "I know I am like a leprosy. I will go tonight and then you will be safe."
6.	6	Kino lay as rigid as a tree limb.
7.	7	Kino edged like a slow lizard down the smooth rock shoulder.
8.	8	His legs were as tight as wound springs.
9.	9	But Kino had become as cold and deadly as steel.
10.	10	Kino's lips were thin and his jaws tight, and the people say that he carried fear with him, that he was as dangerous as a rising storm.

Table 3. List of Metaphors Supporting Kino's Character

No.	Data	Utterances
1.	11	Kino was a terrible machine now.
2.	12	His strength and his movement and his speed were a machine.
3.	13	He was immune and terrible, and his song had become a battle cry.

Table 4. List of Hyperboles Supporting Kino's Character

No.	Data	Utterances
1,	14	"This pearl has become my soul," said Kino. "If I give it up I shall lose my soul. Go thou also with God."

Table 5. List of Similes Supporting Juana's Character

No.	Data	Utterances
1.	15	In the canoe she [Juana] was like a strong man.
2.	16	She looked up at him, her eyes as cold as the eyes of a lioness.
3.	17	She froze with terror for a moment, and then her lips drew back from her teeth like a cat's lips.
4.	18	And then like a shadow she glided toward the door.
5.	19	and Juana stared at him with wide unfrightened eyes, like a sheep before the butcher.
6.	20	She sat quiet as a stone and her face was quiet.
7.	21	But she sat as still as a sentinel,....
8.	22	She peered like an owl from the hole in the mountain, ...
9.	23	She was as remote and as removed as Heaven.

Table 6. List of Similes Supporting the Setting of Place

No.	Data	Utterances
1.	24	The wind screamed over the Gulf and turned the water white, and the mangroves plunged like frightened cattle,....
2.	25	The wind drove off the clouds and skimmed the sky clean and drifted the sand of the country like snow.
3.	26	But the night was not silent; the little tree frogs that lived near the stream twittered like birds,
4.	27	A town is a thing like a colonial animal.

Table 7. List of Metaphors Supporting the Setting of Place

No.	Data	Utterances
1.	28	Above, the surface of the water was an undulating mirror of brightness, and he could see the bottoms of the canoes sticking through it.
2.	29	Above, the surface of the water was a green mirror.

Table 8. Transitivity of Utterances Supporting Kino's Character

No.	Data	Utterances	Type of Process
1.	30	Kino's hand leaped to catch it,	Material
2.	31	Then snarling, Kino had it,	Relational
3.	32	had it in his fingers	Relational
4.	33	He threw it down	Material
5.	34	and beat it into the earth floor with his fist	Material
6.	35	But Kino beat	Material
7.	36	and stamped the enemy.	Material
8.	37	For long time Kino stood in front of the gate with Juana beside him.	Material
9.	38	Slowly he put his suppliant hat on his head.	Material
10.	39	Then, without warning, he struck the gate a crushing blow with his fist.	Material
11.	40	He looked down in wonder at his split knuckles	Behavioural
12.	41	Kino's hand crept into his breast	Material
13.	42	He sprang like an angry cat,	Material
14.	43	leaped striking and spitting	Material
15.	44	He felt cloth,	Mental
16.	45	struck at it with his knife,	Material
17.	46	and missed ,	Material
18.	47	and struck again	Material
19.	48	and felt his knife go through cloth.	Mental
20.	49	And then his head crushed with the lightning	Material

21.	50	and exploded with pain.	Material
22.	51	He smelled the breeze	Mental
23.	52	and he listened for any foreign sound of secrecy or creeping,	Behavioural
24.	53	and his eyes searched the darkness,	Material
25.	54	and he was fierce and afraid.	Relational
26.	55	After he had probed the night with his senses	Material
27.	56	he went to the place by the side post	Material
28.	57	And he dug it up	Material
29.	58	and brought it to his sleeping mat	Material
30.	59	and under his sleeping mat he dug little hole in the dirt floor	Material
31.	60	and buried his pearl	Material
32.	61	and covered it up again.	Material
33.	62	when he leaped at her	Material
34.	63	and wrenched the pearl from her.	Material
35.	64	He struck her in the face with clenched fist	Material
36.	65	and kicked her in the side.	Material
37.	66	and Kino was a terrible machine now.	Relational
38.	67	He grasped the rifle	Material
39.	68	even as he wrenched free his knife.	Material
40.	69	His strength and his movement and his speed were a machine.	Relational
41.	70	He whirled	Material
42.	71	and struck the head of the seated man like a melon.	Material
43.	72	But Kino had become as cold and deadly as steel.	Relational
44.	73	Deliberately he threw the lever of the rifle,	Material

