CHAPTER IV

FINDINGS AND DISCUSSIONS

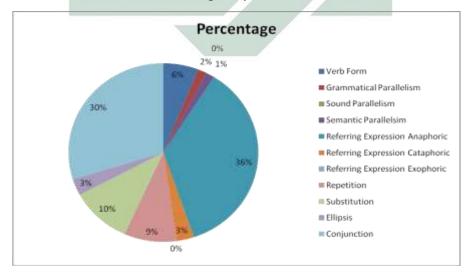
This chapter deals with the research findings and discussion about the statement of problems formulated in chapter one. This chapter consists of two sections; findings and discussions.

4.1 Findings

Based on the research problems, two topics are presented in this part simultaneously. The first part is kinds of formal links in "*Double Birthday*" short story and the second part is the functions of formal links in the short story.

4.1.1 Kinds of Formal Links

Based on the data analysis, the writer found 67 data containing kinds of formal links. The chart below shows the data of kinds of formal links. It presents the total number and frequency of each kind.



The chart above shows that anaphoric referring expression is the most dominant among kinds of formal links in "*Double Birthday*" short story. It reaches the highest number with 24 data out of 67 data or 36% of all the kinds. It shows that "*Double Birthday*" short story mostly uses anaphoric referring expression to give pronouns that refers to identity of someone or something that is already given once at the beginning, in this case is the character of the short story.

The second highest number amount of formal links is conjunction with the total data of 20 out of 67 data or 30% of the total kinds of formal links. Substitution is the third highest number with 7 data out of 67 data or 10% of the total. Repetition in "*Double Birthday*" short story only has 6 data out of 67 data or 9% of the total. Verb Form is 4 data out of 67 data or 6% of the total. Cataphoric referring expression and ellipsis has the same amount of data with 2 data out of 67 data or 3% of the total. The rest kind of formal links is grammatical parallelism and semantic parallelism that come as the lowest number in "*Double Birthday*" short story. Each of those kinds occurs once out of 67 data, with 1.5% each kind of the total. The kinds of formal links are explained in a detailed way as follows.

4.1.1.1 Anaphoric Referring Expression

Anaphoric referring expression is pronouns that express someone or something is given once at the beginning. "The passengers presented themselves for checking before boarding the plane." is one of the examples of anaphoric referring expression. This is the highest kind of formal links used in "*Double Birthday*" short story. There are 24 data out of 67 data or 36% of the total. They are data (5/1/23), (6/2/4), (7/2/8), (10/2/26), (11/2/28), (12/2/31), (13/2/40), (17/3/11), (18/3/25), (19/3/31), (23/5/6), (29/7/4), (30/8/6), (31/8/14), (35/9/16), (39/10/16), (45/11/36), (46/11/38), (52/15/3), (54/15/23), (57/17/5), (58/17/14), (60/18/22), and (64/19/26). Here the writer takes three data to be discussed.

Excerpt 1 (18/3/25)

<u>Judge Hammersley's</u> house out on Squirrel Hill sat under a grove of very old oak trees. *He* lived alone, with *his* daughter, <u>Margaret</u> <u>Parmenter</u>, who was a widow. *She* had a great many engagements, but *she* usually managed to dine at home with *her* father, and that was about as much society as he cared for. *His* house was comfortable in an oldfashioned way, well appointed — especially the library, the room in which *he* lived when *he* was not in bed or at the Court House. (Willa Cather, 1929, page 3)

The narrator tells about Judge Hammersley's house that used many pronouns. The meanings of *he* and *his* are referred to <u>Judge Hammersley</u> as the identity of someone is given at the beginning. Meanwhile, the meanings of *she* and *her* are referred to <u>Margaret Parmenter</u> as the identity of someone is given after her father. This makes a kind of chain running through the discourse, in which each expression is linked to another. Another example of anaphoric referring expression can be found in excerpt 2.

Excerpt 2 (23/5/6)

After dinner the <u>Judge</u> retired to *his* library, where the gas fire was lit, and *his* book at hand, with a paper-knife inserted to mark the place where *he* had left off reading last night at exactly ten-thirty. On *his* way *he* went to the front door, opened it, turned on the porch light, and looked at the thermometer, making an entry in a little notebook. In a few moments

his daughter, in an evening cloak, stopped at the library door to wish *him* good night and went down the hall. *He* listened for the closing of the front door; it was a reassuring sound to *him*. *He* liked the feeling of an orderly house, empty for *himself* and *his* books all evening. *He* was deeply read in divinity, philosophy, and in the early history of North America. (Willa Cather, 1929, page 5)

The words of *he*, *his*, *him*, and *himself* are referred to <u>Judge</u> as the identity of someone given at the beginning. This makes a kind of chain running through the discourse in which each expression is linked to another. Another example of anaphoric referring expression can be found in the next excerpt.

