



**THE STYLE OF O. HENRY AS REFLECTED
IN THE *FURNISHED ROOM* AND
*THE COP AND THE ANTHEM***

a final project

submitted in partial fulfillment for the requirements
for the degree of *Sarjana Sastra* in English

by

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IN *THE FURNISHED ROOM* AND *THE COP* AND *THE ANTHEM*

yang saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar sarjana sastra ini benar-benar merupakan karya saya sendiri, yang saya hasilkan setelah melalui penelitian, bimbingan, diskusi, dan pemaparan/ujian. Semua kutipan baik yang langsung maupun tidak langsung, baik yang diperoleh dari sumber kepustakaan, wahana elektronik, wawancara langsung maupun sumber lainnya, telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dalam penelitian karya ilmiah. Dengan demikian walaupun tim penguji dan pembimbing penulisan skripsi atau tugas akhir atau *final project* ini membubuhkan tanda tangan keabsahannya, seluruh karya ilmiah ini tetap menjadi tanggung jawab saya sendiri. Jika kemudian ditemukan pelanggaran terhadap konvensi tata tulis ilmiah yang berlaku, saya bersedia menerima akibatnya.

Demikian harap pernyataan ini dapat digunakan seperlunya.

Semarang, 23 Agustus 2011

Yang membuat pernyataan,

Umi Jamilah

**Which is it, of the favours of your Lord, that ye deny?
(Quran,55:13)**



To My Lord and My beloved Parents

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First and foremost, I would like to express my deepest gratitude to Allah for giving me an opportunity to finish this final project.

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Finally, I realize that my final project is not perfect. Therefore, I hope for criticisms and suggestions for the betterment. I hope the final project will be useful for the readers.

Umi Jamilah

ABSTRACT

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Keywords: Style, O. Henry, stylistic approach

Short story portrays human life. Each of the author of story has his/her own characteristic in his/her writing style. The characteristic of the author which is reflected in his/her works can be an attraction for literature reader to enjoy the story. This final project is about style writing of O. Henry in his works. The aims of the study are to analyze O. Henry's style in his short stories.

I employ descriptive qualitative and stylistic approach to prove that O. Henry has his own style and it is reflected in his short stories *Furnished Room* and *The Cop and The Anthem*. The main source of the study was two short stories which are created by O. Henry. It is descriptive qualitative since the data taken from the short story was in the form of words, phrases, sentences and dialogue. The data is classified in three categories based on Winterowd's theory about style analysis. They are sentence structure, diction and figure of speech. The data are gained by reading closely in the finding data, classifying, calculating the finding in the simple table, interpreting and drawing conclusion.

From the finding and interpretation, I conclude that O. Henry has his own characteristic in his short story. It is proven by the far fetched diction that he chosen, the sentence structure which is dominated by complex sentence and the figure of speech that O. Henry uses in his works. His unique characteristic of writing style like that can be an attraction for reader. His works portray some of ironic condition in human life.

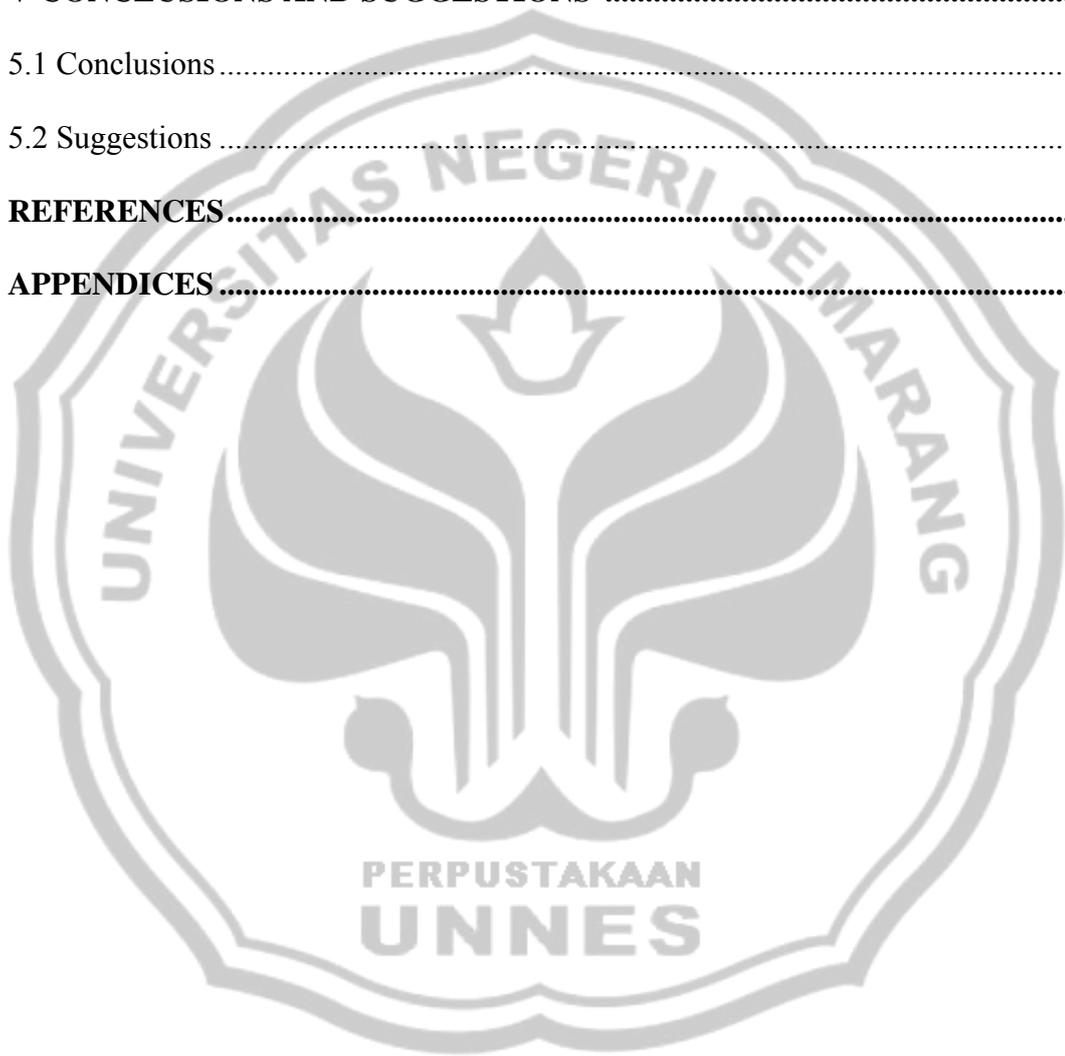
Hopefully this study is useful for those who are interesting in O. Henry's work and style of fiction. Moreover, I wish the study can encourage the students of English Literature to conduct other studies about style in fiction.

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CHAPTER I

INTRODUCTION

In this chapter, I present the background of study, the reasons for choosing the topic, the statements of problem, the objectives of study, the significance of study, and the outlines of study.

1.1 Background of the Study

Nowadays, literary works are not popular as before, because of the global era offers another pleasure like electronic devices and people become more depends on instant stuff. This phenomenon decrease human's interest to understand what actually literary work is and the history of it or kind of literary work even the simple ones. People forget that literature has its roots in one of the most basic human desire, i.e the desire of pleasure. Literature then exists to please us. It pleases us by imitating life and by displaying its writer's vision of life as it is as the writer thinks it should be.

There are many kind of literary works. Short story as one of literary works is commonly used to convey human imagination and give an inspiration in condensed form. A short story may have all the elements of novel. In relation with this Burroway states the following words :

A short story is short, and can waste no words. The short story can deal with only one or a very few consciousness. It may recount only one central action and one major change of effect in the life of the central character or characters. It has complete plot and developed characters but lack of space, it tend to be structured quite differently from novels (Burroway 1987:15)

People may read a short story, but few of them have fascinating insight related to the elements of literary work, writer's style in his/her fictions and the history of the story.

The elements of fiction begin from theme until plot. They have significant role in building story structure, and writers' style make them more realistic and imaginative. Leech and Short (1981) argue that "style is defined in term of a domain of language use (e.g what choice are made by particular author, in a particular, or in particular text)." Style and writer's characteristics have been observed for many times. The observations were conducted on many short stories of many writers. This indicates that each writer has his/her own characteristics in his/her works. These characteristics create his/her own writing style. O. Henry pseudonym of William Sydney Porter as a writer has particular characteristics in his works. His short stories are known for wit, wordplay and warm characterization. He becomes a unique writer who has ability to show his writing style in his works.

Then, this study is conducted to prove the existence of O. Henry's writing style related to his diction, sentence structure and figure of speech and the attraction of O. Henry's writing style to reader interest to read his works.

1.2 Reasons for Choosing the Topic

People reading demotivating especially short story becomes the first reason in conducting this study related to O. Henry's work characteristics, there are *Furnished Room* and *The Cop and The Anthem* The unique characteristics will

give different impression, so people intend to take an interest in another fiction. The impact of these uniquenesses is analyzed.

The second reason is related to opinion that reading and writing are intrinsically linked. Our ability to read closely is essential to our ability to write coherently. This study gives brighter perception for people that style of writing has significant effect to reader.

1.3 Statement of the Problems

Based on the background of the analysis, a problem has been identified. The study focusses to find out O. Henry's style as reflected in his short stories and it will elaborate to some parts :

- (1) What sentence structures are used in short stories?
- (2) What diction is used in the short stories?
- (3) What figures of speech are used in the short stories?

1.4 Objectives of the Study

Based on the problem stated above, there will be a possible objective of the study.

The goal are :

- (1) to identify the sentence structures in the short stories.
- (2) to find out the diction used in the short stories.
- (3) to find out the figures of speech used in short stories.

1.5 Significance of the Study

Based on the objectives of the study, I expect that the results of the study will be:

- (1) useful as facilitator for readers to improve their interest in literary works, especially short story,
- (2) giving input and information about literature and used as reference for readers who are interested in analyzing literature works, and
- (3) helping other people who are interested in conducting similar studies to get deeper understanding.

1.6 Outline of the Report

In arranging this final project, I divide it into some chapters. Every chapter discusses the related problems in this final project.

Chapter I discusses background of study, reasons for choosing the topic, statement of problems, the objectives of study, significance of study, and outline of study.

Chapter II is about the review of related literature. In this chapter, I explore the things related to the subject: review of previous studies, theoretical background and framework of analysis.

Chapter III discusses methods of investigation covering the object of the study, role of researcher, types and source of data, procedure of collecting data, and method of analyzing data.

Chapter IV presents analysis of this final project. It also contains the findings and interpretation.

Chapter V presents conclusion as the result of analysis, completed with some suggestions for the readers.



CHAPTER II

REVIEW OF RELATED LITERATURE

The second chapter presents the theories underlying the topic of the study. This chapter consists of two subchapters. The first subchapter discusses about review of previous studies. Then, the second subchapter presents review of theoretical background.

2.1 Review of the Previous Studies

In the stylistic field, there have been a number of researches focussed on style in short story. One of the studies is conducted by Rokhmaniati (2001) entitled *An Analysis of The Moral values and Style found in Ed Wallace's short story 'A Case of Suspicion and Its Contribution to Extensive Reading Material for Senior High School Students*. She analyzes about style and moral values in short story and its contribution to extensive reading for senior high school students. In doing this analysis, she explains it in several steps, the first is reading, then the next step is observing the moral values, analyzing the sentences structure, diction and figure of speech and the last step is listing down some consideration of the story as an extensive reading material. She uses descriptive qualitative to analyze the data.

The second review of previous studies related to style analysis is conducted by Istikomah (2003) entitled *An Analysis of The Style Used in Oscar Wilde's Story 'The Fisherman and His Soul'*. The study has an objective, that is to find the style of the short story includes sentence structure, diction and figures of speech.

She classifies the whole sentences in each paragraph based on the complexity of sentences. She also classifies the writer's choices of words in expressing his idea. Then, she tries to find out the use of figure of speech such as personification, irony, metaphor.

Furthermore, there is a study carried on by Cleant (2009) entitled *A Stylistic Analysis of O. Henry's The Furnished Room*. He analyzes about stylistic analysis of O. Henry's short story. This paper is aimed to analyze some stylistic features to make analysis of O. Henry particular writing style and its specific. The study concerns in linguistic presentation in short story. The O. Henry's writing style in this story has been represented by selected lexical features, syntactic features, phonological features and surprise ending. There are some research findings related to O. Henry's style writing. Simple and compound sentences are well constructed and also completed with another O. Henry's characteristic, surprise ending.

After looking for and reading all of the previous studies, I find that those studies are related to my topic: O. Henry's writing style. In order to complete the previous studies, I conduct the two short stories analysis at the same time. The reason for choosing the short stories is to make the research more convincing.

2.2 Review of the Theoretical Background

In this subchapter, I present the review of theoretical background which consists of stylistic approach, short story and twisted ending.

2.2.1 Stylistic Approach

Stylistic is simply defined as the linguistic study of style. It is simply as an exercise in describing the use of language. Research on style is normally conducted to explain relation between language and artistic function. Koesnowebroto makes some references to this in quoting Leech and Short (1981:13) concerning primarily with the style of text, with the emphasis on the investigation of the use of language. They consider that text are the natural focus for their study : within a text it is possible to be more specific about how language serves a particular artistic function.

Style as the author's manner of using language. So, even if two authors use the same plot, characters and setting, the result would be two different stories. It is because their complexity, rhythm, sentence length, concreteness, and the number of kinds of images and metaphors (Stanton,1964:30)

Furthermore ,Winterowd (1996:12) in his book *Structure Language and Style* states that “it is largely through style we come into with the personality behind the essay. Some writing of course does not reveal any personality and in that sense is style-less. But the essay certainly needs the personality that a lively, lucid graceful style can give it.”

Stylistic approach is used when we begin to analyze a fiction from its language composition such as words, phrases and sentence. Winterowd (1966:13) states that “ there are three component of style. First, it is obvious that the mere structure of sentences has a good deal to do with style, regardless of the words used. Second, it is the words that go into structure also help to determine style. Third, figure of speech is an important part of style.”

Talking about aim of stylistic, Crystal (1969:10) in his book *Investigating English Style* states that :

The aim of stylistic is to analyze language habits with the main purpose of identifying, from the general mass of linguistic features common to English as used on every conceivable occasion, those features which are restricted to certain kinds of social context; to explain, where possible, why such features have been used, as opposed to other alternatives; and to classify these features into based upon a view of their function in the social context”.

Moreover, style features determination in short story become a main method to gain wider insight. As Bloch states that “style of text as the message carried by the frequency distribution and transitional probabilities of its linguistic features, especially as they differ from those of the same features in the language as a whole.”

In this final project I limited my analysis in three major components of style based on Winterowd’s criteria that are the sentence structure, diction and figure of speech.

2.2.1.1 Sentence Structure

Literary work, for example short story is a series of events which is written systematically. The series starts from simple or complex sentence up to complicated paragraph. Here, based on my analysis I show some explanation relates to sentence.

(1) Sentence Type

In analyzing a short story using stylistic approach, its composition is explained specifically from sentence classification based on structure. Frank (1972:102)

classifies sentence structure into four types, those are (1) Simple Sentence, (2) Compound Sentence, (3) Complex Sentence and (4) Compound Complex Sentence. The explanation of each sentence is as follows :

Simple Sentence consists of one independent clause, but it can have any number of modifiers, and there is no theoretical limit to their length. It expresses a complete thought. For example : *John is living in America.*

Compound Sentence contains two independent clauses joined by a coordinator. The coordinators are as follows: *for, and, nor, but, or, yet, so*. For example : *John lives in America, but his family is still in Indonesia.*

Complex Sentence has one independent clause and any number of dependent clauses. A complex sentence always has a subordinator such as *if, because, since, after, although, or when* or a relative pronoun such as *that, who, or which*. For example : *The shop where I work is closing.*

Compound Complex Sentence has two or more independent clauses with more than one dependent clause. For example : *We, however, were all eager to judge of our succes that very evening, by burning one of the candles, with which we were well satisfied.*

(2) Clause Type

Leech et.al (1982:75) state that “there are five principal of the clauses.” I provide them consecutively to show the degree of significance.

Clause Element	Label
Subject	S
Predicator	P
Object	O
Complement	C
Adverbial	A

The explanation of those elements above are :

(1) Subject (S)

It normally precedes the predicator.

(2) Predicator (P)

Predicator is the part of a sentence or clause containing a verb and stating something about the subject.

(3) Object (O)

The object is very closely tied to predicator in terms of meaning, and typically denotes the person or thing most affected by the action or state, etc. denoted by the predicator.

(4) Complement (C)

The complement can look superficially like an object and it follows predicator.

(5) Adverbial (A)

Adverbial has function as a major clause constituent and typically expresses place, time or manner.

Another classification of clauses, is :

(1) Main clause

It is one which can stand alone or be coordinated with another.

(2) Relative Clause

It is a subordinate clause which most commonly functions as a post modifier in NP.

(3) Finite and non-finite clause

It is a clause which has a subject (not for imperatives, because the subject is implied) and these are maybe main or subordinate clauses.

(4) Sub Ordinate clause

It is a containment of sentence as whole.

(5) Co-ordinate clause

A coordinate structure is related to, but not subordinate to, or dependant on, another.

2.2.1.2 Diction

(1) Diction (simple or complex dictionary)

Diction is related to word choices of writers to express their ideas. The diction itself influences the meaning and nuance of the story that will emerge when the reader read it intensively.

Quoted from Fowler (1996: 8), Freeboer lists some practical rules for choosing words. However, I limited the rules only in two rules to support my analysis :

(1) Familiar and far-fetched words

The criterion by which we classify words as familiar or far-fetched must be subjective and personal.

(2) Concrete and abstract

Concrete nouns are those which refer to things in the world, phisically entities that can be touched, seen, heard, tasted or smelt. Then, abstract nouns refer to things constructed or thought in the mind, emotions, ideas, or attributes of objects.

Sheridan (1966:11) recognizes that English diction is divided into two levels: standard English and non-standard English. Standard English is language which is used by educated people or is commonly taught in school. It can be formal or informal. On the contrary, non-standard English is commonly used by uneducated people. It can be slang and dialect.

Winterowd mentions that English word-stock can be divided into two categories : *function words* and *structure word*. The function words are noun, verb, adjective and adverb. The structure words are pronoun, preposition, conjunction, modal and so on.

(1) Noun

Noun is a member of syntactic class. It refers to people, place, thing, idea or concept. For example : *flower, house, father*. These nouns are prototypical nouns in English because they are perceived as concrete, physical, compact entities which do not change significantly over time. The following nouns are less prototypical because they represent concepts or items that are not perceived as staying the same for a long period of time, or are not concrete: *beauty*.

(2) Verb

It is a member of the syntactic class of words that typically signal events and action. For example: *go, eat* and *think*. It also closely connected to tenses, modality, voice and aspect.

(3) Adjective

It is a word that belongs to a class whose members modify nouns. An adjective specifies the properties or attributes of a noun. For example : *The house is big* and *The old man sings a song.*

(4) Adverb

It is a word belonging to a class of words which modify verbs for such categories as time, manner, place, or direction. For example : *softly, in the hospital.*

(5) Pronoun

It is a class of words that serves to replace a noun phrase that has already been or is about to be mentioned in the sentence or context. For example : *I, you, they, he* and *she.*

(6) Preposition

It is a word which has function to connect a noun or a pronoun, in an adjectival or adverbial sense, with some other word. For example : a bridge *of* iron.

(7) Conjunction

It is a connective or connecting word; an indeclinable word which serves to join together sentences, clauses of a sentence, or words. For example : as, and, but, if.