45.	74	and then he raised the gun	Material
46.	75	and aimed deliberately	Material
47.	76	and fired .	Mental
48.	77	He saw his enemy tumble backward into the pool,	Material
49.	78	and Kino strode to the water.	Mental
50.	79	In the moonlight he could see the frantic eyes,	Material
51.	80	and Kino aimed	Material
52.	81	and fired between the eyes.	Material
53.	82	Kino's hand shook a little,	Material
54.	83	and turned slowly to Juana	Material
55.	84	and held the pearl out to her.	Material
56.	85	And Kino drew back his arm	Material
57.	86	and flung the pearl with all his might	Material

Table 9. The Use of the Conjunction “and”

No.	Data	Utterances
1.	87	The beach was yellow sand, but at the water's edge a rubble of shell and algae took its place. Fiddler crabs bubbled and sputtered in their holes in the sand, and in the shallows little lobsters popped in and out of their tiny homes in the rubble and sand. The sea bottom was rich with crawling and swimming and growing things. The brown algae waved in the gentle currents and the green eel grass swayed and little sea horses clung to its stems. Spotted botete, the poison fish, lay on the bottom in the eel-grass beds, and the bright-coloured swimming crabs scampered over them.

2.	88	Out in the estuary a tight-woven school of small fishes glittered and broke water to escape a school of great fishes that drove in to eat them. And in the houses the people could hear the swish of the small ones and the bouncing splash of the great ones as the slaughter went on. The dampness arose out of the Gulf and was deposited on bushes and cacti and on little trees in salty drops. And the night mice crept about on the ground and the little night hawks hunted them silently.
3.	89	The roosters were crowing and the dawn was not far off. Smoke of the first fires seeped out through the walls of the brush houses, and the first smell of cooking corncakes was in the air. Already the dawn birds were scampering in the bushes. The weak moon was losing its light and the clouds thickened and curdled to the southward. The wind blew freshly into the estuary, a nervous, restless wind with the smell of storm on its breath, and there was change and uneasiness in the air.
4.	90	The wind screamed over the Gulf and turned the water white, and the mangroves plunged like frightened cattle, and a fine sandy dust rose from the land and hung in a stifling cloud over the sea. The wind drove off the clouds and skimmed the sky clean and drifted the sand of the country like snow.
5.	91	The wind blew fierce and strong, and it pelted them with bits of sticks, sand, and little rocks. Juana and Kino gathered their clothing tighter about them and covered their noses and went out into the world. The sky was brushed clean by the wind and the stars were cold in a black sky. The two walked carefully, and they avoided the center of the town where some sleeper in a doorway might see them pass. For the town closed itself in against the night, and anyone who moved about in the darkness would be noticeable. Kino threaded his way around the edge of the city and turned north, north by the stars, and found the rutted sandy road that led through the brushy country towards Loreto, where the miraculous Virgin has her station.
6.	92	The night they walked and never changed their pace. Once Coyotito awakened, and Juana shifted him in front of her and soothed him until he went to sleep again. And the evils of the night were about them. The coyotes cried and laughed in the brush, and the owls screeched and hissed over their heads. And once some large animal lumbered away, crackling the undergrowth as it went. And Kino gripped the handle of the big working knife and took a sense of protection from it.

7.	93	<p>This land was waterless, furred with the cacti which could store water and with the great-rooted brush which could reach deep into the earth for a little moisture and get along on very little. And underfoot was not soil but broken rock, split into small cubes, great slabs, but none of it water-rounded. Little tufts of sad dry grass grew between the stones, grass that had sprouted with one single rain and headed, dropped its seed, and died. Horned toads watched the family go by and turned their little pivoting dragon heads. And now and then a great jack-rabbit, disturbed in his shade, bumped away and hid behind the nearest rock. The singing heat lay over this desert country, and ahead the stone mountains looked cool and welcoming.</p>
8.	94	<p>High in the gray stone mountains, under a frowning peak, a little spring bubbled out of a rupture in the stone. It was fed by shade-preserved snow in the summer, and now and then it died completely and bare rocks and dry algae were on its bottom. But nearly always it gushed out, cold and clean and lovely. In the times when the quick rains fell, it might become a freshet and send its column of white water crashing down the mountain cleft, but nearly always it was a lean little spring. It bubbled out into a pool and then fell a hundred feet to another pool, and this one, overflowing, dropped again, so that it continued, down and down, until it came to the rubble of the upland, and there it disappeared altogether. There wasn't much left of it then anyway, for every time it fell over an escarpment the thirsty air drank it, and it splashed from the pools to the dry vegetation. The animals from miles around came to drink from the little pools, and the wild sheep and the deer, the pumas and raccoons, and the mice - all came to drink. And the birds which spent the day in the brush land came at night to the little pools that were like steps in the mountain cleft. Beside this tiny stream, wherever enough earth collected for root-hold, colonies of plants grew, wild grape and little palms, maidenhair fern, hibiscus, and tall pampas grass with feathery rods raised above the spike leaves. And in the pool lived frogs and water-skaters, and water-worms crawled on the bottom of the pool. Everything that loved water came to these few shallow places. The cats took their prey there, and strewed feathers and lapped water through their bloody teeth. The little pools were places of life because of the water, and places of killing because of the water, too.</p>
9.	95	<p>And the pearl settled into the lovely green water and dropped towards the bottom. The waving branches of the algae called to it and beckoned to it. The lights on its surface were green and lovely. It settled down to the sand bottom among the fern-like plants. Above, the surface of the water was a green mirror. And the pearl lay on the floor of the sea. A crab scampering over the bottom raised a little cloud of sand, and when it settled the pearl was</p>