Excerpt 3 (12/2/31)

He was the last of the <u>Engelhardt boys</u>, and *they* had none of *them* had anything to show. *They* all died much worse off in the world than *they* began. *They* began with a flourishing glass factory up the river, a comfortable fortune, a fine old house on the park in Allegheny, a good standing in the community; and it was all gone, melted away. (Willa Cather, 1929, page 2)

The meanings of *they*, and *them* are referred to <u>Engelhardt boys</u> as the identity of someone is given at the beginning. This makes a kind of chain running through the discourse, in which each expression is linked to another.

4.1.1.2 Conjunction

Conjunctions are the words to join sentence elements such as words, phrases, or clauses, or even sentences. This is the second highest kind of formal links used in "*Double Birthday*" short story. There are 20 data out of 67 data or 30% of the total kinds of formal links. They are data (4/1/9), (20/3/38), (24/5/30), (28/6/37), (32/8/27), (33/8/37), (34/9/2),

(36/9/27), (37/9/34), (40/10/19), (42/11/9), (43/11/12), (48/13/14), (51/14/35), (53/15/15), (59/17/22), (61/18/29), (63/19/24), (66/21/15), and

(67/23/19). Here the writer takes three data to be discussed.

Excerpt 4 (32/8/27)

Conductors of orchestras and singing societies recommended Doctor Engelhardt *because* he was very lax about collecting fees from professionals, especially if they sent him a photograph floridly inscribed. (Willa Cather, 1929, page 8)

The sentence above shows that *because* here gives new information to what has already been given in terms of causes. The new information is Doctor Engelhardt was very lax about collection fees from professionals; this is why conductors of orchestras and singing societies recommended him. Another example of conjunction can be found in excerpt 5.

Excerpt 5 (40/10/19)

She thought it was lovely of him, but she was very fond of her classmates, and she wanted to graduate with her class next year. *Moreover*, she had just been given a choir position in one of the biggest churches in Pittsburgh, though she was still a schoolgirl; she was going to have money and pretty clothes for the first time in her life and wouldn't miss it all for anything. (Willa Cather, 1929, page 10)

The paragraph above shows that *moreover* here adds more information to what has already been said. It tells about a person who fond of her classmates in the first sentences. Then, more information is given in the next sentence with a conjunction, that is, "*moreover*". Another example of conjunction can be found in the next excerpt.

Excerpt 6 (20/3/38)

As a young girl his daughter had used to take up the challenge and hotly defend the person who had displeased *or* disappointed her father. (Willa Cather, 1929, page 3)

The sentence above shows that *or* here indicates new contrasting information with old information.

4.1.1.3 Substitution

Substitution is kind of formal link that the word like *do* or *so* substitutes for a word or group of words which have appeared in an earlier sentence. This is the third highest kind of formal links used in "*Double Birthday*" short story. There are 7 data out of 67 data or 10% of the total. They are data (21/4/8), (22/4/20), (47/13/4), (50/14/19), (55/16/20), (62/19/17), and (65/20/38). Here the writer takes three data to be discussed.

Excerpt 7 (21/4/8)

"Oh, did you really? I haven't seen him for years, not since the war. How was he looking? Shabby?"

"Not so shabby as he ought to. <u>That fellow's likely to be in want one of these days</u>."

"I'm afraid *so*," Mrs. Parmenter sighed. "But I believe he would be rather plucky about it." (Willa Cather, 1929, page 4)

Here "*so*" substitutes the underlined sentence that has appeared earlier. It substitutes the arguments about someone who hasn't seen for years and guess it what he looks like. In this case, word "*so*" substitutes a group of words or sentences. Another example of substitution can be found in excerpt 8.

Excerpt 8 (22/4/20)

"<u>Can he be as old as that?</u> Yes, I suppose *so*. When we were both at Mrs. Sterrett's, in Rome, I was fifteen, and he must have been about thirty." (Willa Cather, 1929, page 4)

Here "*so*" substitutes the word that has appeared earlier. It substitutes the questions "<u>Can he be as old as that?</u>". Another example of substitution can be found in next excerpt.