2.2.1.3 Figure of Speech

Figure of speech is a rhetorical device that achieves a special effect by using words in particular way to achieve deeper effect. Figures of speech have traditionally been classified into two types – tropes and figures. A trope is a device that involves meaning and a figure one that involves expression.

(1) Simile

This expression states an explicit likening of one thing to another. A simile uses "like", "as", "or", "than" to express resemblance of two essentially unlike entities. For example : *My love is like a red rose.*

(2) Metaphor

This expression states the substitution of a word for a word whose meaning is close to the original word. For example : *The mind is an ocean*

(3) Personification

This expression states a figure of speech that bestows human traits on anything non-human. For example : *The wind run swiftly in that jungle.*

(4) Metonymy

This expression states a descriptive term is transferred to some object different from, but analogous to, that to which it is properly applicable. For example : *England beat Australia at cricket.*

(5) Irony

This expression states a meaning directly contrary to that suggested by the words. For example : *Thinks otherwise than what the words declare.*

(6) Hyperbole

This expression states an exaggerated or extravagant statement used to make a strong impression, but not intended to be taken literally. For example : *Thousand feared dead after nuclear leak.*

(7) Litotes

It is deliberate understatement or denial of the contrary. For example : *Love overcometh no small things.*

(8) Paradox

This expression states a seemingly self contradictory statement, which yet is shown to be true. For example : *Man is born free and everywhere is in chains.*

As the conclusion, I state that style is the particular manner of the author to convey his/her point of view through the story that consist of some chosen language features. These choice has significant function to explain the writer intention.

2.2.2 Short Story

Short story is a kind of literature works which is able to reveal human life in condensed form. It is a kind of imaginative literature.

In addition, Koesnosoebroto (1988 : 11) quotes Steinmann and Willen opinion that “a short story must make every word count and a short story writer must always be aware of inconsistencies in style, in tone and point of view. Different from a novelist, he is not free to use different points of view in one short story. The story must strive to achieve modest effects- usually a single effect, it has “either the resources nor the time to achieve anything more”.

In short story, all elements become complex unity, a reader never found the ending of story before he/she start it. The intrinsic element of short story are as followed.

(1) Plot

A plot is the organization of events that will take place in the story. Plot and characters carry the elements of the story. The plot must be believable, plausible, interesting and most importantly, engaging. Hall (1983 :27) describes plot as “what happens in a story, the story’s organized development, usually a chain linking cause and effect.” Generally, plot is divided into three main parts that is beginning, middle and ending part. In the beginning, the problem and character are exposed, followed by a rising action and moves toward climax then moves down in the falling action and concludes in an end.

(2) Conflict

It is a clash between two or more elements of the story. Laurence in her book *Story and Structure* states that conflict may be physical, mental, emotional or moral.

A conflict is resolved when some mutually compatible set of actions is worked out. The definition of conflict can be extended from individuals to groups (such as states or nations), and more than two parties can be involved in the conflict. The principles remain the same (Nicholson, 1992:11).

(3) Setting

The historical time, place and social circumstances in which action occurs; often an element in building plot and generating atmosphere. For Conolly (1954 : 14) setting is in a sense “the time, place and concrete situation of the narrative , the web of environment in which characters spin out their destinies.” The setting is the place, time and in some cases, the environment in which the story takes place. It should be specifically described in detail to make the story seem real, to set the

atmosphere and mood of the story. The settings also exert limitations on the characters and help to establish the basic conflict of the story. It can be used for contrast, having something taking place in an unexpected place. In general, the more unfamiliar the reader is with the setting, the more interesting the story is.

(4) Character

Fictional person endows with particular qualities and traits. Characters are the people or animals in a story. Kennedy (1983: 45) tries to define “character as an imagined person who inhabits a story.” A well written story will have characters that readers can identify with and care about as they seem so real. Characters should be introduced early in the story and the more often a character is mentioned, the more significance the reader will attach to the character. The nature of characters can be brought out through description, actions, thought and dialogue of the characters. There are some types of character, first is protagonist as the central character in the conflict. Second is antagonist that is the force(s) or people against the protagonist. Next is flat character as one dimensional character; created for one purpose; does not change and last character is round as the complex character, changes over the course of the story.

(5) Theme

A theme is the main idea or meaning behind a story. The theme of a story is often abstract and not addressed directly in the narrative. It is imparted to the story by the concrete events and dialogue occurring in the story. The main idea; the

concept, thought, opinion or belief that the author expresses; the main purpose of the author.

In many stories the theme may be equivalent to the revelation of human character. A story through its portrayal of specific situations will have something to say about the nature of all men or about relationship of human beings to each others or to the universe (Perrine, 1959:138)

(6) Point of View

The perspective of the narrator used to present characters and plot. Connolly (1955: 8) states that “one of the chief means the story writer employs to organize his action is point of view, in other word the way an author chooses to tell his story.”

Point of view is the relative identification of the narrator with the characters. A first person point of view has the main character telling the story or a secondary character telling the main character's story. Everything that happens in the story must be seen or experienced by the character doing the narration. The reader's judgment of other characters in the story will be heavily influenced by the narrator. A first person point of view gives a sense of intimacy to the story. Third person point of view can be objective or omniscient. An objective narrator describes actions but not the inner thought or feelings of the characters while an omniscient narrator can describe all the actions of all the character and their inner thought and feelings as well.

(7) Dialogue

Dialogue is the spoken words of the characters in the story and it makes fiction seem real. Interior dialogue is what a character is thinking. Dramatic dialogue is a

character thinking out loud, without response from other characters. Indirect dialogue is the narrator telling what a character said. Dialogue should be used to develop character or to advance the story. It should not be used just to hear characters talk. A small amount of dialect in dialogue can be used to establish the nature of the character but should not be overused as dialect can be difficult to read. The level of use of language by the characters i.e. pronunciation, diction, grammar etc, is often used to characterize people in a story. The form of dialogue use should be varied to keep the reader interested. Elizabeth Bowen (1946:251) writes that “conversation or dialogue should not on any account be vehicle for ideas for their own sake. Ideas are only permissible where they provide a key to the character who expresses them.”

(8) Tone

It is the manner in which an author expresses his or her attitude; the intonation of the voice that expresses meaning. Koesnowebroto states that “tone is something subtle which involves not only tone of voice but word choice and selection of detail”. Tone is result of diction, figurative language, imagery and irony. Irony here is a term with a range of meanings, all of them involving some sort of discrepancy or incongruity. There are three kinds of irony.

(1) Verbal Irony

It is the simplest one and for the the story writer is the important. It is a figure of speech in which the opposite is said from what is intended.

(2) Dramatic Irony

It happens between what a character says and what the reader knows to be true.

(3) Situational Irony

It shows the discrepancy which occurs between appearance and reality, or between expectation and fulfillment, or between what is and what would seem appropriate.

2.3 Framework of Analysis

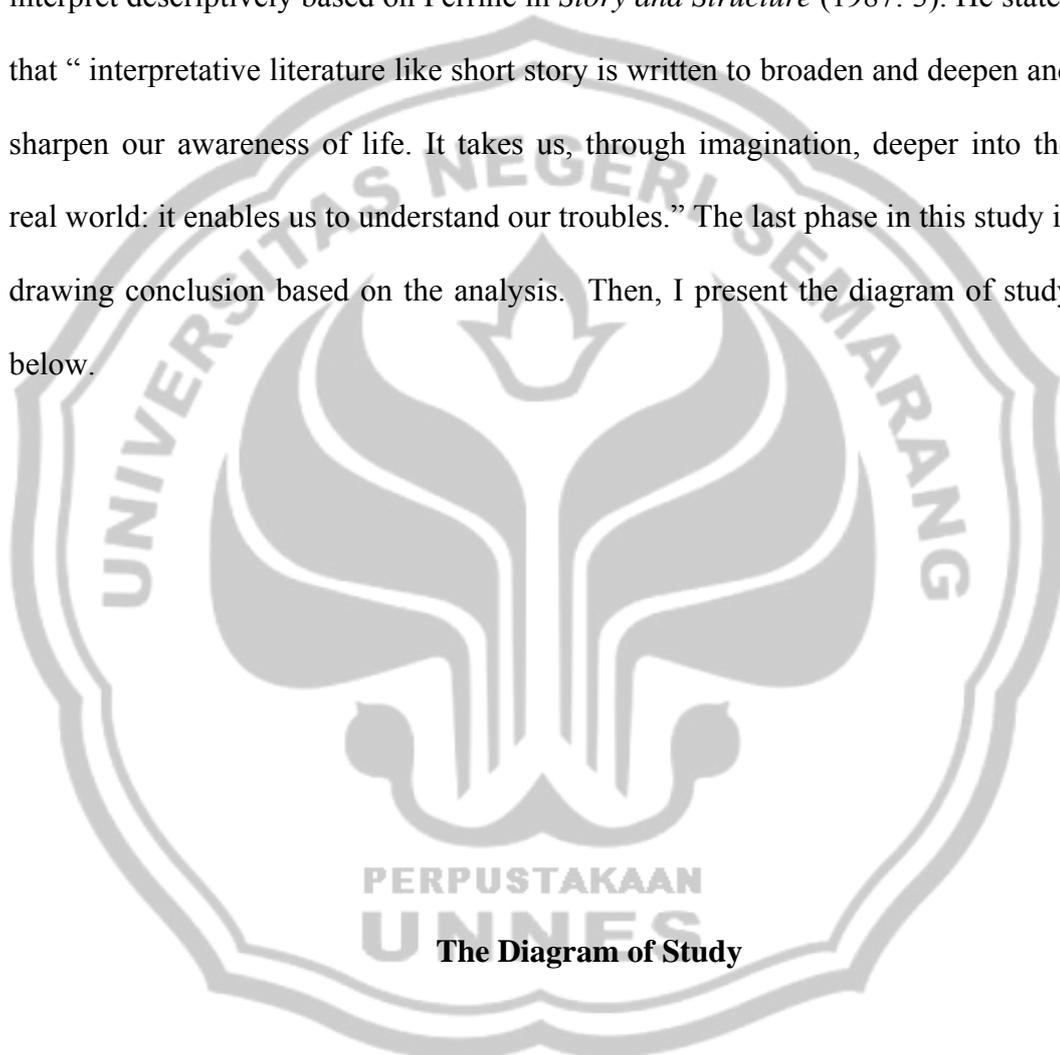
Occasionally, readers read short story not only want to entertain themselves. They also want to analyze and observe it in depth. They find out writer's characteristics through his writing style. Therefore, I conduct the style analysis in O. Henry's short stories to show one of his characteristic. I used theory of style to analyze it. The theory is stated by Freeborn (1996:5). He states that "Style is the manner of expression characteristic of particular writer (hence of an orator), or of literary group or period; a writer's mode of expression considered in regard to clearness, effectiveness, beauty and the like. "

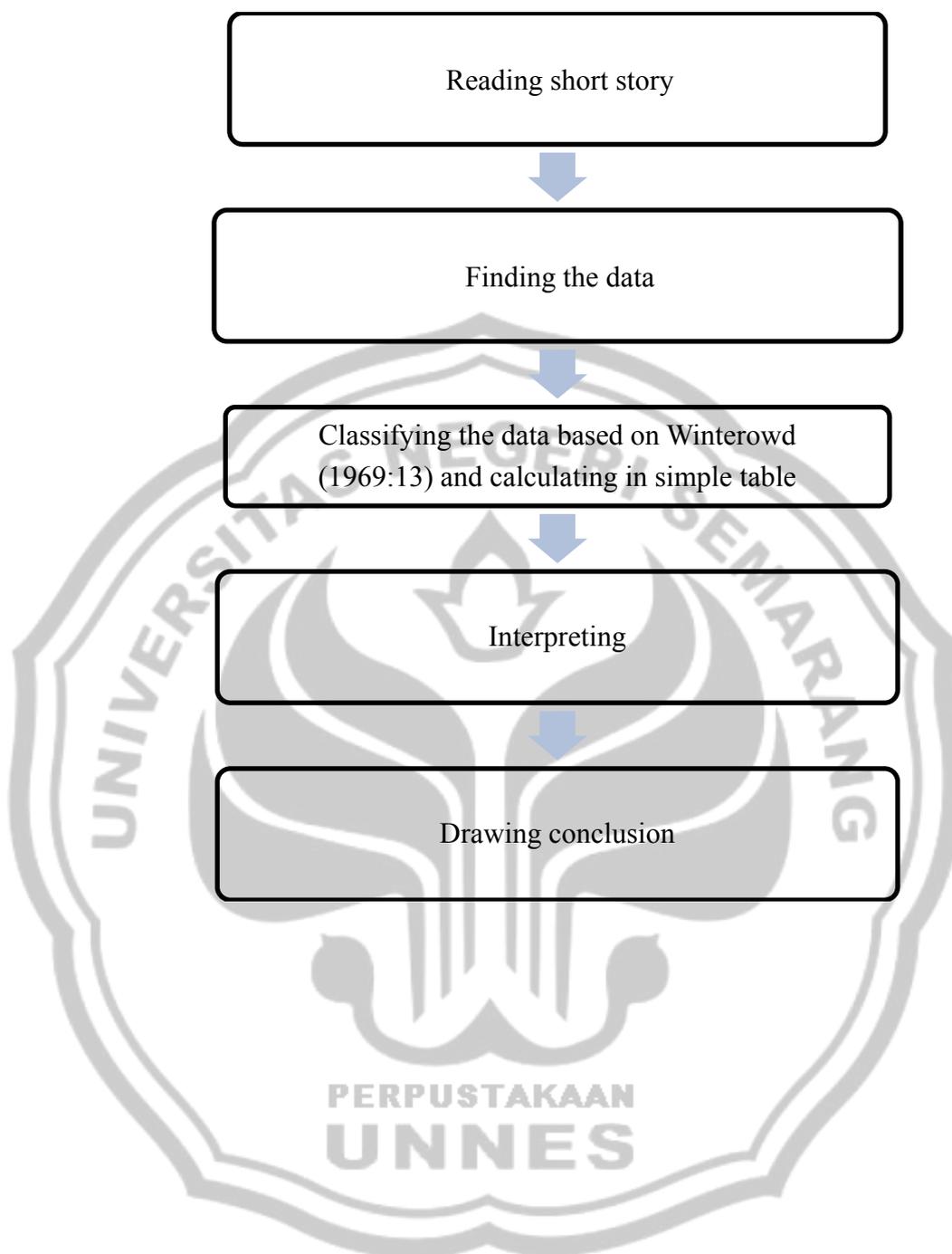
The objects of analysis are three short stories of O. Henry entitled *Furnished Room and the Cop and the Anthem*. The analysis of this study starts from reading the short stories to find the main data.

After finding the main data, I classify prominent data based on the criteria stated by Winterowd (1969: 13) in his book *Structure Language and Style*. He states that "there are three components of style analysis. They are sentence structure, diction, and figure of speech." Then, each of them extends in some parts. First, the sentence structure divided in four types that are simple sentence, compound sentence, complex sentence, and the compound complex sentence.

Second, the diction divided in simple and complex diction. Third, figures of speech that I emphasize in this analysis are personification, metaphor, and irony.

The next phase is calculating the data in simple table. The table shows the frequency of components. Therefore, the dominant data will be known and it will interpret descriptively based on Perrine in *Story and Structure* (1987: 3). He states that “interpretative literature like short story is written to broaden and deepen and sharpen our awareness of life. It takes us, through imagination, deeper into the real world: it enables us to understand our troubles.” The last phase in this study is drawing conclusion based on the analysis. Then, I present the diagram of study below.





CHAPTER III

METHOD OF INVESTIGATION

In this chapter I present the approach that is used to analyze the twisted ending in O. Henry's short story. It also consists of the object of study, the unit of analysis and the data analysis.

3.1 Approach

This study uses stylistic and qualitative descriptive approach as the main devices for investigating the data. As stated in Chapter II, stylistic approach is used when an analysis is begun to explore a fiction from its language composition such as words, phrases and sentence in fiction. This basic approach is also supported by the next approach, qualitative descriptive to conduct this study completely.

Qualitative research focuses more on the process than the product or the result. The special criteria for data validity is qualitative research which requires valid, reliable and objective data. Actually, all research approach requires them. According Moleong in his book *Metodologi Penelitian Kualitatif* (2008:3), the main data in qualitative research are words and action or attitude. The main data which are used to be interpreted by the qualitative research are words, pictures and not in numbers.

3.2 Object of the Study

The objects of the study are O. Henry's short stories entitled *Furnished Room* and *The Cop and The Anthem* which are taken from O. Henry's book *The Four Million* published in 1906.

3.3 Role of the Researcher

The role of the researcher in conducting this is a data collector who gathers the important data as the object of study. The researcher is also an analyst who analyzes the components of short story which are related to the twisted ending. Finally, the researcher works as an interpreter who interprets the finding and correlate the finding to attraction aspect of twisted ending for literature readers. Then, the researcher completes the report based on the research findings.

3.4 Unit of the Analysis

For analyzing O. Henry's short stories, three units of analysis are presented as follow:

(1) Sentence structure

The data included sentence structures and clause types. Sentence structure can be divided into simple, compound, complex and compound complex sentence. It also covers some types of clauses. The example is taken from *Furnished Room* and the italic bold printed sentence below refers to simple sentence.

The bell sounded faint and far away in some remote, hollow depths.

(2) Diction

In this analysis, it covers the application of word as noun, verb, adverb and adjective. The following example is taken from *The Cop and The Anthem* and the italic and bold printed word refers to verb because it represents an action.

*Soapy **felt** a hand laid on his arm.*

(3) Figure of Speech

For example the figures is found in short story entitled *Furnished Room* and The italic bold printed sentence indicates the use of metaphor.

The ebbing of his hope drained his faith. He sat staring at the yellow, singing gaslight.

3.5 Data Analysis

3.5.1 Close reading in finding the data

Close reading is the basic step of analyzing. I read the short stories to understand and get deeper understanding of the whole content of the short stories.

3.5.2 Clasifying

After doing close reading and finding the prominent data related to my analysis about twisted ending, I classified the data based on the criteria stated by Winterowd (1969: 13). He states that “there are three components of style analysis. They are sentence structure, diction, and figure of speech.” This process also has function to get more focused. The division of those categories made the

data clearer to analyze. I provided an example below. The data is taken from the last part of *The Cop and The Anthem*. It is analyzed based on each categories.

(1) Sentence structure

Soapy's mind became cognizant of the fact that the time had come for him to resolve himself into a singular Committee of Ways and Means to provide against the coming rigour.

From quotation above, I found a long complex sentence. It can be proven by the use of 'that' as conjunction to introduce further information.

(2) Diction

Soapy's mind became cognizant of the fact that the time had come for him to resolve himself into a singular Committee of Ways and Means to provide against the coming rigour. Therefore, he moved uneasily on his bench.

From the quotation above, I found two special words O.Henry chose to express his idea, cognizant and rigour. According to Cambridge Advanced Learner's Dictionary, cognizant is knowledge or awareness and rigour is forceful or extremely strict obedience of rules. Generally, the common words to represent those situations are aware/recognize and severity.

(3) Figure of Speech

Soapy's mind became cognizant of the fact that **the time had come for him** to resolve himself into a singular Committee of Ways and Means to provide against the coming rigour.

From quotation above, I also found a kind of figure of speech: personification, because this figure is used to personify something.

3.5.3 Calculating the finding

After classifying data into three categories, I continued my analysis into calculating process. The major classified data are presented in simple table. The data are taken from short story entitled *Furnished Room*.

Table 1. Sentence Structure

The ebbing of his hope drained his faith. He sat staring at the yellow, singing gaslight. Soon he walked to the bed and began to tear the sheets into strips. With the blade of his knife, he drove them tightly into every crevice around windows and door. When all was snug and taut he turned out the light, turned the gas full on again and laid himself gratefully upon the bed.