		gone.
10.	96	It is wonderful the way a little town keeps track of itself and of all its units. If every single man and woman, child and baby, acts and conducts itself in a known pattern and breaks no walls and differs with no one and experiments in no way and is not sick and does not endanger the ease and peace of mind or steady unbroken flow of the town, then that unit can disappear and never be heard of. But let one man step out of the regular thought or the known and trusted pattern, and the nerves of the townspeople ring with nervousness and communication travels over the nerve lines of the town. Then every unit communicates to the whole.
11.	97	Kino's hand leaped to catch it, but it fell past his fingers, fell on the baby's shoulder, landed and struck. Then, snarling, Kino had it, had it in his fingers, rubbing it to a paste in his hands. He threw it down and beat it into the earth floor with his fist, and Coyotito screamed with pain in his box. But Kino beat and stamped the enemy until it was only a fragment and a moist place in the dirt. His teeth were bared and fury flared in his eyes and the Song of the Enemy roared in his ears.
12.	98	At the gate the servant opened the door a trifle and looked out at the waiting people. And this time he spoke in the old language. "Have you money to pay for the treatment?" Now Kino reached into a secret place somewhere under his blanket. He brought out a paper folded many times. Crease by crease he unfolded it, until at last there came to view eight small misshapen seed pearls, as ugly and gray as little ulcers, flattened and almost valueless. The servant took the paper and closed the gate again, but this time he was not gone long. He opened the gate just wide enough to pass the paper back. "The doctor has gone out," he said. "He was called to a serious case." And he shut the gate quickly out of shame.
13.	99	Kino deftly slipped his knife into the edge of the shell. Through the knife he could feel the muscle tighten hard. He worked the blade lever-wise and the closing muscle parted and the shell fell apart. The lip-like flesh writhed up and then subsided. Kino lifted the flesh, and there it lay, the great pearl, perfect as the moon. It captured the light and refined it and gave it back in silver incandescence. It was as large as a sea-gull's egg. It was the greatest pearl in the world.

14.	100	<p>It was supposed that the pearl buyers were individuals acting alone, bidding against one another for the pearls the fishermen brought in. And once it had been so. But this was a wasteful method, for often, in the excitement of bidding for a fine pearl, too great a price had been paid to the fishermen. This was extravagant and not to be countenanced. Now there was only one pearl buyer with many hands, and the men who sat in their offices and waited for Kino knew what price they would offer, how high they would bid, and what method each one would use. And although these men would not profit beyond their salaries, there was excitement among the pearl buyers, for there was excitement in the hunt, and if it be a man's function to break down a price, then he must take joy and satisfaction in breaking it as far down as possible. For every man in the world functions to the best of his ability, and no one does less than his best, no matter what he may think about it. Quite apart from any reward they might get, from any word of praise, from any promotion, a pearl buyer was a pearl buyer, and the best and happiest pearl buyer was he who bought for the lowest prices.</p>
15.	101	<p>"Do not blame me," he said quickly. "I am only an appraiser. Ask the others. Go to their offices and show your pearl - or better, let them come here, so that you can see there is no collusion. Boy," he called. And when his servant looked through the rear door: "Boy, go to such a one, and such another one and such a third one. Ask them to step in here and do not tell them why. Just say that I will be pleased to see them." And his right hand went behind the desk and pulled another coin from his pocket, and the coin rolled back and forth over the knuckles.</p>
16.	102	<p>He heard the rush, got his knife out and lunged at one dark figure and felt his knife go home, and then he was swept to his knees and swept again to the ground. Greedy fingers went through his clothes, frantic fingers searched him, and the pearl, knocked from his hand, lay winking behind a little stone in the pathway. It glinted in the soft moonlight.</p> <p>Kino moved sluggishly, arms and legs stirred like those of a crushed bug, and a thick muttering came from his mouth. Now, in an instant, Juana knew that the old life was gone forever. A dead man in the path and Kino's knife, dark-bladed beside him, convinced her.</p>
17.	103	<p>They left quietly in the dark before the moon had risen. The family stood formally in the house of Juan Tomás. Juana carried Coyotito on her back, covered and held in by her head shawl, and the baby slept, cheek turned sideways against her shoulder. The head-shawl covered the baby, and one end of it came across Juana's nose to</p>