Excerpt 9 (55/16/20)

"<u>And we were always going to run away to Russia together, and now there is no Russia. Everything has changed but you, Mrs. Parmenter.</u>" "Wish I could think *so*. (Willa Cather, 1929, page 16)

Here "so" substitutes the sentences that appeared earlier. It substitutes the declaration about everything that has changed but not Mrs. Parmenter. In this case, word "so" substitutes a statement, "<u>And we were always going to run away to Russia together, and now there is no Russia.</u> <u>Everything has changed but you, Mrs. Parmenter</u>".

4.1.1.4 Repetition

Repetition is kind of formal link that repeating words in order to give stressing. Repetition of words can create the same sort of chain as pronouns, and there are sometimes good reasons for preferring it. Repetition of a key term or phrase in the text helps to focus your ideas and to keep your reader/listener on track. Repetition in "*Double Birthday*" short story only has 6 data out of 67 data or 9% of the total. They are data (2/1/3), (9/2/24), (14/3/3), (25/5/31), (44/11/23), and (56/17/2). Here the writer takes three data to be discussed.

Excerpt 10 (56/17/2)

The library opened directly into the hall; he couldn't help overhearing his daughter, and he disliked her free and unreproachful tone with this man who was young *when he should be* old, single *when he should be* married and penniless *when he should be* well fixed. (Willa Cather, 1929, page 17)

Here the clauses are linked through the repetition of "*when he should be*" and their meanings are synonymous that he thinks still young rather than being old. The first clause is about young that should be old, second is about single that should be married, and third is about penniless that should be well fixed. Another example of repetition can be found in excerpt 11.

Excerpt 11 (9/2/24)

He was really a sympathetic man, and though so stern of manner, he had deep affections; was fiercely loyal to *old* friends, *old* families, and *old* ideals. (Willa Cather, 1929, page 2)

Here the word "*old*" is repeated and their meanings are synonymous that someone was fiercely loyal to old friends, old families, and old ideals. Another example of repetition can be found in excerpt 12.

Excerpt 12 (14/3/3)

Their bringing-up was wrong; August had *too* free a hand, he was *too* proud of his five handsome boys, and *too* conceited. (Willa Cather, 1929, page 3)

The word "*too*" in the sentence above is repeating because of August's bringing-up was wrong. He had too free a hand means let the boys and ignore them, he was too proud means because the boys handsome, and he was too conceited means with a highly arrogance.

4.1.1.5 Verb Form

Verb form is kind of formal link that deals with verb in one paragraph; the form of the verb in one sentence can limit the choice of the verb form in the next. Verb Form in "*Double Birthday*" short story only has 4 data out of 67 data or 6% of the total. They are data (8/2/20), (38/10/4), (41/10/25), and (49/13/25). Here the writer takes three data to be discussed.

Excerpt 13 (8/2/20)

"Certainly, certainly." The Judge *spoke* up quickly and for the first time *looked* Albert squarely in the eye. "Don't *give* him any of that bootleg stuff. I can *find* something in my cellar. *Come* out to-morrow night after eight, with a gripsack of some sort. Very glad to *help* you out, Albert. Glad the old fellow *holds* up so well. Thank'ee, Albert," as Engelhardt *swung* the heavy door open and held it for him to pass. (Willa Cather, 1929, page 2)

From the paragraph above, there are two different verb forms because there are monologue and dialogue in this paragraph. First is monologue, we can see that the verbs (*spoke*, *looked*, and *swung*) are all in the simple past since the verbs refer to what activity that already done in the past.

Second is dialogue, we can see that the verbs (*give*, *find*, *come*, *help*, and *holds*) are all in simple present since the verbs refers to a conversation between Albert and Judge Hammersley in "*Double Birthday*" short story. The Judge command and invite Albert and also feels glad to help Albert out. Another example of verb form can be found in excerpt 14.

Excerpt 14 (38/10/4)

She *came* to lunch with them again and again, because she *liked* the boys, and she *thought* the house magnificent. The Doctor *observed* her narrowly all the while. Clearly she had no ambition, no purpose; she *sang* to be agreeable. She was not very intelligent, but she had a kind of personal warmth that, to his way of thinking, was much better than brains. He *took* her over to his office and *poked* and *pounded* her. When he had finished his examination, he *stood* before the foolish, happy young thing and *inclined* his head in his peculiar fashion. (Willa Cather, 1929, page 10)

From the previous discourse, we can see that the verbs (*came*, *liked*, and *thought*,) are all in the simple past since the verbs refer to the woman who as usual come to lunch with them again and again in the past and verbs (*observed*, *sang*, *took*, *poked*, *pounded*, *stood*, and *inclined*) are all in the simple past since the verbs refer to the Doctor that excited and observed the woman. Another example of verb form can be found in the next excerpt.