No.	Sentence Structure	Frequency	Percentage
1.	Simple Sentence	2	40%
2.	Compound Sentence	2	40%
3.	Complex Sentence	0	0%
4.	Compound Complex Sentence	1	20%

Table 3. Figures of Speech

The ebbing of **his hope drained his faith**. He sat staring at the yellow, singing gaslight. Soon he walked to the bed and began to tear the sheets into strips. With the blade of his knife, he drove them tightly into every crevice around windows and door. When all was snug and taut he turned out the light, turned the gas full on again and laid himself gratefully upon the bed.

No.	Figures of Speech	Frequency	Percentage
1.	Metaphor	0	0%
2.	Irony	0	0%
3.	Simile	0	0%
4.	Metonymy	0	0%
5.	Hyperbole	0	0%
6.	Climax	0	0%

Where,
The bold words : personification

3.5.4 Interpreting

In this step, I interpreted the clasified data presented in the paragraph and the prominent finding presented in the tables. From the previous section, I found compound and simple sentences as the dominant data which are structured by some class of words such as noun, verb, adverb and adjective. The simple sentences is composed of a clause, and the compound sentence is composed of two or more clauses. I also found personifications in that paragraph.

3.5.5 Drawing Conclusion

I drew the conclusion from the finding which are analyzed by stylistic approach and supported by qualitative approach for describing the result in words and explanation clearly.

O.Henry's writing style can be seen in his choice of words to express his idea in his short stories. The usage of particular figures of speech, dialects or slangs are also created as a complete uniqueness in his writing style. Those aspects become particular attraction for the literature reader.

CHAPTER IV

RESULTS AND DISCUSSION

In this chapter, I present the result of analysis of the style of O. Henry as reflected in his short stories by using stylistic approach that was discussed in the review on related literature. The results are gained from two short stories as the objects of the study. The chapter consists of the result of analysis.

4.1 Style in O. Henry's Short Stories

4.1.1 Style in the Short Story Entitled *Furnished Room*

O. Henry has his own style in his short stories. It can be analyzed through the sentence structure, his diction and the use of figure of speech in his works. Therefore, I conduct this study which analyzes those elements.

4.1.1.1 Sentence Structure

Short story *Furnished Room* consists of twenty paragraphs. It tells about a young man who commits suicide in a room that he rents. He has been looking for his sweetheart fruitlessly for 5 month, with a hope that he can find her in the house he lives. But for the purpose of making profit, the landlady does not tell him the truth that his girlfriend killed herself in the same room a week ago. At the end, the young man was dead in despair. The truth was revealed in the conversation between the landlady and Mrs. Purdy at the end of the story.

The story is constructed by four categories of sentence types: simple sentence, compound sentence, complex sentence and compound complex sentence. The example of the sentences is provided in table 4.1.

From 144 sentences, I found 47 (32,6%) simple sentences, 22(15,3%) compound sentences, 58 (40,3%) complex sentences, and 17 (11,8%) compound complex sentences.

Table 4.1
The Example of Sentence Types in *Furnished Room*

Sentence Type	Examples
Simple sentence	Homeless, they have a hundred homes. (paragraph 1)
Compound sentence	At the twelfth he rested his lean hand-baggage upon the step and wiped the dust from his hatband and forehead. (paragraph 2)
Complex sentence	They trod noiselessly upon a stair carpet that its own loom would have forsworn.(paragraph 4)
Compound complex sentence	The guest reclined, inert, upon a chair, while the room, confused in speech as though it were an apartment in Babel, tried to discourse to him of its divers tenantry. (paragraph 9)

The each explanation of those example is a s follows :

- i. Se **MCI** [Homeless, they **have** a hundred homes.]
- ii. Se **MCI** [At the twelfth he **rested** his lean hand-baggage upon the step] and

- MCI* [(he) **wiped** the dust from his hatband and forehead.]
- iii. Se *MCI* [They **trod** noiselessly upon a stair carpet..
RelCI [that its own loom would have forsworn.]
- iv. Se *MCI* [The guest **reclined**, inert, upon a chair,] while
MCI [the room, **confused** in speech]
ACI [as though it were an apartment in Babel,]
RelCI [tried to discourse to him of its divers tenantry.]

The percentage of the sentence types is provided in table 4.2.

Table 4.2

The Number of Sentence Types in *Furnished Room*

SENTENCE TYPE	NUMBER	PERCENTAGE
Simple	47	32,6 %
Compound	22	15,3 %
Complex	58	40,3 %
Compound complex	17	11,8%
Total	144	100%

From the table, we can see that complex sentence dominates the short story and it shows that O. Henry likes to express his idea and thinks in complicated way.

4.1.1.2 Diction

O. Henry frequently uses multifarious diction, start from the familiar diction until far fetched ones. I provide a list of far fetched diction found in the short story, so that readers can find what O. Henry emphasizes in his short stories.

Paragraph 1

Restless, shifting, fugacious as time itself is a certain vast bulk of the population of the red brick district of the lower West Side. Homeless, they have a hundred homes. (Sentence 1)

(1) Fugacious

adj. poetic/literary tending to disappear; fleeting.

Derivatives : fugaciously adv. fugaciousness n. fugacity n.

ORIGIN C17 : from L. fugax, fugac- (from fugere 'flee') + -ious.

Paragraph 2

Hence the houses of this district, having had a thousand dwellers, should have a thousand tales to tell, mostly dull ones, no doubt; but it would be strange if there could not be found a ghost or two in the wake of all these vagrant guests. (Sentence 5)

(2) Vagrant

n. 1. a person without a home or job. archaic a wanderer.

2 Ornithology a bird that has strayed from its usual range or migratory route.

adj. of, relating to, or living like a vagrant; wandering. poetic/literary unpredictable or inconstant.

Derivatives :vagrancy n. vagrantly adv.

Origin ME : from Anglo-Norman Fr. vagrant 'wandering about', from vager

Paragraph 4

It may be that statues of the saints had stood there, but it was not difficult to conceive that imps and devils had dragged them forth in the darkness and down to the unholy depths of some furnished pit below. (sentence 22)

(3) imp

n. a mischievous child. a small, mischievous devil or sprite.

v. repair a damaged feather in (the wing of a trained hawk) by attaching part of a new feather.

Origin :OE (in ME denoting a descendant of the devil or an evil person):

impa, impe 'young shoot, scion', from impian 'to graft', based on Gk emphuein 'to implant'.

Paragraph 7

He was sure that since her disappearance from home this great, water-girt city held her somewhere, but it was like a monstrous quicksand, shifting its particles constantly, with no foundation, its upper granules of to-day buried to-morrow in ooze and slime. (Sentence 52)

(4) ooze

n. wet mud or slime, especially that found at the bottom of a river, lake, or sea.

Derivatives :oozy adj.

Origin : OE ; rel. to ON veisa 'stagnant pool', influenced by ooze.

Paragraph 10

The furniture was chipped and bruised; the couch, distorted by bursting springs, seemed a horrible monster that had been slain during the stress of some grotesque convulsion. (Sentence 66)

(5) grotesque

adj.1 comically or repulsively ugly or distorted.

2 shockingly incongruous or inappropriate.

n.1 a grotesque figure or image.

2 a style of decorative painting or sculpture consisting of the interweaving of human and animal forms with flowers and foliage.

3 Printing a family of 19th-century sans serif typefaces.

Derivatives :grotesquely adv. grotesqueness n.

Origin :C16 (as n.): from Fr. crotisque, from Ital. grottesca, from opera or *pittura grottesca* 'work or painting resembling that found in a grotto'.

Paragraph 12

Then, suddenly, as he rested there, the room was filled with the strong, sweet odour of mignonette. (Sentence 75)

(6) mignonette

n. a plant with spikes of small fragrant greenish flowers. [*Reseda lutea* and related species.]

Origin :C18: from Fr. *mignonnette*, dimin. of *mignon* 'small and sweet'.

From the list above, we can see that O. Henry uses various diction in writing a short story and that way he reveals his writing style. He chooses words in detail although the words have old origin. Actually, I also figure out another O. Henry's characteristic: the frequent used of Non-standard English to illustrate the characterization of characters. This fact is shown in the conversation between Mrs. Purdy and Mrs. Cool in paragraph 20 and 21. For example: the paragraph contains a non standard English word and uses apostrophe in words such as "do

ye” , “ma’am”, “rentin””, “Tis right ye are, ma’am”, “kape”, “rayjict”, “dyin”” , “Yis”, “wake”, killin””, “ swate”. Usually the uneducated people use it because it is created beyond the Standard English.

4.1.1.3 Figure of speech

Figures of speech are classified into two types in traditional rhetoric. They are tropes and figures. The most familiar parts of them are simile, metaphor, metonymy, irony, personification, climax and hyperbole. The percentage of each figure is presented in Table 4.3.

Table 4.3
The Number of Figures of Speech

Figures of speech	Number	Percentage
Simile	6	31,6 %
Metonymy	0	0 %
Irony	2	10,3%
Metaphora	6	31,6%
Climax	4	21,1%
Hyperbole	1	5,3%
Total	19	99,9%

4.1.1 Style in the Short Story Entitled *The Cop and The Anthem*

4.1.1.1 Sentence Structure

Short story *The cop and The Anthem* consists of nineteen paragraphs. It tells about Soapy's life. The character of Soapy is as important to this story as its ironic structure, in which every action that he takes creates a reaction opposite to the one he wishes. The basic irony of the story is as long as Soapy is "free," that is, loose in the city, he is not free at all, because of the coming winter. If he were in prison, however, he would indeed be "free" to enjoy life without fear. Soapy is a proud man; he does not want something for nothing and is willing to "pay" for his room and board by going to some effort to commit an act that will get him in jail. He rejects charity, for he knows that he will have to pay for philanthropy by being preached at and lectured to.

The additional problem is that although Soapy breaks the law, he does not act like a criminal. Moreover, although he tries to be a "crook," he keeps running into real criminals who thwart him, such as the umbrella thief, from whom he cannot steal what is already stolen, and the streetwalker, whom he cannot offend because she considers him a potential customer. Thus, Soapy seems "doomed to liberty." A story with an ironic, mocking tone such as this one, in which a bum who talks like a gentleman tries to get himself thrown into jail but continually fails. The ultimate irony is that Soapy, who does not want something for nothing and who goes to a great deal to get thrown into jail, finally does get thrown into jail for doing precisely nothing.

The paragraph is constructed of four categories of sentence types. They are simple sentence, compound sentence, complex sentence and compound complex sentence. I provide the explanation of four types of sentences that found in each paragraph of *The Cop and the Anthem*.

From 145 sentences, I found 55 (37,9%) simple sentences, 20(13,8%) compound sentences, 59 (40,7%) complex sentences, and 11 (7,5%) compound complex sentences.

Table 4.4
The Example of Sentence Type in The Cop and the Anthem

Sentence Type	Examples
Simple sentence	On his bench in Madison Square Soapy moved uneasily.(paragraph 1)
Compound sentence	Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call. (paragraph 2)
Complex sentence	At the corners of four streets he hands his pasteboard to the North Wind, footman of the mansion of All Outdoors, so that the inhabitants thereof may make ready.(paragraph 2)
Compound complex sentence	As Caesar had his Brutus, every bed of charity must have its toll of a bath, every loaf of bread its compensation of a private and personal inquisition.

The explanation of those examples above is as follows :

- i. **Se MCI** [On his bench in Madison Square Soapy **moved** uneasily.]
- ii. **Se MCI** [Jack **is** kind to the regular denizens of Madison Square,]
and
MCI [(he) **gives** fair warning of his annual call.]
- iii. **Se MCI** [At the corners of four streets he **hands** his pasteboard to the North Wind, footman of the mansion of All Outdoors,

- ACI* [so that the inhabitants thereof may make ready.]
- iv. **Se** *ACI* [As Caesar had his Brutus,]
MCI [every bed of charity **must have** its toll of a bath,]
MCI [every loaf of bread (**must have**) its compensation of a private and personal inquisition.]

The percentage of four sentence types is provided in table 4.5

Table 4.5
The Number of Sentence Types in The Cop And The Anthem

Sentence type	Number	Percentage
Simple	55	37,9 %
Compound	20	13,8 %
Complex	59	40,7%
Compound complex	11	7,5%
Total	145	99,9 %

From the table, we can see that complex sentence also dominates the short story and it shows that O. Henry likes to express his idea and thought in complicated way.

4.1.1.2 Diction

I find out far-fetched diction in *The cop and The Anthem*. The explanation is as follows :

Paragraph 3

Soapy's mind became cognizant of the fact that the time had come for him to resolve himself into a singular Committee of Ways and Means to provide against the coming rigour. (Sentence 7)

(1) cognizance (also cognisance)

n.1 formal knowledge or awareness. Law the action of taking judicial notice.

2 Heraldry a distinctive device or mark, especially as formerly worn by retainers of a noble house.

Phrases :take cognizance of formal attend to; take account of.

Derivatives :cognizant adj. cognize (also cognise) v.

Origin :ME conisance, from OFr. conoisance, based on L. cognoscere 'get to know'.

Paragraph 3

Soapy's mind became cognizant of the fact that the time had come for him to resolve himself into a singular Committee of Ways and Means to provide against the coming rigour. (Sentence 7)

(2) rigour (US rigor)

n.1 the quality of being rigorous.

2 (rigours) demanding, difficult, or extreme conditions.

Origin :ME: from OFr. rigour from L. rigor 'stiffness'.

Paragraph 8

It seemed that his route to the coveted island was not to be an epicurean one. (Sentence 40)

(3) Epicurean

n.1.a disciple or student of the Greek philosopher Epicurus (341–270 BC), who taught that pleasure, particularly mental pleasure, was the highest good.

2 (epicurean) an epicure.

adj.1 of or concerning Epicurus or his ideas.

2 (epicurean) relating to or suitable for an epicure.

– Derivatives Epicureanism n.

Paragraph 11

The refined and elegant appearance of his victim and the contiguity of the conscientious cop encouraged him to believe that he would soon feel the pleasant official clutch upon his arm that would insure his winter quarters on the right little, tight little isle. (Sentence 72)

(4) conscientious

adj.1 wishing to do what is right.

2 relating to a person's conscience.

Derivatives : conscientiously adv. conscientiousness n.

Origin : C17 from Fr. consciencieux, from med. L. conscientiosus, from L. conscientia (see conscience).

Paragraph 14

He halted in the district where by night are found the lightest streets, hearts, vows and librettos. (Sentence 85)

(5) libretto

n. (pl. libretti /-ti/ or librettos) the text of an opera or other long vocal work.

Derivatives : librettist n.

Origin : C18 from Ital., dimin. of libro 'book'.

Paragraph 15

"Oh, is it?" sneered Soapy, adding insult to petit larceny. (Sentence 104)

(5) larceny

n. (pl. larcenies) theft of personal property (in English law replaced as a statutory crime by theft in 1968).

Derivatives : larcener n. (archaic). larcenist n. larcenous adj.

Origin : C15: from OFr. larcin, from L. latrocinium, from latro(n)- 'robber'.

From the words above, we can see that O. Henry uses various diction in his short story and reveals his writing style. He chooses words in detail although the words have old origin. Actually, I also figure out another characteristic that O. Henry frequently uses: Non-standard English to illustrate the characterization of character. For example is in the last paragraph: the use informal language to show their discrepancy of social status. The use of "doin' " and "nothin' " shows the fact.

4.1.1.3 Figure of speech

Figures of speech are classified into two types in traditional rhetoric. They are tropes and figures. The most familiar parts of them are simile, metaphor, metonymy, irony, climax and hyperbole. I provide the percentage of each figures in Table 4.6

Table 4.6
The Number of Figures of Speech

Sentence type	Number	Percentage
Simile	3	42,7%
Metonymy	0	0 %
Irony	1	14,3%
Climax	0	0%
Hyperbole	0	0%
Metaphora	3	42,7%
Total	7	99,9%

From the analysis above we can conclude that O. Henry uses complex sentence to compose his story. There are 58 (40,3%) complex sentences in *Furnished Room* and 59 (40,7%) complex sentences in *The Cop and The Anthem*. O. Henry uses it as dominant structure of sentence. Next finding is related to diction which O. Henry uses to convey his idea. He employs far fetched diction in both short stories for example in *Furnished Room*: ‘vagrant’ that has similarity with homeless people and ‘mignonette’ represents fragrance of greenish flower. In *The Cop and The Anthem* he employs ‘rigour’ which has similarity with stiffness. O. Henry choose diction ‘rigor’ than stiffness maybe because he thinks it is more appropriate to represent the condition. The last finding correlates to figure of speech, I provide six kinds of figure of speech but in this analysis I found that simile and metaphor dominate the story. Simile compares something with another

thing which similar in characteristic or form explicitly and metaphor transfers an object to different form.



CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter consists of two subchapters. The first subchapter presents the conclusions of the research result. The second is suggestions related to the research that has been done.

5.1 Conclusions

After conducted the study, I can draw some conclusions related to the style in O. Henry's short stories. It is unique because he sets complex sentence as the dominant structure in his works, uses far fetched diction and figures of speech. Based on the calculation in simple table, I found There are 58 (40,3%) complex sentences in *Furnished Room* and 59 (40,7%) complex sentences in *The Cop and The Anthem*.for the figure of speech, simile and metaphor dominate the short story, I found 6 similes (31,6 %) and 6 metaphores (31,6%) in *Furnished Room* and 3 similes (42, 7%) and 3 metaphores (42,7%) in *The Cop and The Anthem*.

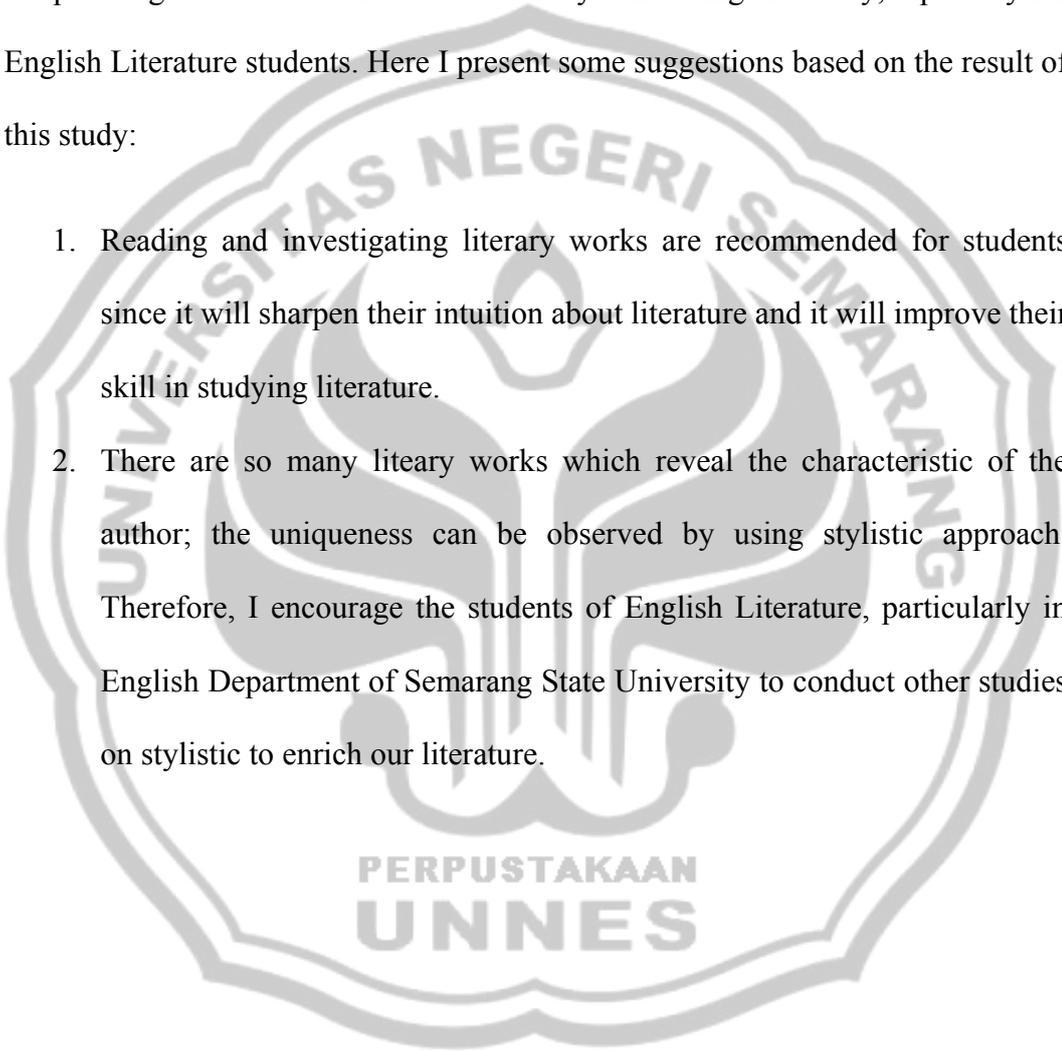
The diction of O. Henry is complicated and it is simple sometimes. He also uses non Standard English to shows particular condition in his works. It oftenly shows in dialogue between the characters. However, he always illustrates such kind of condition vividly. Frequently, he potrays a life of poor and ordinary people. Moreover, his stories show us how hard the poor and ordinary people to reach their dream or purpose. Regularly they show their despair, their sorrow and

their failure. The end of story is not always the happy ending one, even it ends in sad ending.