		<p>protect her from the evil night air. Juan Tomás embraced his brother with the double embrace and kissed him on both cheeks. "Go with God," he said, and it was like a death. "You will not give up the pearl?"</p> <p>"This pearl has become my soul," said Kino. "If I give it up I shall lose my soul. Go thou also with God."</p>
18.	104	<p>When the trackers came near, Kino could see only their legs and only the legs of the horse from under the fallen branch. He saw the dark horny feet of the men and their ragged white clothes, and he heard the creak of leather of the saddle and the clink of spurs. The trackers stopped at the swept place and studied it, and the horseman stopped. The horse flung his head up against the bit and the bit-roller clicked under his tongue and the horse snorted. Then the dark trackers turned and studied the horse and watched his ears.</p> <p>Kino was not breathing, but his back arched a little and the muscles of his arms and legs stood out with tension and a line of sweat formed on his upper lip. For a long moment the trackers bent over the road, and then they moved on slowly, studying the ground ahead of them, and the horseman moved after them. The trackers scuttled along, stopping, looking, and hurrying on. They would be back, Kino knew. They would be circling and searching, peeping, stopping, and they would come back sooner or later to his covered track.</p> <p>He slid backward and did not bother to cover his tracks. He could not; too many little signs were there, too many broken twigs and scuffed places and displaced stones. And there was a panic in Kino now, a panic of flight. The trackers would find his trail, he knew it. There was no escape, except in flight. He edged away from the road and went quickly and silently to the hidden place where Juana was. She looked up at him in question.</p> <p>The trackers were long in coming, as though they had trouble with the trail Kino had left. It was dusk when they came at last to the little pool. And all three were on foot now, for a horse could not climb the last steep slope. From above they were thin figures in the evening. The two trackers scurried about on the little beach, and they saw Kino's progress up the cliff before they drank. The man with the rifle sat down and rested himself, and the trackers squatted near him, and in the evening the points of their cigarettes glowed and receded. And then Kino could see that they were eating, and the soft murmur of their voices came to him.</p>

19.	105	<p>Kino was in mid-leap when the gun crashed and the barrel-flash made a picture on his eyes. The great knife swung and crunched hollowly. It bit through neck and deep into chest, and Kino was a terrible machine now. He grasped the rifle even as he wrenched free his knife. His strength and his movement and his speed were a machine. He whirled and struck the head of the seated man like a melon. The third man scabbled away like a crab, slipped into the pool, and then he began to climb frantically, to climb up the cliff where the water pencilled down. His hands and feet threshed in the tangle of the wild grapevine, and he whimpered and gibbered as he tried to get up. But Kino had become as cold and deadly as steel. Deliberately he threw the lever of the rifle, and then he raised the gun and aimed deliberately and fired. He saw his enemy tumble backward into the pool, and Kino strode to the water. In the moonlight he could see the frantic eyes, and Kino aimed and fired between the eyes.</p>
20.	106	<p>And then Kino stood uncertainly. Something was wrong, some signal was trying to get through to his brain. Tree frogs and cicadas were silent now. And then Kino's brain cleared from its red concentration and he knew the sound - the keening, moaning, rising hysterical cry from the little cave in the side of the stone mountain, the cry of death.</p>
21.	107	<p>The two came from the rutted country road into the city, and they were not walking in single file, Kino ahead and Juana behind, as usual, but side by side. The sun was behind them and their long shadows stalked ahead, and they seemed to carry two towers of darkness with them. Kino had a rifle across his arm and Juana carried her shawl like a sack over her shoulder. And in it was a small limp heavy bundle. The shawl was crusted with dried blood, and the bundle swayed a little as she walked. Her face was hard and lined and leathery with fatigue and with the tightness with which she fought fatigue. And her wide eyes stared inward on herself. She was as remote and as removed as Heaven. Kino's lips were thin and his jaws tight, and the people say that he carried fear with him, that he was as dangerous as a rising storm. The people say that the two seemed to be removed from human experience; that they had gone through pain and had come out on the other side; that there was almost a magical protection about them. And those people who had rushed to see them crowded back and let them pass and did not speak to them.</p> <p>Kino and Juana walked through the city as though it were not there. Their eyes glanced neither right nor left nor up nor down, but stared only straight ahead. Their legs moved a little jerkily, like well-made wooden dolls, and</p>