Excerpt 15 (49/13/25)

The *tortured* man *looked* up through the linden branches at the blue arch that never answers. As he *looked*, his face *relaxed*, his breathing *grew* regular. His eyes were *caught* by puffy white clouds like the cherubheads in Raphael's pictures, and something within him *seemed* to rise and travel with those clouds. (Willa Cather, 1929, page 13)

The paragraph above, we can see that the verbs (*tortured*, *looked*, *relaxed*, *grew*, *caught*, and *seemed*) are all in the simple past since the verbs describing the man who extremely stressed. There seems to be a formal connection between them, a way in the first tense conditions all the others.

4.1.1.6 Cataphoric Referring Expression

Cataphoric referring expression is kind of formal link that the pronouns are given first and then the identity is revealed. "This is what she said – our teacher is a raving lunatic!" is one of the examples of cataphoric referring expression. This kind of formal link appears in "*Double Birthday*" short story only with 2 data out of 67 data or 3% of the total.

Excerpt 16 (26/6/28)

"The daughter, she still lives with him? A damned fine-looking woman!" *he* muttered between *his* teeth. <u>Uncle Albert</u>, a bachelor, had been a professed connoisseur of ladies in his day. (Willa Cather, 1929, page 6)

The meanings of *he* and *his* are referred to <u>Uncle Albert</u> as the identity of someone is given after the pronouns. This makes a kind of chain running through the discourse, in which each expression is linked to another. Another example of cataphoric referring expression can be found in excerpt 17.

Excerpt 17 (27/6/30)

Immediately after dinner, unless *he* were going somewhere, <u>Albert</u> always played for his uncle for an hour. (Willa Cather, 1929, page 6)

The meaning of *he* is referred to <u>Albert</u> as the identity of someone is given after the pronouns. This makes a kind of chain running through the discourse, in which each expression is linked to another.

4.1.1.7 Ellipsis

Ellipsis is omitting part of sentences on the assumption that an earlier sentence or the context will make the meaning clear. We can simply omit it, and know that the missing part can be reconstructed quite successfully. This kind of formal link appears in "*Double Birthday*" short story only with 2 data out of 67 data or 3% of the total.

Excerpt 18 (1/1/2)

EVEN IN American cities, which seem so much alike, *where people seem all to be* living the same lives, striving for the same things, thinking the same thoughts, there are still individuals a little out of tune with the times — there are still survivals of a past more loosely woven, there are disconcerting beginnings of a future yet unforeseen. (Willa Cather, 1929, page 1)

In the paragraph above, there are some words that are omitted because it is clear what the context is, for instance *where people seem all to be* in the paragraph in the next is omitted in "striving for the same things, thinking the same thoughts".

We can put *where people seem all to be* in each actually, and become "<u>where people seem all to be</u> living the same lives, <u>where people</u> <u>seem all to be</u> striving for the same things, <u>where people seem all to be</u> thinking the same thoughts" but it is omitted since the context is clear. Another example of ellipsis can be found in excerpt 19.

Excerpt 19 (15/3/3)

Their bringing-up was wrong; August had too free a hand, he was too proud of his five handsome boys, and too conceited. *Too much* tennis, Rhine wine punch, music, and silliness. They were always running over to New York, like this Albert. (Willa Cather, 1929, page 3)

From the paragraph above, we can see the word *too much* is omitted in "Rhine wine punch, music, and silliness" because the context is clear. It is all about excessive; we can say "*Too much* tennis, *too much* Rhine wine punch, *too much* music, and *too much* silliness" but since the context is clear, the word *too much* is omitted.

4.1.1.8 Grammatical Parallelism

Grammatical parallelism is a device which suggests a connection, proceeds through a repeated grammatical structure into which different words are slotted. This kind of formal link is the lowest number in *"Double Birthday"* short story. It occurs once out of 67 data, with 1.5% of the total.

Excerpt 20 (3/1/5)

EVEN IN American cities, which seem so much alike, where people seem all to be living the same lives, striving for the same things, thinking the same thoughts, *there are* still individuals a little out *of* tune with the times — *there are* still survivals *of* a past more loosely woven, *there are* disconcerting beginnings *of* a future yet unforeseen. (Willa Cather, 1929, page 1)

The paragraph above employs parallelism to link clauses as there is

a repeated grammatical structure (*there are ... of ...*).