5.2 Suggestions

I expect to give contribution to the readers by conducting this study, especially for English Literature students. Here I present some suggestions based on the result of this study:

1. Reading and investigating literary works are recommended for students since it will sharpen their intuition about literature and it will improve their skill in studying literature.
2. There are so many literary works which reveal the characteristic of the author; the uniqueness can be observed by using stylistic approach. Therefore, I encourage the students of English Literature, particularly in English Department of Semarang State University to conduct other studies on stylistic to enrich our literature.



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APPENDIX 1

FURNISHED ROOM

Restless, shifting, fugacious as time itself is a certain vast bulk of the population of the red brick district of the lower West Side. Homeless, they have a hundred homes. They flit from furnished room to furnished room, transients forever--transients in abode, transients in heart and mind. They sing "Home, Sweet Home" in ragtime; they carry their *~lares et penates~* in a bandbox; their vine is entwined about a picture hat; a rubber plant is their fig tree.

Hence the houses of this district, having had a thousand dwellers, should have a thousand tales to tell, mostly dull ones, no doubt; but it would be strange if there could not be found a ghost or two in the wake of all these vagrant guests. One evening after dark a young man prowled among these crumbling red mansions, ringing their bells. At the twelfth he rested his lean hand-baggage upon the step and wiped the dust from his hatband and forehead. The bell sounded faint and far away in some remote, hollow depths.

To the door of this, the twelfth house whose bell he had rung, came a housekeeper who made him think of an unwholesome, surfeited worm that had eaten its nut to a hollow shell and now sought to fill the vacancy with edible lodgers.

He asked if there was a room to let.

"Come in," said the housekeeper. Her voice came from her throat; her throat seemed lined with fur. "I have the third floor back, vacant since a week back. Should you wish to look at it?"

The young man followed her up the stairs. A faint light from no particular source mitigated the shadows of the halls. They trod noiselessly upon a stair carpet that its own loom would have forsworn. It seemed to have become vegetable; to have degenerated in that rank, sunless air to lush lichen or spreading

moss that grew in patches to the staircase and was viscid under the foot like organic matter. At each turn of the stairs were vacant niches in the wall. Perhaps plants had once been set within them. If so they had died in that foul and tainted air. It may be that statues of the saints had stood there, but it was not difficult to conceive that imps and devils had dragged them forth in the darkness and down to the unholy depths of some furnished pit below.

"This is the room," said the housekeeper, from her furry throat. "It's a nice room. It ain't often vacant. I had some most elegant people in it last summer--no trouble at all, and paid in advance to the minute. The water's at the end of the hall. Sprowls and Mooney kept it three months. They done a vaudeville sketch. Miss B'retta Sprowls--you may have heard of her--Oh, that was just the stage names --right there over the dresser is where the marriage certificate hung, framed. The gas is here, and you see there is plenty of closet room. It's a room everybody likes. It never stays idle long."

"Do you have many theatrical people rooming here?" asked the young man.

"They comes and goes. A good proportion of my lodgers is connected with the theatres. Yes, sir, this is the theatrical district. Actor people never stays long anywhere. I get my share. Yes, they comes and they goes."

He engaged the room, paying for a week in advance. He was tired, he said, and would take possession at once. He counted out the money. The room had been made ready, she said, even to towels and water. As the housekeeper moved away he put, for the thousandth time, the question that he carried at the end of his tongue.

"A young girl--Miss Vashner--Miss Eloise Vashner--do you remember such a one among your lodgers? She would be singing on the stage, most likely. A fair girl, of medium height and slender, with reddish, gold hair and a dark mole near her left eyebrow."

"No, I don't remember the name. Them stage people has names they change as often as their rooms. They comes and they goes. No, I don't call that one to mind."

No. Always no. Five months of ceaseless interrogation and the inevitable negative. So much time spent by day in questioning managers, agents, schools and choruses; by night among the audiences of theatres from all-star casts down to music halls so low that he dreaded to find what he most hoped for. He who had loved her best had tried to find her. He was sure that since her disappearance from home this great, water-girt city held her somewhere, but it was like a monstrous quicksand, shifting its particles constantly, with no foundation, its upper granules of to-day buried to-morrow in ooze and slime.

The furnished room received its latest guest with a first glow of pseudo-hospitality, a hectic, haggard, perfunctory welcome like the specious smile of a demirep. The sophisticated comfort came in reflected gleams from the decayed furniture, the ragged brocade upholstery of a couch and two chairs, a footwide cheap pier glass between the two windows, from one or two gilt picture frames and a brass bedstead in a corner.

The guest reclined, inert, upon a chair, while the room, confused in speech as though it were an apartment in Babel, tried to discourse to him of its divers tenantry.

A polychromatic rug like some brilliant-flowered rectangular, tropical islet lay surrounded by a billowy sea of soiled matting. Upon the gay-papered wall were those pictures that pursue the homeless one from house to house--The Huguenot Lovers, The First Quarrel, The Wedding Breakfast, Psyche at the Fountain. The mantel's chastely severe outline was ingloriously veiled behind some pert drapery drawn rakishly askew like the sashes of the Amazonian ballet. Upon it was some desolate flotsam cast aside by the room's marooned when a lucky sail had borne them to a fresh port--a trifling vase or two, pictures of actresses, a medicine bottle, some stray cards out of a deck.

One by one, as the characters of a cryptograph become explicit, the little signs left by the furnished room's procession of guests developed a significance. The threadbare space in the rug in front of the dresser told that lovely woman had marched in the throng. Tiny finger prints on the wall spoke of little prisoners trying to feel their way to sun and air. A splattered stain, raying like the shadow of a bursting bomb, witnessed where a hurled glass or bottle had splintered with its contents against the wall. Across the pier glass had been scrawled with a diamond in staggering letters the name "Marie." It seemed that the succession of dwellers in the furnished room had turned in fury--perhaps tempted beyond forbearance by its garish coldness--and wreaked upon it their passions. The furniture was chipped and bruised; the couch, distorted by bursting springs, seemed a horrible monster that had been slain during the stress of some grotesque convulsion. Some more potent upheaval had cloven a great slice from the marble mantel. Each plank in the floor owned its particular cant and shriek as from a separate and individual agony. It seemed incredible that all this malice and injury had been wrought upon the room by those who had called it for a time their home; and yet it may have been the cheated home instinct surviving blindly, the resentful rage at false household gods that had kindled their wrath. A hut that is our own we can sweep and adorn and cherish.

The young tenant in the chair allowed these thoughts to file, soft-shod, through his mind, while there drifted into the room furnished sounds and furnished scents. He heard in one room a tittering and incontinent, slack laughter; in others the monologue of a scold, the rattling of dice, a lullaby, and one crying dully; above him a banjo tinkled with spirit. Doors banged somewhere; the elevated trains roared intermittently; a cat yowled miserably upon a back fence. And he breathed the breath of the house--a dank savour rather than a smell --a cold, musty effluvium as from underground vaults mingled with the reeking exhalations of linoleum and mildewed and rotten woodwork.

Then, suddenly, as he rested there, the room was filled with the strong, sweet odour of mignonette. It came as upon a single buffet of wind with such sureness and fragrance and emphasis that it almost seemed a living visitant. And the man cried aloud: "What, dear?" as if he had been called, and sprang up and faced about. The rich odour clung to him and wrapped him around. He reached out his arms for it, all his senses for the time confused and commingled. How could one be peremptorily called by an odour? Surely it must have been a sound. But, was it not the sound that had touched, that had caressed him?

"She has been in this room," he cried, and he sprang to wrest from it a token, for he knew he would recognize the smallest thing that had belonged to her or that she had touched. This enveloping scent of mignonette, the odour that she had loved and made her own--whence came it.

The room had been but carelessly set in order. Scattered upon the flimsy dresser scarf were half a dozen hairpins--those discreet, indistinguishable friends of womankind, feminine of gender, infinite of mood and uncommunicative of tense. These he ignored, conscious of their triumphant lack of identity. Ransacking the drawers of the dresser he came upon a discarded, tiny, ragged handkerchief. He pressed it to his face. It was racy and insolent with heliotrope; he hurled it to the floor. In another drawer he found odd buttons, a theatre programme, a pawnbroker's card, two lost marshmallows, a book on the divination of dreams. In the last was a woman's black satin hair bow, which halted him, poised between ice and fire. But the black satin hairbow also is femininity's demure, impersonal, common ornament, and tells no tales.

And then he traversed the room like a hound on the scent, skimming the walls, considering the corners of the bulging matting on his hands and knees, rummaging mantel and tables, the curtains and hangings, the drunken cabinet in the corner, for a visible sign, unable to perceive that she was there beside, around, against, within, above him, clinging to him, wooing him, calling him so poignantly through the finer senses that even his grosser ones became cognisant of

the call. Once again he answered loudly: "Yes, dear!" and turned, wild-eyed, to gaze on vacancy, for he could not yet discern form and colour and love and outstretched arms in the odour of mnignonette. Oh, God! whence that odour, and since when have odours had a voice to call? Thus he groped.

He burrowed in crevices and corners, and found corks and cigarettes. These he passed in passive contempt. But once he found in a fold of the matting a half-smoked cigar, and this he ground beneath his heel with a green and trenchant oath. He sifted the room from end to end. He found dreary and ignoble small records of many a peripatetic tenant; but of her whom he sought, and who may have lodged there, and whose spirit seemed to hover there, he found no trace.

And then he thought of the housekeeper.

He ran from the haunted room downstairs and to a door that showed a crack of light. She came out to his knock. He smothered his excitement as best he could.

"Will you tell me, madam," he besought her, "who occupied the room I have before I came?"

"Yes, sir. I can tell you again. 'Twas Sprowls and Mooney, as I said. Miss B'retta Sprowls it was in the theatres, but Missis Mooney she was. My house is well known for respectability. The marriage certificate hung, framed, on a nail over--"

"What kind of a lady was Miss Sprowls--in looks, I mean?"

Why, black-haired, sir, short, and stout, with a comical face. They left a week ago Tuesday."

"And before they occupied it?"

"Why, there was a single gentleman connected with the draying business. He left

owing me a week. Before him was Missis Crowder and her two children, that stayed four months; and back of them was old Mr. Doyle, whose sons paid for him. He kept the room six months. That goes back a year, sir, and further I do not remember."

He thanked her and crept back to his room. The room was dead. The essence that had vivified it was gone. The perfume of mignonette had departed. In its place was the old, stale odour of mouldy house furniture, of atmosphere in storage.

The ebbing of his hope drained his faith. He sat staring at the yellow, singing gaslight. Soon he walked to the bed and began to tear the sheets into strips. With the blade of his knife he drove them tightly into every crevice around windows and door. When all was snug and taut he turned out the light, turned the gas full on again and laid himself gratefully upon the bed.

It was Mrs. McCool's night to go with the can for beer. So she fetched it and sat with Mrs. Purdy in one of those subterranean retreats where house-keepers foregather and the worm dieth seldom.

"I rented out my third floor, back, this evening," said Mrs. Purdy, across a fine circle of foam. "A young man took it. He went up to bed two hours ago."

"Now, did ye, Mrs. Purdy, ma'am?" said Mrs. McCool, with intense admiration. "You do be a wonder for rentin' rooms of that kind. And did ye tell him, then?" she concluded in a husky whisper, laden with mystery.

"Rooms," said Mrs. Purdy, in her furriest tones, "are furnished for to rent. I did not tell him, Mrs. McCool."

"'Tis right ye are, ma'am; 'tis by renting rooms we kape alive. Ye have the rale sense for business, ma'am. There be many people will rayjict the rentin' of a room if they be tould a suicide has been after dyin' in the bed of it."

"As you say, we has our living to be making," remarked Mrs. Purdy.

"Yis, ma'am; 'tis true. 'Tis just one wake ago this day I helped ye lay out the third floor, back. A pretty slip of a colleen she was to be killin' herself wid the gas--a swate little face she had, Mrs. Purdy, ma'am."

"She'd a-been called handsome, as you say," said Mrs. Purdy, assenting but critical, "but for that mole she had a-growin' by her left eyebrow. Do fill up your glass again, Mrs. McCool."



THE COP AND THE ANTHEM

On his bench in Madison Square Soapy moved uneasily. When wild geese honk high of nights, and when women without sealskin coats grow kind to their husbands, and when Soapy moves uneasily on his bench in the park, you may know that winter is near at hand.

A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call. At the corners of four streets he hands his pasteboard to the North Wind, footman of the mansion of All Outdoors, so that the inhabitants thereof may make ready.

Soapy's mind became cognizant of the fact that the time had come for him to resolve himself into a singular Committee of Ways and Means to provide against the coming rigour. And therefore he moved uneasily on his bench. The hibernatorial ambitions of Soapy were not of the highest. In them there were no considerations of Mediterranean cruises, of soporific Southern skies drifting in the Vesuvian Bay. Three months on the Island was what his soul craved. Three months of assured board and bed and congenial company, safe from Boreas and bluecoats, seemed to Soapy the essence of things desirable.

For years the hospitable Blackwell's had been his winter quarters. Just as his more fortunate fellow New Yorkers had bought their tickets to Palm Beach and the Riviera each winter, so Soapy had made his humble arrangements for his annual hegira to the Island. And now the time was come. On the previous night three Sabbath newspapers, distributed beneath his coat, about his ankles and over his lap, had failed to repulse the cold as he slept on his bench near the spurting fountain in the ancient square. So the Island loomed big and timely in Soapy's mind. He scorned the provisions made in the name of charity for the city's dependents. In Soapy's opinion the Law was more benign than Philanthropy. There was an endless round of institutions, municipal and eleemosynary, on which he might set out and receive lodging and food accordant with the simple

life. But to one of Soapy's proud spirit the gifts of charity are encumbered. If not in coin you must pay in humiliation of spirit for every benefit received at the hands of philanthropy. As Caesar had his Brutus, every bed of charity must have its toll of a bath, every loaf of bread its compensation of a private and personal inquisition. Wherefore it is better to be a guest of the law, which though conducted by rules, does not meddle unduly with a gentleman's private affairs.

Soapy, having decided to go to the Island, at once set about accomplishing his desire. There were many easy ways of doing this. The pleasantest was to dine luxuriously at some expensive restaurant; and then, after declaring insolvency, be handed over quietly and without uproar to a policeman. An accommodating magistrate would do the rest.

Soapy left his bench and strolled out of the square and across the level sea of asphalt, where Broadway and Fifth Avenue flow together. Up Broadway he turned, and halted at a glittering cafe, where are gathered together nightly the choicest products of the grape, the silkworm and the protoplasm.

Soapy had confidence in himself from the lowest button of his vest upward. He was shaven, and his coat was decent and his neat black, ready-tied four-in-hand had been presented to him by a lady missionary on Thanksgiving Day. If he could reach a table in the restaurant unsuspected success would be his. The portion of him that would show above the table would raise no doubt in the waiter's mind. A roasted mallard duck, thought Soapy, would be about the thing--with a bottle of Chablis, and then Camembert, a demi-tasse and a cigar. One dollar for the cigar would be enough. The total would not be so high as to call forth any supreme manifestation of revenge from the cafe management; and yet the meat would leave him filled and happy for the journey to his winter refuge.

But as Soapy set foot inside the restaurant door the head waiter's eye fell upon his frayed trousers and decadent shoes. Strong and ready hands turned him about and conveyed him in silence and haste to the sidewalk and averted the

ignoble fate of the menaced mallard. Soapy turned off Broadway. It seemed that his route to the coveted island was not to be an epicurean one. Some other way of entering limbo must be thought of.

At a corner of Sixth Avenue electric lights and cunningly displayed wares behind plate-glass made a shop window conspicuous. Soapy took a cobblestone and dashed it through the glass. People came running around the corner, a policeman in the lead. Soapy stood still, with his hands in his pockets, and smiled at the sight of brass buttons.

"Where's the man that done that?" inquired the officer excitedly.

"Don't you figure out that I might have had something to do with it?" said Soapy, not without sarcasm, but friendly, as one greets good fortune.

The policeman's mind refused to accept Soapy even as a clue. Men who smash windows do not remain to parley with the law's minions. They take to their heels. The policeman saw a man half way down the block running to catch a car. With drawn club he joined in the pursuit. Soapy, with disgust in his heart, loafed along, twice unsuccessful.

On the opposite side of the street was a restaurant of no great pretensions. It catered to large appetites and modest purses. Its crockery and atmosphere were thick; its soup and napery thin. Into this place Soapy took his accusive shoes and telltale trousers without challenge. At a table he sat and consumed beefsteak, flapjacks, doughnuts and pie. And then to the waiter he betrayed the fact that the minutest coin and himself were strangers.

"Now, get busy and call a cop," said Soapy. "And don't keep a gentleman waiting."

"No cop for youse," said the waiter, with a voice like butter cakes and an eye like the cherry in a Manhattan cocktail. "Hey, Con!"

Neatly upon his left ear on the callous pavement two waiters pitched Soapy. He arose, joint by joint, as a carpenter's rule opens, and beat the dust from his clothes. Arrest seemed but a rosy dream. The Island seemed very far away. A policeman who stood before a drug store two doors away laughed and walked down the street.

Five blocks Soapy travelled before his courage permitted him to woo capture again. This time the opportunity presented what he fatuously termed to himself a "cinch." A young woman of a modest and pleasing guise was standing before a show window gazing with sprightly interest at its display of shaving mugs and inkstands, and two yards from the window a large policeman of severe demeanour leaned against a water plug. It was Soapy's design to assume the role of the despicable and execrated "masher." The refined and elegant appearance of his victim and the contiguity of the conscientious cop encouraged him to believe that he would soon feel the pleasant official clutch upon his arm that would insure his winter quarters on the right little, tight little isle.

Soapy straightened the lady missionary's readymade tie, dragged his shrinking cuffs into the open, set his hat at a killing cant and sidled toward the young woman. He made eyes at her, was taken with sudden coughs and "hems," smiled, smirked and went brazenly through the impudent and contemptible litany of the "masher." With half an eye Soapy saw that the policeman was watching him fixedly. The young woman moved away a few steps, and again bestowed her absorbed attention upon the shaving mugs. Soapy followed, boldly stepping to her side, raised his hat and said:

"Ah there, Bedelia! Don't you want to come and play in my yard?"