		<p>they carried pillars of black fear about them. And as they walked through the stone and plaster city brokers peered at them from barred windows and servants put one eye to a slitted gate and mothers turned the faces of their youngest children inward against their skirts. Kino and Juana strode side by side through the stone and plaster city and down among the brush houses, and the neighbours stood back and let them pass. Juan Tomás raised his hand in greeting and did not say the greeting and left his hand in the air for a moment uncertainly.</p>
22.	108	<p>And when they came to the water's edge they stopped and stared out over the Gulf. And then Kino laid the rifle down, and he dug among his clothes, and then he held the great pearl in his hand. He looked into its surface and it was gray and ulcerous. Evil faces peered from it into his eyes, and he saw the light of burning. And in the surface of the pearl he saw the frantic eyes of the man in the pool. And in the surface of the pearl he saw Coyotito lying in the little cave with the top of his head shot away. And the pearl was ugly; it was gray, like a malignant growth. And Kino heard the music of the pearl, distorted and insane. Kino's hand shook a little, and he turned slowly to Juana and held the pearl out to her. She stood beside him, still holding her dead bundle over her shoulder. She looked at the pearl in his hand for a moment and then she looked into Kino's eyes and said softly: "No, you."</p> <p>And Kino drew back his arm and flung the pearl with all his might. Kino and Juana watched it go, winking and glimmering under the setting sun. They saw the little splash in the distance, and they stood side by side watching the place for a long time.</p> <p>And the pearl settled into the lovely green water and dropped towards the bottom. The waving branches of the algae called to it and beckoned to it. The lights on its surface were green and lovely. It settled down to the sand bottom among the fern-like plants. Above, the surface of the water was a green mirror. And the pearl lay on the floor of the sea. A crab scampering over the bottom raised a little cloud of sand, and when it settled the pearl was gone.</p> <p>And the music of the pearl drifted to a whisper and disappeared</p>

Table 10. The Use of the Conjunction “and” Supporting the Setting of Place

No.	Data	Utterances	Kind of Place
1.	87	The beach was yellow sand, but at the water's edge a rubble of shell and algae took its place. Fiddler crabs bubbled and sputtered in their holes in the sand, and in the shallows little lobsters popped in and out of their tiny homes in the rubble and sand. The sea bottom was rich with crawling and swimming and growing things. The brown algae waved in the gentle currents and the green eel grass swayed and little sea horses clung to its stems. Spotted botete, the poison fish, lay on the bottom in the eel-grass beds, and the bright-coloured swimming crabs scampered over them.	beach
2.	88	Out in the estuary a tight-woven school of small fishes glittered and broke water to escape a school of great fishes that drove in to eat them. And in the houses the people could hear the swish of the small ones and the bouncing splash of the great ones as the slaughter went on. The dampness arose out of the Gulf and was deposited on bushes and cacti and on little trees in salty drops. And the night mice crept about on the ground and the little night hawks hunted them silently.	estuary
3.	89	The roosters were crowing and the dawn was not far off. Smoke of the first fires seeped out through the walls of the brush houses, and the first smell of cooking corncakes was in the air. Already the dawn birds were scampering in the bushes. The weak moon was losing its light and the clouds thickened and curdled to the southward. The wind blew freshly into the estuary, a nervous, restless wind with the smell of storm on its breath, and there was change and uneasiness in the air.	beach
4.	90	The wind screamed over the Gulf and turned the water white, and the mangroves plunged like frightened cattle, and a fine sandy dusta rose from the land and hung in a stifling cloud over the sea. The wind drove off the clouds and skimmed the sky clean and drifted the sand of the country like snow.	beach