4.1.1.9 Semantic Parallelism

Semantic Parallelism is a device suggests a connection; the sentences are linked because they mean the same thing. This kind of formal link is the lowest number in "*Double Birthday*" short story. It occurs once out of 67 data, with 1.5% of the total.

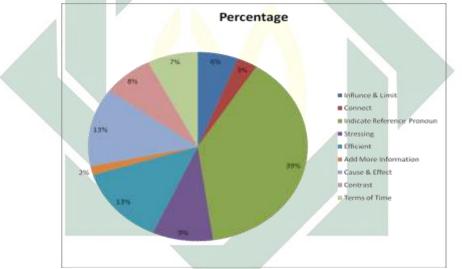
Excerpt 21 (16/3/13)

Judge Hammersley didn't see how Albert could hold his head up. He had some small job in the County Clerk's office, was dependent upon it, had nothing else but the poor little house on the South Side where he lived with his old uncle. The county took care of him for the sake of his father, who had been a gallant officer in the Civil War, and afterward a public-spirited citizen and a generous employer of labor. (Willa Cather, 1929, page 3)

The above sentences are connected as they reveal the same meaning that Albert could hold his head up.

4.1.2 Functions of Formal Links

Based on the data analysis, the writer found 67 data containing functions of formal links. The chart below shows the data of functions of formal links. It presents the total number and frequency of each function.



The chart above shows that indicating reference pronoun is the most dominant function among other functions of formal links in "*Double Birthday*" short story. It reaches the highest number with 26 data out of 67 data or 39% of all the functions. We have the second highest, they are being efficient and giving cause & effect has the same amount of data with 9 data out of 67 data or 13% of the total. There is also a lot of Stressing that used in "*Double Birthday*" short story. It is the third highest number with 6 data out of 67 data or 9% of the total functions of formal links. Contrasting information and illustrating terms of time has the same amount of data with 5 data out of 67 data or 7.5% of the total. Influencing & limiting verbs is 4 data out of 67 data or 6% of the total. Connecting clause is 2 data out of 67 data or 3% of the total. The rest function of formal links is adding more information come as the lowest number in "*Double Birthday*" short story. This function occurs once out of 67 data or 2% of the total. The functions of formal links are explained in a detailed way as follows.

4.1.2.1 Indicating Reference Pronoun

This function comes as the highest functions of formal links in "*Double Birthday*" short story. Reference is the link between an element and others in a text in which it is interpreted. It is reach the highest number with 26 data out of 67 data or 39% of the total. They are data (5/1/23), (6/2/4), (7/2/8), (10/2/26), (11/2/28), (12/2/31), (13/2/40), (17/3/11), (18/3/25), (19/3/31), (23/5/6), (26/6/28), (27/6/30), (29/7/4), (30/8/6), (31/8/14), (35/9/16), (39/10/16), (45/11/36), (46/11/38), (52/15/3), (54/15/23), (57/17/5), (58/17/14), (60/18/22), and (64/19/26).

Excerpt 22 (23/5/6)

After dinner the Judge retired to *his* library, where the gas fire was lit, and *his* book at hand, with a paper-knife inserted to mark the place where *he* had left off reading last night at exactly ten-thirty. On *his* way *he* went to the front door, opened it, turned on the porch light, and looked at the thermometer, making an entry in a little notebook. In a few moments *his* daughter, in an evening cloak, stopped at the library door to wish *him* good night and went down the hall. *He* listened for the closing of the front door; it was a reassuring sound to *him*. *He* liked the feeling of an orderly house, empty for *himself* and *his* books all evening. *He* was deeply read in

divinity, philosophy, and in the early history of North America. (Willa Cather, 1929, page 5)

From the paragraph above, there is one reference. *His* here indicates reference pronoun as possessive, the Judge. *He* here indicates reference pronoun as subject, pointing upward to Judge. *Him* here indicates reference pronoun as object. *Himself* here indicates reference pronoun as possessive object.

4.1.2.2 Being Efficient

This function makes sentence more simpler and efficient. This function comes as the second highest functions of formal links in "*Double Birthday*" short story. It occurs 9 data out of 67 data or 13% of the total. They are data (1/1/2), (15/3/3), (21/4/8), (22/4/20), (47/13/4), (50/14/19), (55/16/20), (62/19/17), and (65/20/38).