The policeman was still looking. The persecuted young woman had but to beckon a finger and Soapy would be practically en route for his insular haven. Already he imagined he could feel the cozy warmth of the station-house. The young woman faced him and, stretching out a hand, caught Soapy's coat sleeve.

Sure, Mike," she said joyfully, "if you'll blow me to a pail of suds. I'd have spoke to you sooner, but the cop was watching." With the young woman playing the clinging ivy to his oak Soapy walked past the policeman overcome with gloom. He seemed doomed to liberty.

At the next corner he shook off his companion and ran. He halted in the district where by night are found the lightest streets, hearts, vows and librettos. Women in furs and men in greatcoats moved gaily in the wintry air. A sudden fear seized Soapy that some dreadful enchantment had rendered him immune to arrest. The thought brought a little of panic upon it, and when he came upon another policeman lounging grandly in front of a transplendent theatre he caught at the immediate straw of "disorderly conduct."

On the sidewalk Soapy began to yell drunken gibberish at the top of his harsh voice. He danced, howled, raved and otherwise disturbed the welkin.

The policeman twirled his club, turned his back to Soapy and remarked to a citizen.

"'Tis one of them Yale lads celebratin' the goose egg they give to the Hartford College. Noisy; but no harm. We've instructions to lave them be."

Disconsolate, Soapy ceased his unavailing racket. Would never a policeman lay hands on him? In his fancy the Island seemed an unattainable Arcadia. He buttoned his thin coat against the chilling wind.

In a cigar store he saw a well-dressed man lighting a cigar at a swinging light. His silk umbrella he had set by the door on entering. Soapy stepped inside, secured the umbrella and sauntered off with it slowly. The man at the cigar light followed hastily.

"My umbrella," he said, sternly.

"Oh, is it?" sneered Soapy, adding insult to petit larceny. "Well, why don't you call a policeman? I took it. Your umbrella! Why don't you call a cop? There stands one on the corner."

The umbrella owner slowed his steps. Soapy did likewise, with a presentiment that luck would again run against him. The policeman looked at the two curiously.

"Of course," said the umbrella man--"that is--well, you know how these mistakes occur--I--if it's your umbrella I hope you'll excuse me--I picked it up this morning in a restaurant--If you recognise it as yours, why--I hope you'll--"

"Of course it's mine," said Soapy, viciously.

The ex-umbrella man retreated. The policeman hurried to assist a tall blonde in an opera cloak across the street in front of a street car that was approaching two blocks away.

Soapy walked eastward through a street damaged by improvements. He hurled the umbrella wrathfully into an excavation. He muttered against the men who wear helmets and carry clubs. Because he wanted to fall into their clutches, they seemed to regard him as a king who could do no wrong.

At length Soapy reached one of the avenues to the east where the glitter and turmoil was but faint. He set his face down this toward Madison Square, for the homing instinct survives even when the home is a park bench. But on an unusually quiet corner Soapy came to a standstill. Here was an old church, quaint and rambling and gabled. Through one violet-stained window a soft light glowed, where, no doubt, the organist loitered over the keys, making sure of his mastery of the coming Sabbath anthem. For there drifted out to Soapy's ears sweet music that caught and held him transfixed against the convolutions of the iron fence.

The moon was above, lustrous and serene; vehicles and pedestrians were

few; sparrows twittered sleepily in the eaves--for a little while the scene might have been a country churchyard. And the anthem that the organist played cemented Soapy to the iron fence, for he had known it well in the days when his life contained such things as mothers and roses and ambitions and friends and immaculate thoughts and collars.

The conjunction of Soapy's receptive state of mind and the influences about the old church wrought a sudden and wonderful change in his soul. He viewed with swift horror the pit into which he had tumbled, the degraded days, unworthy desires, dead hopes, wrecked faculties and base motives that made up his existence.

And also in a moment his heart responded thrillingly to this novel mood. An instantaneous and strong impulse moved him to battle with his desperate fate. He would pull himself out of the mire; he would make a man of himself again; he would conquer the evil that had taken possession of him. There was time; he was comparatively young yet; he would resurrect his old eager ambitions and pursue them without faltering. Those solemn but sweet organ notes had set up a revolution in him. To-morrow he would go into the roaring downtown district and find work. A fur importer had once offered him a place as driver. He would find him to-morrow and ask for the position. He would be somebody in the world. He would—

Soapy felt a hand laid on his arm. He looked quickly around into the broad face of a policeman.

"What are you doin' here?" asked the officer.

"Nothin'," said Soapy.

"Then come along," said the policeman. "Three months on the Island," said the Magistrate in the Police Court the next morning.

APPENDIX 2

SENTENCE STRUCTURE OF THE FURNISHED ROOM

Paragraph 1

Restless, shifting, fugaciou as time itself is a certain vast bulk of the population of the red brick district of the lower West Side. Homeless, they have a hundred homes. They flit from furnished room to furnished room, transients forever--transients in abode, transients in heart and mind. They sing "Home, Sweet Home" in ragtime; they carry their ~lares et penates~ in a bandbox; their vine is entwined about a picture hat; a rubber plant is their fig tree.

Se *MCI* [Restless, shifting, fugaciou as time itself **is** a certain vast bulk of the population of the red brick district of the lower West Side.]

Se *MCI* [Homeless, they **have** a hundred homes.]

Se *MCI* [They **flit** from furnished room to furnished room, transients forever--transients in abode, transients in heart and mind.]

Se *MCI* [They **sing** "Home, Sweet Home" in ragtime;]

MCI [they **carry** their ~lares et penates~ in a bandbox;]

MCI [their vine **is** entwined about a picture hat;]

MCI [a rubber plant **is** their fig tree.]

Paragraph 2

Hence the houses of this district, having had a thousand dwellers, should have a thousand tales to tell, mostly dull ones, no doubt; but it would be strange if there could not be found a ghost or two in the wake of all these vagrant guests.

Se *MCI* [Hence the houses of this district, having had a thousand dwellers, **should have** a thousand tales to tell, mostly dull ones, no doubt;]

MCI [but it **would be** strange]

RelCI [if there could not be found a ghost or two in the wake of all these vagrant guests.]

One evening after dark a young man prowled among these crumbling red mansions, ringing their bells. At the twelfth he rested his lean hand-baggage upon the step and wiped the dust from his hatband and forehead. The bell sounded faint and far away in some remote, hollow depths.

Se *MCI* [One evening after dark a young man **prowled** among these crumbling red mansions,]

NCI [(he was) ringing their bells.]

Se *MCI* [At the twelfth he **rested** his lean hand-baggage upon the step] and

MCI [(he) **wiped** the dust from his hatband and forehead.]

Se *MCI* [The bell **sounded** faint and far away in some remote, hollow depths.]

Paragraph 3

To the door of this, the twelfth house whose bell he had rung, came a housekeeper who made him think of an unwholesome, surfeited worm that had eaten its nut to a hollow shell and now sought to fill the vacancy with edible lodgers.

Se *ACI* [To the door of this, the twelfth house whose bell he had rung,]

MCI [**came** a housekeeper...]

RelCI [who made him think of an unwholesome, surfeited worm...]

RelCI [that had eaten its nut to a hollow shell...]

NCI [and now sought to fill the vacancy with edible lodgers.]

He asked if there was a room to let.

Se *MCI* [He **asked**...]

RelCI [if there was a room to let.]

"Come in," said the housekeeper. Her voice came from her throat; her throat

seemed lined with fur. "I have the third floor back, vacant since a week back. Should you wish to look at it?"

Se *MCI* ["**Come** in,"]

ACI [said the housekeeper.]

Se *MCI* [Her voice **came** from her throat;]

NCI [her throat seemed lined with fur.]

Se *MCI* ["I **have** the third floor back, vacant since a week back.]

Se *MCI* [Should you wish to look at it?"]

Paragraph 4

The young man followed her up the stairs. A faint light from no particular source mitigated the shadows of the halls. They trod noiselessly upon a stair carpet that its own loom would have forsworn. It seemed to have become vegetable; to have degenerated in that rank, sunless air to lush lichen or spreading moss that grew in patches to the staircase and was viscid under the foot like organic matter. At each turn of the stairs were vacant niches in the wall. Perhaps plants had once been set within them. If so they had died in that foul and tainted air. It may be that statues of the saints had stood there, but it was not difficult to conceive that imps and devils had dragged them forth in the darkness and down to the unholy depths of some furnished pit below.

Se *MCI* [The young man **followed** her up the stairs.]

Se *MCI* [A faint light from no particular source **mitigated** the shadows of the halls.]

Se *MCI* [They **trod** noiselessly upon a stair carpet..

RelCI [that its own loom would have forsworn.]

Se *MCI* [It **seemed** to have become vegetable;]

NCI [(It **seemed**) to have degenerated in that rank, sunless air to lush lichen or spreading moss..

RelCI [that grew in patches to the staircase..]

and *RelCI* [(that) was viscid under the foot like organic matter.]

Paragraph 5

"This is the room," said the housekeeper, from her furry throat. "It's a nice room. It ain't often vacant. I had some most elegant people in it last summer--no trouble at all, and paid in advance to the minute. The water's at the end of the hall. Sprowls and Mooney kept it three months. They done a vaudeville sketch. Miss B'retta Sprowls--you may have heard of her--Oh, that was just the stage names -- right there over the dresser is where the marriage certificate hung, framed. The gas is here, and you see there is plenty of closet room. It's a room everybody likes. It never stays idle long."

Se *MCI* ["This is the room,"]

ACI [said the housekeeper, from her furry throat.]

Se *MCI* ["It's a nice room.]

Se *MCI* [It **ain't** often vacant.]

Se *MCI* [I **had** some most elegant people in it last summer— no trouble at all

MCI and [(I had) paid in advance to the minute.]

Se *MCI* [The water's at the end of the hall.]

Se *MCI* [Sprowls and Mooney **kept** it three months.]

Se *MCI* [They **done** a vaudeville sketch.]

ACI [Miss B'retta Sprowls—]

Se *MCI* [you **may have heard** of her—]

NCI [Oh, that was just the stage names]

ACI [right there over the dresser is where the marriage

certificate hung,

NCI [(it is) framed.]

Se *MCI* [The gas **is** here,]

MCI [and you **see**]

NCI [(that) there is plenty of closet room.]

Se *MCI* [It's a room..]

RelCI [(that) everybody likes.]

Se *MCI* [It never **stays** idle long."]

"Do you have many theatrical people rooming here?" asked the young man.

Se *MCI* ["Do you **have** many theatrical people..]

RelCI [(who are) rooming here?"]

ACI [asked the young man.]

"They comes and goes. A good proportion of my lodgers is connected with the theatres. Yes, sir, this is the theatrical district. Actor people never stays long anywhere. I get my share. Yes, they comes and they goes."

Se *MCI* ["They **comes**] and

MCI [(they) **goes**.]

Se *MCI* [A good proportion of my lodgers **is connected** with the theatres.]

Se *MCI* [Yes, sir, this **is** the theatrical district.]

Se *MCI* [Actor people never **stays** long anywhere.]

Se *MCI* [I **get** my share.]

Se *MCI* [Yes, they **comes**] and

MCI [they **goes**."]

Paragraph 6

He engaged the room, paying for a week in advance. He was tired, he said, and

would take possession at once. He counted out the money. The room had been made ready, she said, even to towels and water. As the housekeeper moved away he put, for the thousandth time, the question that he carried at the end of his tongue.

Se *MCI* [He **engaged** the room,]

MCI [(he **was**) **paying** for a week in advance.]

Se *MCI* [He **was** tired,

ACI [he said,] and

MCI [(he) **would take** possession at once.]

Se *MCI* [The room **had been made** ready,

ACI [she said,]

even to towels and water.]

Se *ACI* [As the housekeeper moved away]

MCI [he **put**,

ACI [for the thousandth time,] the question

RelCI [that he carried at the end of his tongue.]

"A young girl--Miss Vashner--Miss Eloise Vashner--do you remember such a one among your lodgers? She would be singing on the stage, most likely. A fair girl, of medium height and slender, with reddish, gold hair and a dark mole near her left eyebrow."

Se *VerblessCI* ["A young girl--Miss Vashner--Miss Eloise Vashner—]

MCI [**do you remember** such a one among your lodgers?]

Se *MCI* [She **would be singing** on the stage, most likely.]

Se *MCI* [A fair girl,

ACI [of (whom is) medium height and slender, with reddish, gold hair and a dark mole near her left eyebrow."]

"No, I don't remember the name. Them stage people has names they change as often as their rooms. They comes and they goes. No, I don't call that one to mind."

Se *MCI* ["No, I **don't remember** the name.]

MCI [Them stage people **has** names..]

RelCI [(which) they change as often as their rooms.]

Se *MCI* [They **comes**] and

MCI [they **goes**.]

Se *MCI* [No, I **don't call** that one to mind."]

Paragraph 7

No. Always no. Five months of ceaseless interrogation and the inevitable negative. So much time spent by day in questioning managers, agents, schools and choruses; by night among the audiences of theatres from all-star casts down to music halls so low that he dreaded to find what he most hoped for. He who had loved her best had tried to find her. He was sure that since her disappearance from home this great, water-girt city held her somewhere, but it was like a monstrous quicksand, shifting its particles constantly, with no foundation, its upper granules of to-day buried to-morrow in ooze and slime.

Se *MCI* [No.]

Se *MCI* [Always no.]

Se *MCI* [Five months of ceaseless interrogation and the inevitable negative.]

Se *MCI* [So much time **spent** by day in questioning managers, agents, schools and choruses;]

ACI [by night among the audiences of theatres from all-star casts down to music halls so low..]

ACI [that he dreaded to find..]

NCI what he most hoped for.]

Se *MCI* [He

RelCI [who had loved her best]

had tried to find her.]

Se *MCI* [He **was** sure that

ACI [since her disappearance from home this great,]

ACI [water-girt city held her somewhere,]

ACI [but it was like a monstrous quicksand,]

RelCI [(which is) shifting its particles constantly, with no foundation, its upper granules of to-day buried to-morrow in ooze and slime.]

Paragraph 8

The furnished room received its latest guest with a first glow of pseudo-hospitality, a hectic, haggard, perfunctory welcome like the specious smile of a demirep. The sophisticated comfort came in reflected gleams from the decayed furniture, the ragged brocade upholstery of a couch and two chairs, a footwide cheap pier glass between the two windows, from one or two gilt picture frames and a brass bedstead in a corner.

Se *MCI* [The furnished room received its latest guest

VerblessCI [with a first glow of pseudo-hospitality, a hectic, haggard, perfunctory welcome like the specious smile of a demirep.]

Se *MCI* [The sophisticated comfort **came** in reflected gleams from the decayed furniture,

MCI [the ragged **brocade** upholstery of a couch and two chairs, a footwide cheap pier glass between the two windows, from one or two gilt picture frames and a brass bedstead in a corner.]

Paragraph 9

The guest reclined, inert, upon a chair, while the room, confused in speech as though it were an apartment in Babel, tried to discourse to him of its divers tenantry.

Se *MCI* [The guest **reclined**, inert, upon a chair,] while

MCI [the room, **confused** in speech]

ACI [as though it were an apartment in Babel,]

RelCI [tried to discourse to him of its divers tenantry.]

A polychromatic rug like some brilliant-flowered rectangular, tropical islet lay surrounded by a billowy sea of soiled matting. Upon the gay-papered wall were those pictures that pursue the homeless one from house to house--The Huguenot Lovers, The First Quarrel, The Wedding Breakfast, Psyche at the Fountain. The mantel's chastely severe outline was ingloriously veiled behind some pert drapery drawn rakishly askew like the sashes of the Amazonian ballet. Upon it was some desolate flotsam cast aside by the room's marooned when a lucky sail had borne them to a fresh port--a trifling vase or two, pictures of actresses, a medicine bottle, some stray cards out of a deck.

Se *MCI* [A polychromatic rug

RelCI [(which is) like some brilliant-flowered rectangular, tropical islet]

lay surrounded by a billowy sea of soiled matting.]

Se *MCI* [Upon the gay-papered wall **were** those pictures]

RelCI [that pursue the homeless one from house to house--The Huguenot Lovers, The First Quarrel, The Wedding Breakfast, Psyche at the Fountain.]

Se *MCI* [The mantel's chastely severe outline **was** ingloriously **veiled** behind some pert drapery

RelCl [drawn rakishly askew like the sashes of the Amazonian ballet.]

Se *MCl* [Upon it **was** some desolate flotsam cast aside by the room's marooned]

ACI [when a lucky sail had borne them to a fresh port--a trifling vase or two, pictures of actresses, a medicine bottle, some stray cards out of a deck.]

Paragraph 10

One by one, as the characters of a cryptograph become explicit, the little signs left by the furnished room's procession of guests developed a significance. The threadbare space in the rug in front of the dresser told that lovely woman had marched in the throng. Tiny finger prints on the wall spoke of little prisoners trying to feel their way to sun and air. A splattered stain, raying like the shadow of a bursting bomb, witnessed where a hurled glass or bottle had splintered with its contents against the wall. Across the pier glass had been scrawled with a diamond in staggering letters the name "Marie." It seemed that the succession of dwellers in the furnished room had turned in fury--perhaps tempted beyond forbearance by its garish coldness--and wreaked upon it their passions. The furniture was chipped and bruised; the couch, distorted by bursting springs, seemed a horrible monster that had been slain during the stress of some grotesque convulsion. Some more potent upheaval had cloven a great slice from the marble mantel. Each plank in the floor owned its particular cunt and shriek as from a separate and individual agony. It seemed incredible that all this malice and injury had been wrought upon the room by those who had called it for a time their home; and yet it may have been the cheated home instinct surviving blindly, the resentful rage at false household gods that had kindled their wrath. A hut that is our own we can sweep and adorn and cherish.

Se *MCl* [One by one, as the characters of a cryptograph **become** explicit,]

MCl [the little signs

RelCl [(which was) left by the furnished room's procession of guests] **developed** a significance.]

Se *MCl* [The threadbare space in the rug in front of the dresser **told**

NCl [that lovely woman had marched in the throng.]

Se *MCl* [Tiny finger prints on the wall **spoke** of

NCl [little prisoners

RelCl [(who were) trying to feel their way to sun and air.]

Se *MCl* [A splattered stain,

RelCl [(which was) raying like the shadow of a bursting bomb,]
witnessed

ACl [where a hurled glass or bottle had splintered with its contents against the wall.]

Se *MCl* [Across the pier glass **had been scrawled** with a diamond in staggering letters the name "Marie."]

Se *MCl* [It **seemed** that

NCl [the succession of dwellers in the furnished room had turned in fury—]

ACl [perhaps tempted beyond forbearance by its garish coldness—]
and

ACl [wreaked upon it their passions.]

Se *MCl* [The furniture **was chipped**] and

MCl [(**was bruised**);]

MCl [the couch,

RelCl [(which was) distorted by bursting springs,]

seemed a horrible monster]

RelCI [that had been slain during the stress of some grotesque convulsion.]

Se *MCI* [Some more potent upheaval **had cloven** a great slice from the marble mantel.]

Se *MCI* [Each plank in the floor **owned** its particular cant and shriek as from a separate and individual agony.]

Se *MCI* [It **seemed** incredible

RelCI [that all this malice and injury had been wrought upon the room by those]

RelCI [who had called it for a time their home;] and

MCI [yet it **may have been** the cheated home instinct surviving blindly, the resentful rage at false household gods

RelCI [that had kindled their wrath.]

Se *NCI* [A hut...