5.	91	<p>The wind blew fierce and strong, and it pelted them with bits of sticks, sand, and little rocks. Juana and Kino gathered their clothing tighter about them and covered their noses and went out into the world. The sky was brushed clean by the wind and the stars were cold in a black sky. The two walked carefully, and they avoided the center of the town where some sleeper in a doorway might see them pass. For the town closed itself in against the night, and anyone who moved about in the darkness would be noticeable. Kino threaded his way around the edge of the city and turned north, north by the stars, and found the rutted sandy road that led through the brushy country towards Loreto, where the miraculous Virgin has her station.</p>	the edge of the city
6.	92	<p>All night they walked and never changed their pace. Once Coyotito awakened, and Juana shifted him in front of her and soothed him until he went to sleep again. And the evils of the night were about them. The coyotes cried and laughed in the brush, and the owls screeched and hissed over their heads. And once some large animal lumbered away, crackling the undergrowth as it went. And Kino gripped the handle of the big working knife and took a sense of protection from it.</p>	on the way to the mountain
7.	93	<p>This land was waterless, furred with the cacti which could store water and with the great-rooted brush which could reach deep into the earth for a little moisture and get along on very little. And underfoot was not soil but broken rock, split into small cubes, great slabs, but none of it water-rounded. Little tufts of sad dry grass grew between the stones, grass that had sprouted with one single rain and headed, dropped its seed, and died. Horned toads watched the family go by and turned their little pivoting dragon heads. And now and then a great jack-rabbit, disturbed in his shade, bumped away and hid behind the nearest rock. The singing heat lay over this desert country, and ahead the stone mountains looked cool and welcoming.</p>	on the way to the mountain
8.	94	<p>High in the gray stone mountains, under a frowning peak, a little spring bubbled out of a rupture in the stone. It was fed by shade-preserved snow in the summer, and now and then it died completely and bare rocks and dry algae were on its bottom. But nearly always it gushed out, cold and clean and lovely. In the times when the quick rains fell, it might become a freshet and send its column of white water crashing down the mountain cleft, but nearly always it was a lean</p>	in the stone mountains

		<p>little spring. It bubbled out into a pool and then fell a hundred feet to another pool, and this one, overflowing, dropped again, so that it continued, down and down, until it came to the rubble of the upland, and there it disappeared altogether. There wasn't much left of it then anyway, for every time it fell over an escarpment the thirsty air drank it, and it splashed from the pools to the dry vegetation. The animals from miles around came to drink from the little pools, and the wild sheep and the deer, the pumas and raccoons, and the mice - all came to drink. And the birds which spent the day in the brush land came at night to the little pools that were like steps in the mountain cleft. Beside this tiny stream, wherever enough earth collected for root-hold, colonies of plants grew, wild grape and little palms, maidenhair fern, hibiscus, and tall pampas grass with feathery rods raised above the spike leaves. And in the pool lived frogs and water-skaters, and water-worms crawled on the bottom of the pool. Everything that loved water came to these few shallow places. The cats took their prey there, and strewed feathers and lapped water through their bloody teeth. The little pools were places of life because of the water, and places of killing because of the water, too.</p>	
9.	95	<p>And the pearl settled into the lovely green water and dropped towards the bottom. The waving branches of the algae called to it and beckoned to it. The lights on its surface were green and lovely. It settled down to the sand bottom among the fern-like plants. Above, the surface of the water was a green mirror. And the pearl lay on the floor of the sea. A crab scampering over the bottom raised a little cloud of sand, and when it settled the pearl was gone.</p>	beach/sea
10.	96	<p>It is wonderful the way a little town keeps track of itself and of all its units. If every single man and woman, child and baby, acts and conducts itself in a known pattern and breaks no walls and differs with no one and experiments in no way and is not sick and does not endanger the ease and peace of mind or steady unbroken flow of the town, then that unit can disappear and never be heard of. But let one man step out of the regular thought or the known and trusted pattern, and the nerves of the townspeople ring with nervousness and communication travels over the nerve lines of the town. Then every unit communicates to the whole.</p>	town

Table 11. The Use of the Conjunction “and” Supporting the Plot Structure

No.	Data	Utterances	Plot Structure
1.	97	<p>Kino's hand leaped to catch it, but it fell past his fingers, fell on the baby's shoulder, landed and struck. Then, snarling, Kino had it, had it in his fingers, rubbing it to a paste in his hands. He threw it down and beat it into the earth floor with his fist, and Coyotito screamed with pain in his box. But Kino beat and stamped the enemy until it was only a fragment and a moist place in the dirt. His teeth were bared and fury flared in his eyes and the Song of the Enemy roared in his ears.</p>	<p>Exposition: A scorpion stings Kino's son.</p>
2.	98	<p>At the gate the servant opened the door a trifle and looked out at the waiting people. And this time he spoke in the old language.</p> <p>"Have you money to pay for the treatment?"</p> <p>Now Kino reached into a secret place somewhere under his blanket. He brought out a paper folded many times. Crease by crease he unfolded it, until at last there came to view eight small misshapen seed pearls, as ugly and gray as little ulcers, flattened and almost valueless. The servant took the paper and closed the gate again, but this time he was not gone long. He opened the gate just wide enough to pass the paper back.</p> <p>"The doctor has gone out," he said. "He was called to a serious case." And he shut the gate quickly out of shame.</p>	<p>Exposition: The doctor refuses to treat Kino's son.</p>
3.	99	<p>Kino deftly slipped his knife into the edge of the shell. Through the knife he could feel the muscle tighten hard. He worked the blade lever-wise and the closing muscle parted and the shell fell apart. The lip-like flesh writhed up and then subsided. Kino lifted the flesh, and there it lay, the great pearl, perfect as the moon. It captured the light and refined it and gave it back in silver incandescence. It was as large as a sea-gull's egg. It was the greatest pearl in the world.</p>	<p>Rising Action: Kino finds the pearl.</p>