Excerpt 23 (15/3/3)

Their bringing-up was wrong; August had too free a hand, he was too proud of his five handsome boys, and too conceited. *Too much* tennis, Rhine wine punch, music, and silliness. They were always running over to New York, like this Albert. (Willa Cather, 1929, page 3)

From the paragraph above, we can see the word *too much* is omitted in "Rhine wine punch, music, and silliness" because the context is clear. The ellipsis here, make the sentence simpler and effecient. The word *too much* only appears once. If the sentence not effecient, it will be "*Too much* tennis, *too much* Rhine wine punch, *too much* music, and *too much* silliness" Another example of being efficient occurs in excerpt 24.

Excerpt 24 (21/4/8)

"Oh, did you really? I haven't seen him for years, not since the war. How was he looking? Shabby?"

"Not so shabby as he ought to. <u>That fellow's likely to be in want one of these days</u>."

"I'm afraid *so*," Mrs. Parmenter sighed. "But I believe he would be rather plucky about it." (Willa Cather, 1929, page 4)

From the conversation above, it can be simplified that *so* is substitution of <u>That fellow's likely to be in want one of these days</u>. The substitution here makes the sentence "I'm afraid *so*," more efficient. If the sentence not efficient, it will be "I'm afraid that fellow's likely to be in want one of these days."

2.1.2.3 Giving Cause and Effect

This function occurs when conjunction like (*so, because, consequently, for this reason, etc.*) appeared. This function comes as the second highest functions of formal links in "*Double Birthday*" short story. There are 9 data out of 67 data or 13% of the total. They are data (4/1/9), (24/5/30), (28/6/37), (32/8/27), (33/8/37), (36/9/27), (37/9/34), (66/21/15), and (67/23/19).

Excerpt 25 (24/5/30)

He was delighted to have a home again, to unpack his own furniture and his books and pictures — the most valuable in the world to him, *because* they were full of his own history and that of his family, were like part of his own personality. (Willa Cather, 1929, page 5)

The word *because* in the paragraph above show cause & effect function. The cause is "*they were full of his own history and that of his family, were like part of his own personality.*" And the effect is "*He was*

delighted to have a home again, to unpack his own furniture and his books and pictures — the most valuable in the world to him". We can see the keyword for cause is the word **because** itself, and the keyword for effect is "the most valuable". This is about relating new information what has already been given in terms of causes. Another example of giving cause and effect function occurs in excerpt 26.

Excerpt 26 (33/8/37)

One morning when the Doctor was taking his customary walk about the Park before office hours, he stopped in front of the Allegheny High School building *because* he heard singing — a chorus of young voices. (Willa Cather, 1929, page 8)

From the sentence above, we can see that the word *because* gives cause and effect function. The cause is clear after the word *because* that "*he heard singing* — *a chorus of young voices*". The effect is before the word *because* that "*he stopped in front of the Allegheny High School building*". This is about relating new information what has already been given in terms of causes. Another example of giving cause and effect function occurs in the next excerpt.

Excerpt 27 (36/9/27)

The boys were delighted with her *because* she was jolly and interested in everything. (Willa Cather, 1929, page 9)

From the sentence above, we can see that the word *because* gives cause and effect function. The cause is clear after the word *because* that "*she was jolly and interested in everything*." The effect is before the word

because that "*The boys were delighted with her*". This is about relating new information what has already been given in terms of causes.

4.1.2.4 Stressing Points

This function is unique; it shows when there are repetition words. Stressing sometimes is often used rather than refer to pronoun and it helps to focus the ideas and to keep your reader/listener on track. This function is the third highest number in "*Double Birthday*" short story with 6 data out of 67 data or 9% of the total functions of formal links. They are data (2/1/3), (9/2/24), (14/3/3), (25/5/31), (44/11/23), and (56/17/2).

Excerpt 28 (2/1/3)

EVEN IN American cities, which seem so much alike, where people seem all to be living the *same* lives, striving for the *same* things, thinking the *same* thoughts, there are still individuals a little out of tune with the times — there are still survivals of a past more loosely woven, there are disconcerting beginnings of a future yet unforeseen. (Willa Cather, 1929, page 1)

From the paragraph above, the word *same* is repeated in order to give stressing function that in American cities people seem all to be in the same lives, things, and thoughts. The repeated word *same* helps the reader/listener keep on track. Another example of stressing points function occurs in excerpt 29.