RelCI [that is our own]

MCI [we **can sweep**] and

MCI [(we **can**) **adorn**] and

MCI [(we **can**) **cherish**.]

Paragraph 11

The young tenant in the chair allowed these thoughts to file, soft-shod, through his mind, while there drifted into the room furnished sounds and furnished scents. He heard in one room a tittering and incontinent, slack laughter; in others the monologue of a scold, the rattling of dice, a lullaby, and one crying dully; above him a banjo tinkled with spirit. Doors banged somewhere; the elevated trains roared intermittently; a cat yowled miserably upon a back fence. And he breathed the breath of the house--a dank savour rather than a smell --a cold, musty effluvium as from underground vaults mingled with the reeking exhalations of

linoleum and mildewed and rotten woodwork.

Se *MCI* [The young tenant in the chair **allowed** these thoughts to file, soft-shod, through his mind,] while

MCI [there **drifted** into the room]

RelCI [(that) furnished sounds] and

RelCI [(that) furnished scents.]

Se *MCI* [He **heard** in one room a tittering and incontinent, slack laughter;]

VerblessCI [in others the monologue of a scold, the rattling of dice, a lullaby, and one crying dully;]

ACI [above him a banjo tinkled with spirit.]

Se *MCI* [Doors **banged** somewhere;]

MCI [the elevated trains **roared** intermittently;]

MCI [a cat **yowled** miserably upon a back fence.]

Se *MCI* [And he **breathed** the breath of the house—]

VerblessCI [a dank savour rather than a smell --a cold, musty effluvium]

ACI [as from underground vaults mingled with the reeking exhalations of linoleum and mildewed and rotten woodwork.]

Paragraph 12

Then, suddenly, as he rested there, the room was filled with the strong, sweet odour of mignonette. It came as upon a single buffet of wind with such sureness and fragrance and emphasis that it almost seemed a living visitant. And the man cried aloud: "What, dear?" as if he had been called, and sprang up and faced about. The rich odour clung to him and wrapped him around. He reached out his arms for it, all his senses for the time confused and commingled. How could one be peremptorily called by an odour? Surely it must have been a sound. But, was it not the sound that had touched, that had caressed him?

- Se *ACI* [Then, suddenly, as he rested there,]
MCI [the room **was filled** with the strong, sweet odour of mignonette.]
- Se *MCI* [It **came** as upon a single buffet of wind with such sureness and fragrance and
MCI [(it) **emphasis**]
RelCI that it almost seemed a living visitant.]
- Se *ACI* [And the man cried aloud:
MCI ["What (**is**), dear?"]
ACI [as if he had been called, and]
ACI [(as if he had been) sprang up and]
ACI [(as if he had been) faced about.]
- Se *MCI* [The rich odour **clung** to him and]
MCI [(it) **wrapped** him around.]
- Se *MCI* [He **reached out** his arms for it, all his senses for the time confused and commingled.]
- Se *MCI* [**How could** one be peremptorily **called** by an odour?]
MCI [Surely it **must have been** a sound.]
MCI [But, **was** it **not** the sound
RelCI [that had touched,
RelCI [that had caressed him?]

"She has been in this room," he cried, and he sprang to wrest from it a token, for he knew he would recognize the smallest thing that had belonged to her or that she had touched. This enveloping scent of mignonette, the odour that she had loved and made her own--whence came it?

- Se *MCI* ["She **has been** in this room,"]

ACI [he cried,] and

ACI [he sprang to wrest from it a token,]

ACI [for he knew he would recognize the smallest thing]

RelCI [that had belonged to her or]

RelCI [that she had touched.]

Se *VerblessCI* [This enveloping scent of mignonette,]

MCI [the odour

RelCI [that she had loved] and

RelCI [(that she had)

made her own]—

ACI [whence came it?]

Paragraph 13

The room had been but carelessly set in order. Scattered upon the flimsy dresser scarf were half a dozen hairpins--those discreet, indistinguishable friends of womankind, feminine of gender, infinite of mood and uncommunicative of tense. These he ignored, conscious of their triumphant lack of identity. Ransacking the drawers of the dresser he came upon a discarded, tiny, ragged handkerchief. He pressed it to his face. It was racy and insolent with heliotrope; he hurled it to the floor. In another drawer he found odd buttons, a theatre programme, a pawnbroker's card, two lost marshmallows, a book on the divination of dreams. In the last was a woman's black satin hair bow, which halted him, poised between ice and fire. But the black satin hairbow also is femininity's demure, impersonal, common ornament, and tells no tales.

Se *MCI* [The room **had been** but

MCI carelessly **set** in order.]

Se *MCI* [Scattered upon the flimsy dresser scarf **were** half a dozen hairpins]—

VerblessCl [those discreet, indistinguishable friends of womankind, feminine of gender, infinite of mood and uncommunicative of tense.]

Se *MCl* [These he **ignored**,

RelCl [(which are) conscious of their triumphant lack of identity.]

Se *ACl* [Ransacking the drawers of the dresser]

MCl [he **came** upon a discarded, tiny, ragged handkerchief.]

Se *MCl* [He **pressed** it to his face.]

Se *MCl* [It **was** racy] and

MCl [(it **was**) insolent with heliotrope;]

MCl [he **hurled** it to the floor.]

Se *MCl* [In another drawer he **found** odd buttons, a theatre programme, a pawnbroker's card, two lost marshmallows, a book on the divination of dreams.]

Se *MCl* [In the last **was** a woman's black satin hair bow,

RelCl [which halted him,]

poised between ice and fire.]

Se *MCl* [But the black satin hairbow also **is** femininity's demure, impersonal, common ornament,] and

MCl (it) **tells** no tales.]

Paragraph 14

And then he traversed the room like a hound on the scent, skimming the walls, considering the corners of the bulging matting on his hands and knees, rummaging mantel and tables, the curtains and hangings, the drunken cabinet in the corner, for a visible sign, unable to perceive that she was there beside, around, against, within, above him, clinging to him, wooing him, calling him so

poignantly through the finer senses that even his grosser ones became cognisant of the call. Once again he answered loudly: "Yes, dear!" and turned, wild-eyed, to gaze on vacancy, for he could not yet discern form and colour and love and outstretched arms in the odour of mnignonette. Oh, God! whence that odour, and since when have odours had a voice to call? Thus he groped.

Se *MCI* [And then he **traversed** the room like a hound on the scent,]

MCI [(he **was**) **skimming** the walls,]

MCI [(he **was**) **considering** the corners of the bulging matting on his hands and knees,]

MCI [(he **was**) **rummaging** mantel and tables, the curtains and hangings, the drunken cabinet in the corner, for a visible sign, unable to perceive]

RelCI [that she was there beside, around, against, within, above him,

NCI [(she was) clinging to him,]

NCI [(she was) wooing him,]

NCI [(she was) calling him so poignantly through the finer senses]

RelCI [that even his grosser ones became cognisant of the call.]

Se *ACI* [Once again he answered loudly:]

MCI ["Yes, dear!"] and

ACI [turned, wild-eyed, to gaze on vacancy,]

ACI [for he could not yet discern form and]

ACI [...colour and]

ACI [...love and]

ACI [...outstretched arms in the odour of mnignonette.]

Se *VerblessCl* [Oh, God!]

MCl [whence that odour, and since when have odours **had** a voice to call?]

Se *MCl* [Thus he **groped**.]

Paragraph 15

He burrowed in crevices and corners, and found corks and cigarettes. These he passed in passive contempt. But once he found in a fold of the matting a half-smoked cigar, and this he ground beneath his heel with a green and trenchant oath. He sifted the room from end to end. He found dreary and ignoble small records of many a peripatetic tenant; but of her whom he sought, and who may have lodged there, and whose spirit seemed to hover there, he found no trace.

Se *MCl* [He **burrowed** in crevices and corners, and]

MCl [(he) **found** corks and cigarettes.]

Se *MCl* [These he **passed** in passive contempt.]

Se *MCl* [But once he **found** in a fold of the matting a half-smoked cigar,] and

MCl [this he **ground** beneath his heel with a green and trenchant oath.]

Se *MCl* [He **sifted** the room from end to end.]

Se *MCl* [He **found** dreary and ignoble small records of many a peripatetic tenant;

but of *NCI* her

RelCl [whom he sought,] and

RelCl [who may have lodged there], and

RelCl [whose spirit seemed to hover there,]

MCl [he found no trace.]

And then he thought of the housekeeper.

Se *MCI* [And then he **thought** of the housekeeper.]

Paragraph 16

He ran from the haunted room downstairs and to a door that showed a crack of light. She came out to his knock. He smothered his excitement as best he could.

Se *MCI* [He **ran** from the haunted room downstairs and to a door

RelCI [that showed a crack of light.]

Se *MCI* [She **came** out to his knock.]

Se *MCI* [He **smothered** his excitement]

ACI [as best he could.]

"Will you tell me, madam," he besought her, "who occupied the room I have before I came?"

Se *MCI* ["Will you tell me, madam,"]

ACI [he besought her,]

RelCI ["who occupied the room

RelCI [(that) I have]

ACI [before I came?"]

"Yes, sir. I can tell you again. 'Twas Sprowls and Mooney, as I said. Miss B'retta Sprowls it was in the theatres, but Missis Mooney she was. My house is well known for respectability. The marriage certificate hung, framed, on a nail over--"

Se *MCI* ["Yes, sir.]

Se *MCI* [I **can tell** you again.]

Se *MCI* [(they **are**) 'Twas Sprowls and Mooney,]

ACI [as I said.]

Se *MCI* [Miss B'retta Sprowls it **was** in the theatres,] but

MCI [Missis Mooney she **was**.]

Se *MCI* [My house **is** well known for respectability.]

Se *MCI* [The marriage certificate (**was**) hung,]

MCI [...**framed**, on a nail over--"]

"What kind of a lady was Miss Sprowls--in looks, I mean?"

Se *MCI* ["What kind of a lady **was** Miss Sprowls—]

ACI [in looks, I mean?"]

Why, black-haired, sir, short, and stout, with a comical face. They left a week ago Tuesday."

Se *MCI* [Why,

MCI [(she **is**) black-haired, sir,]

MCI [(she **is**) short, and]

MCI [(she **is**) stout, with a comical face.]

Se *MCI* [They **left** a week ago Tuesday."]

"And before they occupied it?"

Se *MCI* ["And before they **occupied** it?"]

"Why, there was a single gentleman connected with the draying business. He left owing me a week. Before him was Missis Crowder and her two children, that stayed four months; and back of them was old Mr. Doyle, whose sons paid for him. He kept the room six months. That goes back a year, sir, and further I do not remember."

Se *MCI* ["Why, there **was** a single gentleman]

RelCI [(who was) connected with the draying business.]

Se *MCI* [He **left** owing me a week.]

Se *MCI* [Before him **was** Missis Crowder and her two children,

RelCI [(who) that stayed four months;]

RelCl [that stayed four months;] and

MCl [back of them **was** old Mr. Doyle,]

RelCl whose sons paid for him.]

Se *MCl* [He **kept** the room six months.]

Se *MCl* [That **goes** back a year, sir,] and

MCl [further I **do not remember.**"]

Paragraph 17

He thanked her and crept back to his room. The room was dead. The essence that had vivified it was gone. The perfume of mignonette had departed. In its place was the old, stale odour of mouldy house furniture, of atmosphere in storage.

Se *MCl* [He **thanked** her] and

MCl [(he) **crept** back to his room.]

Se *MCl* [The room **was** dead.]

Se *MCl* [The essence

RelCl [that had vivified]

it **was** gone.]

Se *MCl* [The perfume of mignonette **had departed.**]

Se *MCl* [In its place **was** the old, stale odour of mouldy house furniture, of atmosphere in storage.]

Paragraph 18

The ebbing of his hope drained his faith. He sat staring at the yellow, singing gaslight. Soon he walked to the bed and began to tear the sheets into strips. With the blade of his knife he drove them tightly into every crevice around windows and door. When all was snug and taut he turned out the light, turned the gas full on again and laid himself gratefully upon the bed.

Se *MCl* [The ebbing of his hope **drained** his faith.]

Se *MCI* [He **sat** (and was) staring at the yellow, singing gaslight.]

Se *MCI* [Soon he **walked** to the bed] and

MCI [(he) **began** to tear the sheets into strips.]

Se *MCI* [With the blade of his knife he **drove** them tightly into every crevice around windows and door.]

Se *ACI* [When all was snug and taut]

MCI [he **turned** out the light,]

MCI [(he) **turned** the gas full on again] and

MCI [(he) laid himself gratefully upon the bed.]

Paragraph 19

It was Mrs. McCool's night to go with the can for beer. So she fetched it and sat with Mrs. Purdy in one of those subterranean retreats where house-keepers foregather and the worm dieth seldom.

Se *MCI* [It **was** Mrs. McCool's night to go with the can for beer.]

Se *MCI* [So she **fetches** it] and

MCI [(she) **sats** with Mrs. Purdy in one of those subterranean retreats]

ACI [where house-keepers foregather] and

NCI [the worm dieth seldom.]

"I rented out my third floor, back, this evening," said Mrs. Purdy, across a fine circle of foam. "A young man took it. He went up to bed two hours ago."

Se *MCI* ["I **rented** out my third floor, back, this evening,"]

ACI [said Mrs. Purdy, across a fine circle of foam.]

Se *MCI* ["A young man **took** it.]

Se *MCI* [He **went** up to bed two hours ago."]

"Now, did ye, Mrs. Purdy, ma'am?" said Mrs. McCool, with intense admiration. "You do be a wonder for rentin' rooms of that kind. And did ye tell him, then?" she concluded in a husky whisper, laden with mystery.

Se *MCI* ["Now, **did** ye, Mrs. Purdy, ma'am?"]

ACI [said Mrs. McCool, with intense admiration.]

Se *MCI* ["You **do be** a wonder for rentin' rooms of that kind.]

Se *MCI* [And **did** ye **tell** him, then?"]

ACI [she concluded in a husky whisper, laden with mystery.]

"Rooms," said Mrs. Purdy, in her furriest tones, "are furnished for to rent. I did not tell him, Mrs. McCool."

Se *MCI* ["Rooms,"

ACI [said Mrs. Purdy, in her furriest tones,]

are furnished for to rent.]

Se *MCI* [I **did not tell** him, Mrs. McCool."]

"'Tis right ye are, ma'am; 'tis by renting rooms we kape alive. Ye have the rale sense for business, ma'am. There be many people will rayjict the rentin' of a room if they be tould a suicide has been after dyin' in the bed of it."

Se *MCI* ["'Tis right]

RelCI [(that) ye **are**, ma'am;]

Se *MCI* ['tis by renting rooms]

NCI [we kape alive.]

Se *MCI* [Ye **have** the rale sense for business, ma'am.]

Se *MCI* [There be many people **will rayjict** the rentin' of a room

RelCI [if they be tould a suicide has been after dyin' in the bed of it."]

"As you say, we has our living to be making," remarked Mrs. Purdy.

Se ACI ["As you say,]

MCI [we **has** our living to be making,"]

ACI [remarked Mrs. Purdy.]

"Yis, ma'am; 'tis true. 'Tis just one wake ago this day I helped ye lay out the third floor, back. A pretty slip of a colleen she was to be killin' herself wid the gas--a swate little face she had, Mrs. Purdy, ma'am."

Se MCI ["Yis, ma'am;]

MCI ['tis true.]

Se MCI ['Tis just one wake ago]

ACI [this day I helped]

NCI [ye lay out the third floor, back.]

Se MCI [A pretty slip of a colleen she **was** to be killin' herself wid the gas-]

NCI [a swate little face she had, Mrs. Purdy, ma'am."]

Paragraph 20

"She'd a-been called handsome, as you say," said Mrs. Purdy, assenting but critical, "but for that mole she had a-growin' by her left eyebrow. Do fill up your glass again, Mrs. McCool."

Se MCI ["She'd **a-been called** handsome,]

ACI [as you say,"]

ACI [said Mrs. Purdy,]

RelCI [(who was) assenting but (was) critical,]

NCI ["but for that mole she had a-growin' by her left eyebrow.]

Se MCI [**Do fill up** your glass again, Mrs. McCool."]

SENTENCE STRUCTURE OF THE COP AND THE ANTHEM

Paragraph 1

On his bench in Madison Square Soapy moved uneasily. When wild geese honk high of nights, and when women without sealskin coats grow kind to their husbands, and when Soapy moves uneasily on his bench in the park, you may know that winter is near at hand.

Se *MCI* [On his bench in Madison Square Soapy **moved** uneasily.]

Se *ACI* [When wild geese honk high of nights,] and

ACI [when women without sealskin coats grow kind to their husbands,] and

ACI [when Soapy moves uneasily on his bench in the park,]

MCI [you **may know**]

NCI [that winter is near at hand.]

Paragraph 2

A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call. At the corners of four streets he hands his pasteboard to the North Wind, footman of the mansion of All Outdoors, so that the inhabitants thereof may make ready.

Se *MCI* [A dead leaf **fell** in Soapy's lap.]

Se *MCI* [That **was** Jack Frost's card.]

Se *MCI* [Jack **is** kind to the regular denizens of Madison Square,] and

MCI [(he) **gives** fair warning of his annual call.]

Se *MCI* [At the corners of four streets he **hands** his pasteboard to the North Wind, footman of the mansion of All Outdoors,

ACI [so that the inhabitants thereof may make ready.]

Paragraph 3

Soapy's mind became cognizant of the fact that the time had come for him to resolve himself into a singular Committee of Ways and Means to provide against the coming rigour. And therefore he moved uneasily on his bench. The hibernatorial ambitions of Soapy were not of the highest. In them there were no considerations of Mediterranean cruises, of soporific Southern skies drifting in the Vesuvian Bay. Three months on the Island was what his soul craved. Three months of assured board and bed and congenial company, safe from Boreas and bluecoats, seemed to Soapy the essence of things desirable.

- Se *MCI* [Soapy's mind **became** cognizant of the fact
NCI [that the time had come for him to resolve himself into a singular Committee of Ways and Means to provide against the coming rigour.]
- Se *MCI* [And therefore he **moved** uneasily on his bench.]
- Se *MCI* [The hibernatorial ambitions of Soapy **were not** of the highest.]
- Se *MCI* [In them there **were** no considerations of Mediterranean cruises,]
of *Cling* [soporific Southern skies drifting in the Vesuvian Bay.]
- Se *MCI* [Three months on the Island **was**..
NCI [what his soul craved.]
- Se *MCI* [Three months of assured board and bed and congenial company, safe from Boreas and bluecoats, **seemed** to Soapy the essence of things desirable.]

Paragraph 4

For years the hospitable Blackwell's had been his winter quarters. Just as his more fortunate fellow New Yorkers had bought their tickets to Palm Beach and the Riviera each winter, so Soapy had made his humble arrangements for his annual hegira to the Island. And now the time was come. On the previous night three

Sabbath newspapers, distributed beneath his coat, about his ankles and over his lap, had failed to repulse the cold as he slept on his bench near the spurting fountain in the ancient square. So the Island loomed big and timely in Soapy's mind. He scorned the provisions made in the name of charity for the city's dependents. In Soapy's opinion the Law was more benign than Philanthropy. There was an endless round of institutions, municipal and eleemosynary, on which he might set out and receive lodging and food accordant with the simple life. But to one of Soapy's proud spirit the gifts of charity are encumbered. If not in coin you must pay in humiliation of spirit for every benefit received at the hands of philanthropy. As Caesar had his Brutus, every bed of charity must have its toll of a bath, every loaf of bread its compensation of a private and personal inquisition. Wherefore it is better to be a guest of the law, which though conducted by rules, does not meddle unduly with a gentleman's private affairs.