4.	100	<p>It was supposed that the pearl buyers were individuals acting alone, bidding against one another for the pearls the fishermen brought in. And once it had been so. But this was a wasteful method, for often, in the excitement of bidding for a fine pearl, too great a price had been paid to the fishermen. This was extravagant and not to be countenanced. Now there was only one pearl buyer with many hands, and the men who sat in their offices and waited for Kino knew what price they would offer, how high they would bid, and what method each one would use. And although these men would not profit beyond their salaries, there was excitement among the pearl buyers, for there was excitement in the hunt, and if it be a man's function to break down a price, then he must take joy and satisfaction in breaking it as far down as possible. For every man in the world functions to the best of his ability, and no one does less than his best, no matter what he may think about it. Quite apart from any reward they might get, from any word of praise, from any promotion, a pearl buyer was a pearl buyer, and the best and happiest pearl buyer was he who bought for the lowest prices.</p>	<p>The pearl buyers try to cheat Kino.</p>
5.	101	<p>"Do not blame me," he said quickly. "I am only an appraiser. Ask the others. Go to their offices and show your pearl - or better, let them come here, so that you can see there is no collusion. Boy," he called. And when his servant looked through the rear door: "Boy, go to such a one, and such another one and such a third one. Ask them to step in here and do not tell them why. Just say that I will be pleased to see them." And his right hand went behind the desk and pulled another coin from his pocket, and the coin rolled back and forth over the knuckles.</p>	<p>The pearl buyers try to cheat Kino.</p>
6.	102	<p>He heard the rush, got his knife out and lunged at one dark figure and felt his knife go home, and then he was swept to his knees and swept again to the ground. Greedy fingers went through his clothes, frantic fingers searched him, and the pearl, knocked from his hand, lay winking behind a little stone in the pathway. It glinted in the soft moonlight.</p>	<p>Kino is attacked by unknown attackers.</p>

		Kino moved sluggishly, arms and legs stirred like those of a crushed bug, and a thick muttering came from his mouth. Now, in an instant, Juana knew that the old life was gone forever. A dead man in the path and Kino's knife, dark-bladed beside him, convinced her.	
7.	103	They left quietly in the dark before the moon had risen. The family stood formally in the house of Juan Tomás. Juana carried Coyotito on her back, covered and held in by her head shawl, and the baby slept, cheek turned sideways against her shoulder. The head-shawl covered the baby, and one end of it came across Juana's nose to protect her from the evil night air. Juan Tomás embraced his brother with the double embrace and kissed him on both cheeks. "Go with God," he said, and it was like a death. "You will not give up the pearl?" "This pearl has become my soul," said Kino. "If I give it up I shall lose my soul. Go thou also with God."	Kino is driven out of the town.
8.	104	When the trackers came near, Kino could see only their legs and only the legs of the horse from under the fallen branch. He saw the dark horny feet of the men and their ragged white clothes, and he heard the creak of leather of the saddle and the clink of spurs. The trackers stopped at the swept place and studied it, and the horseman stopped. The horse flung his head up against the bit and the bit-roller clicked under his tongue and the horse snorted. Then the dark trackers turned and studied the horse and watched his ears. Kino was not breathing, but his back arched a little and the muscles of his arms and legs stood out with tension and a line of sweat formed on his upper lip. For a long moment the trackers bent over the road, and then they moved on slowly, studying the ground ahead of them, and the horseman moved after them. The trackers scuttled along, stopping, looking, and hurrying on. They would be back, Kino knew. They would be circling and searching, peeping, stopping, and they would come back sooner or later to his covered track.	Climax: The trackers follow Kino.