Excerpt 29 (25/5/31)

He was delighted to have a home again, to unpack *his own* furniture and his books and pictures — the most valuable in the world to him, because they were full of *his own* history and that of his family, were like part of *his own* personality. (Willa Cather, 1929, page 5)

From the paragraph above, the word *his own* is repeated in order to give stressing function. We can see that the stressing is about belonging to someone, that's why the word *his own* is repeated. It helps the reader/listener keep on track. Another example of stressing points function occurs in the next excerpt.

Excerpt 30 (44/11/23)

"Before my marriage, Doctor Engelhardt, you offered *to* take me *to* New York *to* a teacher, and lend me money *to* start on. (Willa Cather, 1929, page 11)

From the sentence above, the word *to* gives stressing function. The word *to* is repeated to gives stressing about what Doctor Engelhardt offer before marriage. It helps the reader/listener that Doctor Engelhardt's offer is something important.

4.1.2.5 Contrasting Information

This function occurs when conjunction such as (*or, on the other hand, etc.*). This function is about contrasting new information with old information. This function appears in "*Double Birthday*" short story with 5 data out of 67 data or 7.5% of the total. They are data (20/3/38), (42/11/9), (43/11/12), (48/13/14), and (53/15/15).

Excerpt 31 (48/13/14)

He sat on that bench like a drunken man *or* like a dying man, muttering Heine's words, (Willa Cather, 1929, page 13)

The word *or* in the sentence above is showing contrast function. The difference is between *drunken man* contrasting with *dying man*. Another example of contrasting information function occurs in excerpt 32.

Excerpt 32 (53/15/15)

His old schoolfellows went to New York now as often as he had done in his youth; but they went to consult doctors, to put children in school, *or* to pay the bills of incorrigible sons. (Willa Cather, 1929, page 15)

The word *or* in the sentence above indicates contrast function, contrasting new information with old information. After consulting to doctor, differentiate about putting children in school *or* pay the bills of incorrigible sons.

4.1.2.6 Illustrating Terms of Time

This function occurs when conjunction like (*formerly, then, in the end, etc.*). This function appears in "*Double Birthday*" short story with 5 data out of 67 data or 7.5% of the total. They are data (34/9/2), (51/14/35), (59/17/22), (61/18/29), and (63/19/24).

Excerpt 33 (51/14/35)

The next evening after dinner Albert left the house with a suitcase, the bag that used to make so many trips to New York in the opera season. He stopped downstairs to ask Elsa to carry her sewing up and sit with his uncle for a while, *then* he took the street car across the Twenty-second Street Bridge by the blazing steel mills. (Willa Cather, 1929, page 14)

From the sentence above, the word *then* makes the sentence clear in terms of time. As the sentence describe Albert who busy doing his duty after dinner and left his house. The word *then* here is following next after in order of Albert's position. Another example of illustrating terms of time

function occurs in excerpt 34.

Excerpt 34 (59/17/22)

The Engelhardt boys were different, like people in a book or a play. All the young men in her set were scornful of girls until they wanted one; *then* they grabbed her rather brutally, and it was over. (Willa Cather, 1929, page 17)

From the paragraph above, the word *then* makes the sentence is clear in terms of time. It tells about Engelhardt boys have different treatment to a woman, and explained it in detail. The word *then* here is following next after in order of Engelhardt boys wanted one. Another example of illustrating terms of time function occurs in the next excerpt.

Excerpt 35 (61/18/29)

"You'll have all you want for once. It's a great occasion. Did you shave carefully? I'll take my bath, and *then* you must be ready for me." (Willa Cather, 1929, page 18)

From the conversation above, the word *then* here means that someone must be ready when the other already takes bath. The word *then* here is following next after in order of command someone to ready.

4.1.2.7 Influencing and Limiting Verbs

The form of the verb in one sentence can limit the choice of the verb form in the next. This function occurs when the verb in one paragraph is connected in one tense. This function appears in "*Double Birthday*" short story with 4 data out of 67 data or 6% of the total. They are data (8/2/20), (38/10/4), (41/10/25), and (49/13/25).

Excerpt 36 (8/2/20)

"Certainly, certainly." The Judge *spoke* up quickly and for the first time *looked* Albert squarely in the eye. "Don't *give* him any of that bootleg stuff. I can *find* something in my cellar. *Come* out to-morrow night after eight, with a gripsack of some sort. Very glad to *help* you out, Albert. Glad the old fellow *holds* up so well. Thank'ee, Albert," as Engelhardt *swung* the heavy door open and held it for him to pass. (Willa Cather, 1929, page 2)

From the paragraph above, there are two different verb forms because there are monologue and dialogue in this paragraph. First is monologue, we can see that the verbs (*spoke*, *looked*, and *swung*) are all in the simple past since the verbs refer to what activity that already done in the past. The first verb *spoke* influences and limits the next verb in past verb form.