Se *MCI* [For years the hospitable Blackwell's **had been** his winter quarters.]

Se *MCI* [Just as his more fortunate fellow New Yorkers **had bought** their tickets to Palm Beach and the Riviera each winter,

ACI [so Soapy had made his humble arrangements for his annual hegira to the Island.]

Se *MCI* [And now the time **was come**.]

Se *MCI* [On the previous night three Sabbath newspapers,

RelCI [(which were) distributed beneath his coat, about his ankles and over his lap, had failed to repulse the cold

ACI [as he slept on his bench near the spurting fountain in the ancient square.]

Se *MCI* [So the Island **loomed** big and timely in Soapy's mind.]

Se *MCI* [He **scorned** the provisions

RelCI [(which were) made in the name of charity for the city's

dependents.]

Se *MCI* [In Soapy's opinion the Law **was** more benign than Philanthropy.]

Se *MCI* [There **was** an endless round of institutions, municipal and eleemosynary,]

ACI [on which he might set out] and

ACI [...receive lodging and food accordant with the simple life.]

Se *MCI* [But to one of Soapy's proud spirit the gifts of charity **are encumbered.**]

Se *MCI* [If not in coin you **must pay** in humiliation of spirit for every benefit

RelCI [(that was) received at the hands of philanthropy.]

Se *ACI* [As Caesar had his Brutus,]

MCI [every bed of charity **must have** its toll of a bath,]

MCI [every loaf of bread (**must have**) its compensation of a private and personal inquisition.]

Se *ACI* [Wherefore it is better to be a guest of the law,]

RelCI [which though (was) conducted by rules,]

MCI [(it) **does not meddle** unduly with a gentleman's private affairs.]

Paragraph 5

Soapy, having decided to go to the Island, at once set about accomplishing his desire. There were many easy ways of doing this. The pleasantest was to dine luxuriously at some expensive restaurant; and then, after declaring insolvency, be handed over quietly and without uproar to a policeman. An accommodating magistrate would do the rest.

Se *ACI* [Soapy, having decided to go to the Island,

MCI [at once (he) **set about** accomplishing his desire.]

Se *MCI* [There **were** many easy ways of doing this.]

Se *MCI* [The pleasantest **was** to dine luxuriously at some expensive restaurant;]

MCI [and then, after declaring insolvency, be **handed over** quietly and without uproar to a policeman.]

Se *MCI* [An accommodating magistrate **would do** the rest.]

Paragraph 6

Soapy left his bench and strolled out of the square and across the level sea of asphalt, where Broadway and Fifth Avenue flow together. Up Broadway he turned, and halted at a glittering cafe, where are gathered together nightly the choicest products of the grape, the silkworm and the protoplasm.

Se *MCI* [Soapy **left** his bench] and

MCI [(he) **strolled out** of the square and across the level sea of asphalt,]

ACI [where Broadway and Fifth Avenue flow together.]

Se *MCI* [Up Broadway he **turned**,] and

MCI [(he) **halted** at a glittering cafe,]

ACI [where are gathered together nightly the choicest products of the grape, the silkworm and the protoplasm.]

Paragraph 7

Soapy had confidence in himself from the lowest button of his vest upward. He was shaven, and his coat was decent and his neat black, ready-tied four-in-hand had been presented to him by a lady missionary on Thanksgiving Day. If he could reach a table in the restaurant unsuspected success would be his. The portion of him that would show above the table would raise no doubt in the waiter's mind. A roasted mallard duck, thought Soapy, would be about the thing--with a bottle of

Chablis, and then Camembert, a demi-tasse and a cigar. One dollar for the cigar would be enough. The total would not be so high as to call forth any supreme manifestation of revenge from the cafe management; and yet the meat would leave him filled and happy for the journey to his winter refuge.

Se *MCI* [Soapy **had confidence** in himself from the lowest button of his vest upward.]

Se *MCI* [He **was** shaven,] and

MCI [his coat **was** decent] and

MCI [his neat black, ready-tied four-in-hand **had been presented** to him by a lady missionary on Thanksgiving Day.]

Se *MCI* [If he **could reach** a table in the restaurant unsuspected success

RelCI [(it) would be his.]

Se *MCI* [The portion of him

[*RelCI* that would show above the table]

would raise no doubt in the waiter's mind.]

Se *MCI* [A roasted mallard duck,

RelCI [(that was) thought (by) Soapy,]

would be about the thing--with a bottle of Chablis, and then Camembert, a demi-tasse and a cigar.]

Se *MCI* [One dollar for the cigar **would be** enough.]

Se *MCI* [The total **would not be** so high as to call forth any supreme manifestation of

VerblessCI revenge from the cafe management;

MCI [and yet the meat **would leave** him filled and happy for the journey to his winter refuge.]

Paragraph 8

But as Soapy set foot inside the restaurant door the head waiter's eye fell upon his frayed trousers and decadent shoes. Strong and ready hands turned him about and conveyed him in silence and haste to the sidewalk and averted the ignoble fate of the menaced mallard. Soapy turned off Broadway. It seemed that his route to the coveted island was not to be an epicurean one. Some other way of entering limbo must be thought of.

Se *ACI* [But as Soapy set foot inside the restaurant door]

MCI [the head waiter's eye **fell** upon his frayed trousers and decadent shoes.]

Se *MCI* [Strong and ready hands **turned** him about] and

MCI (they) **conveyed** him in silence and haste to the sidewalk] and

MCI (they) **averted** the ignoble fate of the menaced mallard.]

Se *MCI* [Soapy **turned off** Broadway.]

Se *MCI* [It **seemed** that]

NCI [his route to the coveted island was not to be an epicurean one.]

Se *MCI* [Some other way of entering limbo **must be thought of.**]

Paragraph 9

At a corner of Sixth Avenue electric lights and cunningly displayed wares behind plate-glass made a shop window conspicuous. Soapy took a cobblestone and dashed it through the glass. People came running around the corner, a policeman in the lead. Soapy stood still, with his hands in his pockets, and smiled at the sight of brass buttons.

Se *MCI* [At a corner of Sixth Avenue electric lights and cunningly displayed wares behind plate-glass **made** a shop window conspicuous.]

Se *MCI* [Soapy **took** a cobblestone] and

MCI [(he) **dashed** it through the glass.]

Se *MCI* [People **came** running around the corner,

NCI a policeman (was) in the lead.]

Se *MCI* [Soapy **stood** still, with his hands in his pockets,] and

MCI [(he) **smiled** at the sight of brass buttons.]

Se *MCI* ["Where's the man]

RelCI [that done that?"]

ACI [inquired the officer excitedly.]

"Don't you figure out that I might have had something to do with it?" said Soapy, not without sarcasm, but friendly, as one greets good fortune.

Se *MCI* ["**Don't** you figure out]

RelCI [that I might have had something to do with it?"]

ACI [said Soapy, not without sarcasm, but friendly,]

ACI [as one greets good fortune.]

The policeman's mind refused to accept Soapy even as a clue. Men who smash windows do not remain to parley with the law's minions. They take to their heels. The policeman saw a man half way down the block running to catch a car. With drawn club he joined in the pursuit. Soapy, with disgust in his heart, loafed along, twice unsuccessful.

Se *MCI* [The policeman's mind **refused** to accept Soapy even as a clue.]

Se *MCI* [Men

RelCI [who smash windows]

do not remain to parley with the law's minions.]

Se *MCI* [They **take** to their heels.]

- Se *MCI* [The policeman **saw** a man
RelCI [(who was) half way down the block running to catch a car.]
- Se *MCI* [With drawn club he **joined** in the pursuit.]
- Se *MCI* [Soapy, with disgust in his heart, **loafed** along, twice unsuccessful.]

Paragraph 10

On the opposite side of the street was a restaurant of no great pretensions. It catered to large appetites and modest purses. Its crockery and atmosphere were thick; its soup and napery thin. Into this place Soapy took his accusive shoes and telltale trousers without challenge. At a table he sat and consumed beefsteak, flapjacks, doughnuts and pie. And then to the waiter he betrayed the fact that the minutest coin and himself were strangers.

- Se *MCI* [On the opposite side of the street (there) **was** a restaurant of no great pretensions.]
- Se *MCI* [It **catered** to large appetites and modest purses.]
- Se *MCI* [Its crockery and atmosphere **were** thick;]
MCI [its soup and napery (**were**) thin.]
- Se *MCI* [Into this place Soapy **took** his accusive shoes and telltale trousers without challenge.]
- Se *MCI* [At a table he **sat**] and
MCI [(he) **consumed** beefsteak, flapjacks, doughnuts and pie.]
- Se *MCI* [And then to the waiter he betrayed the fact that
NCI [the minutest coin and himself were strangers.]

"Now, get busy and call a cop," said Soapy. "And don't keep a gentleman waiting."

Se *MCI* ["Now, **get** busy and **call** a cop,"]

ACI [said Soapy.]

Se *MCI* ["And **don't keep** a gentleman waiting."]

"No cop for youse," said the waiter, with a voice like butter cakes and an eye like the cherry in a Manhattan cocktail. "Hey, Con!"

Se *MCI* ["No cop for youse,"]

ACI [said the waiter,]

ACI [with a voice (which was) like butter cakes] and

ACI [an eye like (which was) the cherry in a Manhattan cocktail.]

Neatly upon his left ear on the callous pavement two waiters pitched Soapy. He arose, joint by joint, as a carpenter's rule opens, and beat the dust from his clothes. Arrest seemed but a rosy dream. The island seemed very far away. A policeman who stood before a drug store two doors away laughed and walked down the street.

Se *ACI* [Neatly upon his left ear on the callous pavement]

MCI [two waiters **pitched** Soapy.]

Se *MCI* [He **arose**,]

ACI [joint by joint, as a carpenter's rule opens,] and

MCI (he) **beat** the dust from his clothes.]

Se *MCI* [Arrest **seemed** but a rosy dream.]

Se *MCI* [The island **seemed** very far away.]

Se *MCI* [A policeman

RelCI [who stood before a drug store two doors away]

laughed and

MCI [(he) **walked** down the street.]

Paragraph 11

Five blocks Soapy travelled before his courage permitted him to woo capture again. This time the opportunity presented what he fatuously termed to himself a "cinch." A young woman of a modest and pleasing guise was standing before a show window gazing with sprightly interest at its display of shaving mugs and inkstands, and two yards from the window a large policeman of severe demeanour leaned against a water plug. It was Soapy's design to assume the role of the despicable and execrated "masher." The refined and elegant appearance of his victim and the contiguity of the conscientious cop encouraged him to believe that he would soon feel the pleasant official clutch upon his arm that would insure his winter quarters on the right little, tight little isle.

Se *MCI* [Five blocks Soapy **travelled**]

ACI [before his courage **permitted** him to woo capture again.]

Se *MCI* [This time the opportunity **presented**...]

NCI [what he fatuously termed to himself a "cinch."]

Se *MCI* [A young woman of a modest and pleasing guise **was standing**]

ACI [before a show window gazing with sprightly interest at its display of shaving mugs and inkstands,] and

ACI [two yards from the window a large policeman of severe demeanour leaned against a water plug.]

Se *MCI* [It **was** Soapy's design to assume the role of the despicable and execrated "masher."]

Se *MCI* [The refined and elegant appearance of his victim and the contiguity of the conscientious cop **encouraged** him to believe]

NCI [that he would soon feel the pleasant official clutch upon his arm]

RelCI [that would insure his winter quarters on the right little, tight little isle.]

Paragraph 12

Soapy straightened the lady missionary's readymade tie, dragged his shrinking cuffs into the open, set his hat at a killing cant and sidled toward the young woman. He made eyes at her, was taken with sudden coughs and "hems," smiled, smirked and went brazenly through the impudent and contemptible litany of the "masher." With half an eye Soapy saw that the policeman was watching him fixedly. The young woman moved away a few steps, and again bestowed her absorbed attention upon the shaving mugs. Soapy followed, boldly stepping to her side, raised his hat and said:

"Ah there, Bedelia! Don't you want to come and play in my yard?"

Se *MCI* [Soapy **straightened** the lady missionary's readymade tie,]

MCI [(he) **dragged** his shrinking cuffs into the open,]

MCI [(he) **set** his hat at a killing cant] and

MCI [(he) **sidled** toward the young woman.]

Se *MCI* [He **made** eyes at her,]

RelCI [(which) was taken with sudden coughs and "hems,"]

MCI [(he) **smiled**],

MCI [(he) **smirked**] and

MCI [(he) **went** brazenly through the impudent and contemptible litany of the "masher."]

Se *MCI* [With half an eye Soapy **saw**]

NCI [that the policeman was watching him fixedly.]

- Se *MCI* [The young woman **moved** away a few steps,] and
MCI [again (she) **bestowed** her absorbed attention upon the shaving mugs.]
- Se *ACI* [Soapy followed,]
ACI [boldly (he was) stepping to her side,]
ACI [(he) raised his hat and]
ACI [(he) said:]
MCI ["Ah there, Bedelia!]
MCI [**Don't** you want to come and play in my yard?"]

Paragraph 13

The policeman was still looking. The persecuted young woman had but to beckon a finger and Soapy would be practically en route for his insular haven. Already he imagined he could feel the cozy warmth of the station-house. The young woman faced him and, stretching out a hand, caught Soapy's coat sleeve.

- Se *MCI* [The policeman **was** still looking.]
- Se *MCI* [The persecuted young woman **had** but to **beckon** a finger] and
MCI [Soapy **would be** practically en route for his insular haven.]
- Se *MCI* [Already he **imagined**]
RelCI [(that) he could feel the cozy warmth of the station-house.]
- Se *MCI* [The young woman **faced** him and,]
MCI [(she **was**) **stretching** out a hand,]
MCI [(she) **caught** Soapy's coat sleeve.]

"Sure, Mike," she said joyfully, "if you'll blow me to a pail of suds. I'd have spoke to you sooner, but the cop was watching." With the young woman playing the clinging ivy to his oak Soapy walked past the policeman overcome with gloom.

He seemed doomed to liberty.

Se *MCI* ["Sure, Mike," [*ACI* she said joyfully,] "if you'll **blow** me to a pail of suds.]

MCI [I'd **have spoke** to you sooner,]

ACI [but the cop was watching.]

Se *ACI* [With the young woman (who was) playing the clinging ivy to his oak]

MCI [Soapy **walked** past the policeman]

RelCI [(who) overcome with gloom.]

Se *MCI* [He **seemed** doomed to liberty.]

Paragraph 14

At the next corner he shook off his companion and ran. He halted in the district where by night are found the lightest streets, hearts, vows and librettos. Women in furs and men in greatcoats moved gaily in the wintry air. A sudden fear seized Soapy that some dreadful enchantment had rendered him immune to arrest. The thought brought a little of panic upon it, and when he came upon another policeman lounging grandly in front of a transplendent theatre he caught at the immediate straw of "disorderly conduct."

Se *MCI* [At the next corner he **shook off** his companion] and

MCI [(he) **ran**.]

Se *MCI* [He **halted** in the district]

ACI [where by night are found the lightest streets, hearts, vows and librettos.]

Se *MCI* [Women in furs and men in greatcoats **moved** gaily in the wintry air.]

Se *MCI* [A sudden fear **seized** Soapy]

NCI [that some dreadful enchantment had rendered him immune to arrest.]

Se *NCI* [The thought brought a little of panic upon it,] and

ACI [when he came upon another policeman]

RelCI [(who was) lounging grandly in front of a transplendent theatre]

MCI [he **caught** at the immediate straw of "disorderly conduct."]

Paragraph 15

On the sidewalk Soapy began to yell drunken gibberish at the top of his harsh voice. He danced, howled, raved and otherwise disturbed the welkin.

Se *MCI* [On the sidewalk Soapy **began** to yell drunken gibberish at the top of his harsh voice.]

Se *MCI* [He **danced**,]

MCI [(he) **howled**,]

MCI [(he) **raved**] and

MCI [otherwise (he) **disturbed** the welkin.]

The policeman twirled his club, turned his back to Soapy and remarked to a citizen.

Se *MCI* [The policeman **twirled** his club,]

MCI [(he) **turned** his back to Soapy] and

MCI [(he) **remarked** to a citizen.]

"'Tis one of them Yale lads celebratin' the goose egg they give to the Hartford College. Noisy; but no harm. We've instructions to lave them be."

Se *MCI* ["'Tis one of them Yale lads **celebratin'** the goose egg

RelCI [they give to the Hartford College.]

Se *MCI* [(it **was**) Noisy;]

MCI [but (there **was**) no harm.]

Se *MCI* [We've instructions to lave them be."]

Disconsolate, Soapy ceased his unavailing racket. Would never a policeman lay hands on him? In his fancy the Island seemed an unattainable Arcadia. He buttoned his thin coat against the chilling wind.

Se *MCI* [Disconsolate, Soapy **ceased** his unavailing racket.]

Se *MCI* [**Would** never a policeman **lay** hands on him?]

Se *MCI* [In his fancy the Island **seemed** an unattainable Arcadia.]

Se *MCI* [He **buttoned** his thin coat against the chilling wind.]

In a cigar store he saw a well-dressed man lighting a cigar at a swinging light. His silk umbrella he had set by the door on entering. Soapy stepped inside, secured the umbrella and sauntered off with it slowly. The man at the cigar light followed hastily.

Se *MCI* [In a cigar store he **saw** a well-dressed man

RelCI [(who was) lighting a cigar at a swinging light.]

Se *MCI* [His silk umbrella he **had set** by the door on entering.]

Se *MCI* [Soapy **stepped** inside,]

MCI [(he) **secured** the umbrella] and

MCI [(he) **sauntered** off with it slowly.]

Se *MCI* [The man at the cigar light **followed** hastily.]

"My umbrella," he said, sternly.

Se *MCI* ["My umbrella,"]

ACI [he said, sternly.]

"Oh, is it?" sneered Soapy, adding insult to petit larceny. "Well, why don't you call a policeman? I took it. Your umbrella! Why don't you call a cop? There stands one on the corner."

Se *MCI* ["Oh, is it?"]

ACI sneered Soapy, adding insult to petit larceny.]

Se *MCI* ["Well, why **don't** you **call** a policeman?"]

Se *MCI* [I **took** it.]

Se *MCI* [Your umbrella!]

Se *MCI* [Why **don't** you **call** a cop?]

Se *MCI* [There **stands** one on the corner."]

Paragraph 16

The umbrella owner slowed his steps. Soapy did likewise, with a presentiment that luck would again run against him. The policeman looked at the two curiously.

Se *MCI* [The umbrella owner **slowed** his steps.]

Se *MCI* [Soapy **did** likewise, with a presentiment that

NCI [luck would again run against him.]

Se *MCI* [The policeman **looked** at the two curiously.]

"Of course," said the umbrella man--"that is--well, you know how these mistakes occur--I--if it's your umbrella I hope you'll excuse me--I picked it up this morning in a restaurant--If you recognise it as yours, why--I hope you'll--"

Se *MCI* ["Of course," [*ACI* said the umbrella man--]--"that **is**--]

MCI [well, you **know**]

NCl [how these mistakes occur--]

ACl [I--if it's your umbrella]

MCl [I **hope**]

RelCl [(that) you'll excuse me--]

MCl [I **picked** it up this morning in a restaurant--]

ACl [If you recognise it as yours,]

MCl [why--I **hope**]

RelCl [(that) you'll--"]

"Of course it's mine," said Soapy, viciously.

Se *MCl* ["Of course it's mine,"]

ACl [said Soapy, viciously.]

The ex-umbrella man retreated. The policeman hurried to assist a tall blonde in an opera cloak across the street in front of a street car that was approaching two blocks away.

Se *MCl* [The ex-umbrella man **retreated**.]