		<p>He slid backward and did not bother to cover his tracks. He could not; too many little signs were there, too many broken twigs and scuffed places and displaced stones. And there was a panic in Kino now, a panic of flight. The trackers would find his trail, he knew it. There was no escape, except in flight. He edged away from the road and went quickly and silently to the hidden place where Juana was. She looked up at him in question.</p> <p>The trackers were long in coming, as though they had trouble with the trail Kino had left. It was dusk when they came at last to the little pool. And all three were on foot now, for a horse could not climb the last steep slope. From above they were thin figures in the evening. The two trackers scurried about on the little beach, and they saw Kino's progress up the cliff before they drank. The man with the rifle sat down and rested himself, and the trackers squatted near him, and in the evening the points of their cigarettes glowed and receded. And then Kino could see that they were eating, and the soft murmur of their voices came to him.</p>	
9.	105	<p>Kino was in mid-leap when the gun crashed and the barrel-flash made a picture on his eyes. The great knife swung and crunched hollowly. It bit through neck and deep into chest, and Kino was a terrible machine now. He grasped the rifle even as he wrenched free his knife. His strength and his movement and his speed were a machine. He whirled and struck the head of the seated man like a melon. The third man scabbled away like a crab, slipped into the pool, and then he began to climb frantically, to climb up the cliff where the water pencilled down. His hands and feet threshed in the tangle of the wild grapevine, and he whimpered and gibbered as he tried to get up. But Kino had become as cold and deadly as steel. Deliberately he threw the lever of the rifle, and then he raised the gun and aimed deliberately and fired. He saw his enemy tumble backward into the pool, and Kino strode to the water. In the moonlight he could see the frantic eyes, and Kino aimed and fired between the eyes.</p>	Kino succeeds in killing the trackers.

10.	106	<p>And then Kino stood uncertainly. Something was wrong, some signal was trying to get through to his brain. Tree frogs and cicadas were silent now. And then Kino's brain cleared from its red concentration and he knew the sound - the keening, moaning, rising hysterical cry from the little cave in the side of the stone mountain, the cry of death.</p>	Kino hears a cry of death from the cave.
11.	107	<p>The two came from the rutted country road into the city, and they were not walking in single file, Kino ahead and Juana behind, as usual, but side by side. The sun was behind them and their long shadows stalked ahead, and they seemed to carry two towers of darkness with them. Kino had a rifle across his arm and Juana carried her shawl like a sack over her shoulder. And in it was a small limp heavy bundle. The shawl was crusted with dried blood, and the bundle swayed a little as she walked. Her face was hard and lined and leathery with fatigue and with the tightness with which she fought fatigue. And her wide eyes stared inward on herself. She was as remote and as removed as Heaven. Kino's lips were thin and his jaws tight, and the people say that he carried fear with him, that he was as dangerous as a rising storm. The people say that the two seemed to be removed from human experience; that they had gone through pain and had come out on the other side; that there was almost a magical protection about them. And those people who had rushed to see them crowded back and let them pass and did not speak to them.</p> <p>Kino and Juana walked through the city as though it were not there. Their eyes glanced neither right nor left nor up nor down, but stared only straight ahead. Their legs moved a little jerkily, like well-made wooden dolls, and they carried pillars of black fear about them. And as they walked through the stone and plaster city brokers peered at them from barred windows and servants put one eye to a slitted gate and mothers turned the faces of their youngest children inward against their skirts. Kino and Juana strode side by side through the stone and plaster city and down among the brush houses, and the neighbours stood back and let them</p>	<p>Falling Action: Kino and Juana return to La Paz with dead Coyotito.</p>

		pass. Juan Tomás raised his hand in greeting and did not say the greeting and left his hand in the air for a moment uncertainly.	
12.	108	<p>And when they came to the water's edge they stopped and stared out over the Gulf. And then Kino laid the rifle down, and he dug among his clothes, and then he held the great pearl in his hand. He looked into its surface and it was gray and ulcerous. Evil faces peered from it into his eyes, and he saw the light of burning. And in the surface of the pearl he saw the frantic eyes of the man in the pool. And in the surface of the pearl he saw Coyotito lying in the little cave with the top of his head shot away. And the pearl was ugly; it was gray, like a malignant growth. And Kino heard the music of the pearl, distorted and insane. Kino's hand shook a little, and he turned slowly to Juana and held the pearl out to her. She stood beside him, still holding her dead bundle over her shoulder. She looked at the pearl in his hand for a moment and then she looked into Kino's eyes and said softly: "No, you."</p> <p>And Kino drew back his arm and flung the pearl with all his might. Kino and Juana watched it go, winking and glimmering under the setting sun. They saw the little splash in the distance, and they stood side by side watching the place for a long time.</p> <p>And the pearl settled into the lovely green water and dropped towards the bottom. The waving branches of the algae called to it and beckoned to it. The lights on its surface were green and lovely. It settled down to the sand bottom among the fern-like plants. Above, the surface of the water was a green mirror. And the pearl lay on the floor of the sea. A crab scampering over the bottom raised a little cloud of sand, and when it settled the pearl was gone.</p> <p>And the music of the pearl drifted to a whisper and disappeared.</p>	<p>Resolution/Denouement: Kino throws the pearl into the sea.</p>