Se *MCl* [The policeman **hurried** to assist a tall blonde in an opera cloak]

RelCl [across the street in front of a street car]

RelCl [that was approaching two blocks away.]

Paragraph 17

Soapy walked eastward through a street damaged by improvements. He hurled the umbrella wrathfully into an excavation. He muttered against the men who wear helmets and carry clubs. Because he wanted to fall into their clutches, they seemed to regard him as a king who could do no wrong.

Se *MCl* [Soapy **walked** eastward through a street]

RelCl [(that was) damaged by improvements.]

Se *MCl* [He **hurled** the umbrella wrathfully into an excavation.]

Se *MCl* [He **muttered** against the men]

RelCl [who wear helmets] and

RelCl [(who) carry clubs.]

Se *ACl* [Because he wanted to fall into their clutches,]

MCl [they **seemed** to regard him as a king]

RelCl [who could do no wrong.]

Paragraph 18

At length Soapy reached one of the avenues to the east where the glitter and turmoil was but faint. He set his face down this toward Madison Square, for the homing instinct survives even when the home is a park bench.

But on an unusually quiet corner Soapy came to a standstill. Here was an old church, quaint and rambling and gabled. Through one violet-stained window a soft light glowed, where, no doubt, the organist loitered over the keys, making sure of his mastery of the coming Sabbath anthem. For there drifted out to Soapy's ears sweet music that caught and held him transfixed against the convolutions of the iron fence.

Se *MCl* [At length Soapy **reached** one of the avenues to the east]

ACl [where the glitter and turmoil was but faint.]

Se *MCl* [He **set** his face down this toward Madison Square,]

ACl [for the homing instinct survives even]

ACl [when the home is a park bench.]

Se *MCl* [But on an unusually quiet corner Soapy **came** to a standstill.]

Se *MCl* [Here **was** an old church, quaint and rambling and gabled.]

- Se *MCI* [Through one violet-stained window a soft light **glowed**,
ACI [where, no doubt, the organist loitered over the keys,
 making sure of his mastery of the coming Sabbath anthem.]
- Se *ACI* [For there drifted out to Soapy's ears sweet music]
RelCI [that caught and]
RelCI [(that) held]
MCI [him **transfixed** against the convolutions of the iron fence.]

Paragraph 19

The moon was above, lustrous and serene; vehicles and pedestrians were few; sparrows twittered sleepily in the eaves--for a little while the scene might have been a country churchyard. And the anthem that the organist played cemented Soapy to the iron fence, for he had known it well in the days when his life contained such things as mothers and roses and ambitions and friends and immaculate thoughts and collars.

- Se *MCI* [The moon **was** above, lustrous and serene;]
MCI [vehicles and pedestrians **were** few;]
MCI [sparrows **twittered** sleepily in the eaves—]
ACI for a little while the scene might have been a country churchyard.]
- Se *MCI* [And the anthem [*RelCI* that the organist played]
cemented Soapy to the iron fence,
ACI [for he had known it well in the days]
ACI [when his life contained such things as mothers and roses
 and ambitions and friends and immaculate thoughts and
 collars.]

Paragraph 20

The conjunction of Soapy's receptive state of mind and the influences about the old church wrought a sudden and wonderful change in his soul. He viewed with swift horror the pit into which he had tumbled, the degraded days, unworthy desires, dead hopes, wrecked faculties and base motives that made up his existence.

Se *MCI* [The conjunction of Soapy's receptive state of mind and the influences about the old church **wrought** a sudden and wonderful change in his soul.]

Se *MCI* [He **viewed** with swift horror the pit into
NCI [which he had tumbled, the degraded days, unworthy desires, dead hopes, wrecked faculties and base motives]
RelCI [that made up his existence.]

Paragraph 21

And also in a moment his heart responded thrillingly to this novel mood. An instantaneous and strong impulse moved him to battle with his desperate fate. He would pull himself out of the mire; he would make a man of himself again; he would conquer the evil that had taken possession of him. There was time; he was comparatively young yet; he would resurrect his old eager ambitions and pursue them without faltering. Those solemn but sweet organ notes had set up a revolution in him. To-morrow he would go into the roaring downtown district and find work. A fur importer had once offered him a place as driver. He would find him to-morrow and ask for the position. He would be somebody in the world. He would—

Se *MCI* [And also in a moment his heart **responded** thrillingly to this novel mood.]

Se *MCI* [An instantaneous and strong impulse **moved** him to battle with his

desperate fate.]

Se *MCI* [He **would pull** himself out of the mire;]

MCI [he **would make** a man of himself again;]

MCI [he **would conquer** the evil

ACI [that had taken possession of him.]

Se *MCI* [To-morrow he **would go** into the roaring downtown district] and

MCI [(he **would**) **find** work.]

Se *MCI* [A fur importer **had** once **offered** him a place as driver.]

Se *MCI* [He **would find** him to-morrow] and

MCI [(he **would**) **ask** for the position.]

Se *MCI* [He **would be** somebody in the world.]

MCI [He **would**—]

Paragraph 22

Soapy felt a hand laid on his arm. He looked quickly around into the broad face of a policeman.

Se *MCI* [Soapy **felt**

NCI [a hand laid on his arm.]

Se *MCI* [He **looked** quickly around into the broad face of a policeman.]

"What are you doin' here?" asked the officer.

Se *MCI* ["What **are** you **doin'** here?"]

ACI [asked the officer.]

"Nothin'," said Soapy.

Se *MCI* [(it is) "Nothin',"]

ACI [said Soapy.]

"Then come along," said the policeman.

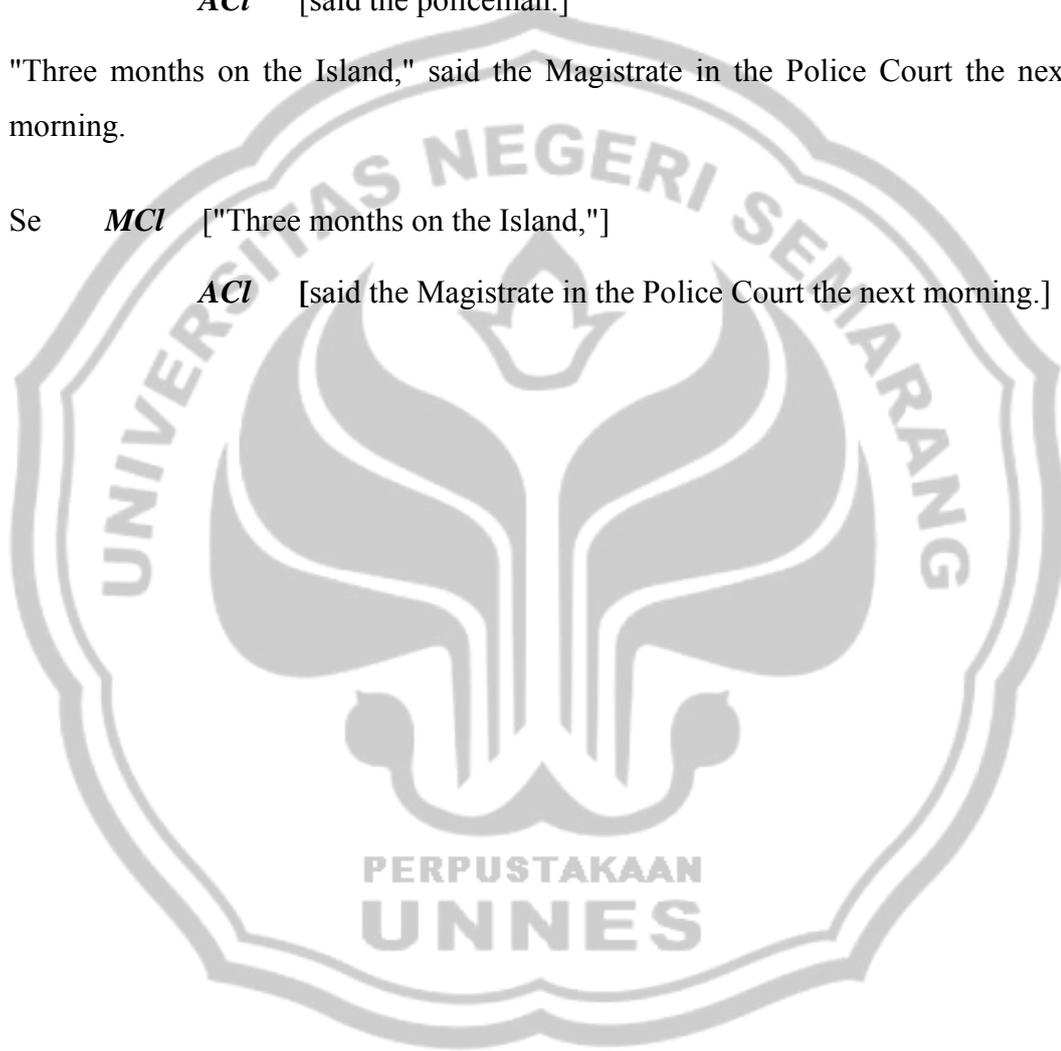
Se *MCI* ["Then come along,"]

ACI [said the policeman.]

"Three months on the Island," said the Magistrate in the Police Court the next morning.

Se *MCI* ["Three months on the Island,"]

ACI [said the Magistrate in the Police Court the next morning.]



APPENDIX 3
FIGURE OF SPEECH IN *FURNISHED ROOM* AND *THE COP AND THE ANTHEM*

Number of sentence	Sentence	Figures of Speech						Description
		Sim	Meta	Meto	Hyper	Clim	Iron	
1.	Restless, shifting, fugaciou as time itself is a certain vast bulk of the population of the red brick district of the lower West Side.	√						In this short story O. Henry compares something with time. He implies that time has particular characateristics: Restless, shifting and fugacious.
2	Homeless, they have a hundred homes.				√			The narrator explains that the room renters who do not have a home as if they have a hundred homes. It is a kind of irony. O. Henry shows a contradiction condition.
3.	They flit from furnished room to furnished room, transients forever--transients in abode, transients in heart and mind.					√		Climax is a figure of speech which informs the idea or concept which is well organized from the simple ideas to the complex idea.
4.	They sing "Home, Sweet Home" in ragtime; they carry their ~lares et penates~ in a bandbox; their vine is entwined about a picture hat; a rubber plant is their fig tree.						√	It is irony because it shows the renters behavior as if they have their own home such as sing Home Sweet Home, or carry their symbol of prosperity – lares et penates-
44.	They comes and they goes.						√	Life is a cycle, humans come and go to and from their destiny.
49.	So much time spent by day in questioning managers, agents, schools and choruses; by night among the audiences of theatres from all-star					√		This figure of speech implies the sequence of the narrator journey to look for his sweetheart, but there is no satisfied result.

APPENDIX 3
FIGURE OF SPEECH IN *FURNISHED ROOM* AND *THE COP AND THE ANTHEM*

	casts down to music halls so low that he dreaded to find what he most hoped for.						
51.	He was sure that since her disappearance from home this great, water-girt city held her somewhere , but it was like a monstrous quicksand, shifting its particles constantly, with no foundation, its upper granules of to-day buried to-morrow in ooze and slime.	√					This figure of speech attributes humans' characteristic or action to something which is not alive, for example in this sentence <i>city</i> has ability <i>to hold</i> .
51.	He was sure that since her disappearance from home this great, water-girt city held her somewhere, but it was like a monstrous quicksand , shifting its particles constantly, with no foundation, its upper granules of to-day buried to-morrow in ooze and slime.	√					This figure of speech compared the disappearance of his sweetheart to a quicksand. The comparison shows that he lost his sweetheart suddenly and fast.
52.	The furnished room received its latest guest with a first glow of pseudo-hospitality, a hectic, haggard, perfunctory welcome like the	√					Personification is a kind of figure of speech that personifies the furnished room with humans' ability to receive something.

APPENDIX 3
FIGURE OF SPEECH IN *FURNISHED ROOM* AND *THE COP AND THE ANTHEM*

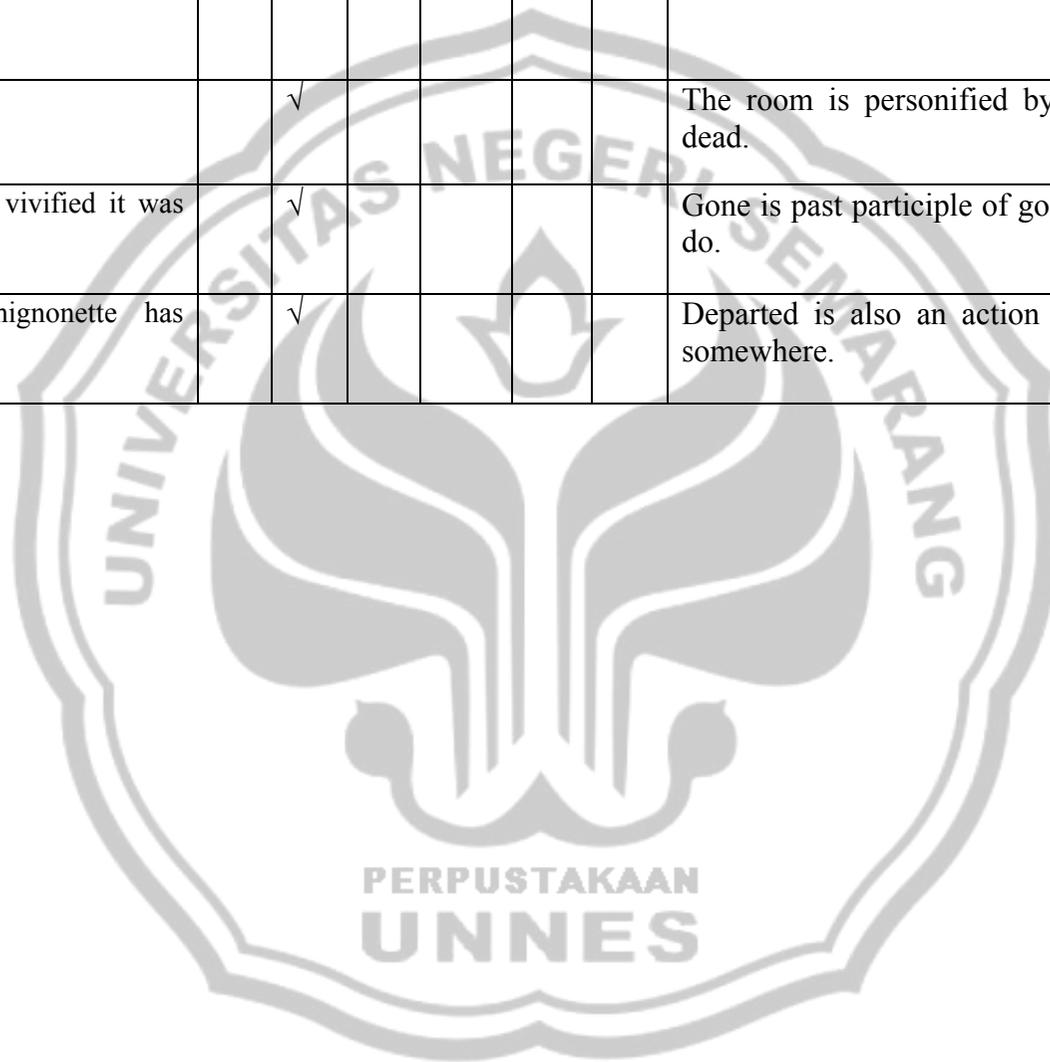
	specious smile of a demirep.						
52.	The furnished room received its latest guest with a first glow of pseudo-hospitality, a hectic, haggard, perfunctory welcome like the specious smile of a demirep.	√					It is another comparison. The writer compares the welcome of <i>Furnished Room</i> is specious smile of demirep. Specious smile means a kind of smile that seems to be good or sincere, but really it is wrong or false.
59.	One by one, as the characters of a cryptograph become explicit, the little signs left by the furnished room's procession of guests developed a significance.	√					The writer compares a situation in <i>Furnished Room</i> as the characters of a cryptograph become explicit, the little signs left by the <i>Furnished Room</i> 's procession of guests.
62.	A splattered stain, raying like the shadow of a bursting bomb, witnessed where a hurled glass or bottle had splintered with its contents against the wall.	√					It is a comparison between the stain and like the shadow of a bursting bomb. The writer implies that the stain in this room has shadow characteristic that is concentrated.
70.	He heard in one room a tittering and incontinent, slack laughter; in others the monologue of a scold, the rattling of dice, a lullaby, and one crying dully; above him a banjo tinkled with spirit.				√		Climax shows the series of events that narrator heard and saw during his stay at furnished room.
77.	The rich odour clung to him and wrapped him around.		√				This figures of speech has a function to attribute humans' caharacteristic to something. An odour is an abstract thing personifies human's action "clung

APPENDIX 3
FIGURE OF SPEECH IN *FURNISHED ROOM* AND *THE COP AND THE ANTHEM*

								& wrapped”.
90.	“And then he traversed the room like a hound on the scent, skimming the walls, considering the corners of the bulging matting on his hands and knees, rummaging mantel and tables, the curtains and hangings, the drunken cabinet in the corner, for a visible sign, unable to perceive that she was there beside, around, against, within, above him, clinging to him, wooing him, calling him so poignantly through the finer senses that even his grosser ones became cognisant of the call.	√						The writer compares the narrator to the hound because its resemblance of action.
90.	“And then he traversed the room like a hound on the scent, skimming the walls, considering the corners of the bulging matting on his hands and knees, rummaging mantel and tables, the curtains and hangings, the drunken cabinet in the corner, for a visible sign, unable to perceive that she was there beside, around, against, within, above him, clinging to him, wooing him, calling him so poignantly through the finer senses that even his grosser ones became				√			The writer shows a climax from the series of action that narrator does.

APPENDIX 3
FIGURE OF SPEECH IN *FURNISHED ROOM* AND *THE COP AND THE ANTHEM*

	cognisant of the call.							
119.	The room was dead.		√					The room is personified by human characteristic: dead.
120.	The essence that has vivified it was gone.		√					Gone is past participle of go, an action that humans do.
121.	The perfume of mignonette has departed.		√					Departed is also an action that humans do to go somewhere.



APPENDIX 3
FIGURE OF SPEECH IN *FURNISHED ROOM* AND *THE COP* AND *THE ANTHEM*

Number of sentence	Sentence	Figures of Speech						Description
		Sim	Meta	Meto	Hyper	Clim	Iron	
9.	The hibernatorial ambitions of Soapy were not of the highest.		√					The sentence shows the condition of Soapy's weak ambitions. The writer attributes human characteristic to Soapy's ambition.
15.	And now the time was come .		√					"come" is a human action to move or travel. It personifies the time.
21.	But to one of Soapy's proud spirit the gifts of charity are encumbered .		√					The figure of speech describes an human action "encumbered" that has similarity with prevent.
22.	If not in coin you must pay in humiliation of spirit for every benefit received at the hands of philanthropy.						√	An irony fact presents to show a kind of discrepancy to poor people. when they do not have money they only get a humiliation.
61.	"No cop for youse," said the waiter, with a voice like butter cakes and an eye like the cherry in a Manhattan cocktail.	√						The figure compares the voice to butter cakes that has resemblance in their characteristics "good or melodious"
61.	"No cop for youse," said the waiter, with a voice like butter cakes and an eye like the cherry in a Manhattan cocktail .	√						It compares the eye and the cherry which has resemble characteristic "red". It shows an agry condition because Soapy's mistake.

APPENDIX 3
FIGURE OF SPEECH IN *FURNISHED ROOM* AND *THE COP AND THE ANTHEM*

121.	Because he wanted to fall into their clutches, they seemed to regard him as a king who could do no wrong.	√						The figures compares Sopay with the king who could not do wrong. It happens because people persuades him to come to their shops.
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