Second is dialogue, we can see that the verbs (*give*, *find*, *come*, *help*, and *holds*) are all in simple present since the verbs refers to a conversation between Albert and Judge Hammersley in "*Double Birthday*" short story. The first verb *give* influences and limits the next verb in present verb form. Another example of influencing and limiting verbs function can be found in excerpt 37.

Excerpt 37 (38/10/4)

She *came* to lunch with them again and again, because she *liked* the boys, and she *thought* the house magnificent. The Doctor *observed* her narrowly all the while. Clearly she had no ambition, no purpose; she *sang* to be agreeable. She was not very intelligent, but she had a kind of personal warmth that, to his way of thinking, was much better than brains. He *took* her over to his office and *poked* and *pounded* her. When he had finished his examination, he *stood* before the foolish, happy young thing and *inclined* his head in his peculiar fashion. (Willa Cather, 1929, page 10)

From the previous discourse, we can see that the verbs (*came*, *liked*, and *thought*,) are all in the simple past since the verbs refer to the woman who as usual come to lunch with them again and again in the past and verbs (*observed*, *sang*, *took*, *poked*, *pounded*, *stood*, and *inclined*) are all in the simple past since the verbs refer to the Doctor that excited and observed the woman. All the verbs here are in the past verb form since the function of influencing and limiting verbs occurred. Another example of influencing and limiting verbs function can be found in the next excerpt.

Excerpt 38 (49/13/25)

The *tortured* man *looked* up through the linden branches at the blue arch that never answers. As he *looked*, his face *relaxed*, his breathing *grew* regular. His eyes were *caught* by puffy white clouds like the cherubheads in Raphael's pictures, and something within him *seemed* to rise and travel with those clouds. (Willa Cather, 1929, page 13)

The paragraph above, we can see that the verbs (*tortured*, *looked*, *relaxed*, *grew*, *caught*, and *seemed*) are all in the simple past since the verbs describing the man who extremely stressed. All the verbs here are in the past verb form since the function of influencing and limiting verbs occurred. The first verb makes the next verb in the past verb form. There seems to be a formal connection between them, a way in the first tense conditions all the others.

4.1.2.8 Connecting Clause

This function deals with parallelism, a device that suggests a connection. This function appears in "*Double Birthday*" short story with 2 data out of 67 data or 3% of the total.

Excerpt 39 (3/1/5)

EVEN IN American cities, which seem so much alike, where people seem all to be living the same lives, striving for the same things, thinking the same thoughts, *there are* still individuals a little out *of* tune with the times — *there are* still survivals *of* a past more loosely woven, *there are* disconcerting beginnings *of* a future yet unforeseen. (Willa Cather, 1929, page 1)

The paragraph above employs parallelism to link clauses as there is a repeated grammatical structure (*there are* ... of ...). The form of clauses is connected because the repeated (*there are* ... of ...) to another. It connects and become one good paragraph to understand. Another example of connecting clause function can be found in excerpt 40.

Excerpt 40 (16/3/13)

Judge Hammersley didn't see how Albert could hold his head up. He had some small job in the County Clerk's office, was dependent upon it, had nothing else but the poor little house on the South Side where he lived with his old uncle. The county took care of him for the sake of his father, who had been a gallant officer in the Civil War, and afterward a public-spirited citizen and a generous employer of labor. (Willa Cather, 1929, page 3)

The above sentences are connected as they reveal the same

meaning that Albert could hold his head up.

4.1.2.9 Adding More Information

This function occurs when conjunction such as (*furthermore, in addition, moreover, etc.*). This function comes as the lowest number in "*Double Birthday*" short story. This function occurs once out of 67 data or 2% of the total.

Excerpt 41 (40/10/19)

She thought it was lovely of him, but she was very fond of her classmates, and she wanted to graduate with her class next year. *Moreover*, she had just been given a choir position in one of the biggest churches in Pittsburgh, though she was still a schoolgirl; she was going to have money and pretty clothes for the first time in her life and wouldn't miss it all for anything. (Willa Cather, 1929, page 10)

The paragraph above shows that *moreover* here adds more information to what has already been said. It tells about a person who fond of her classmates in the first sentences. Then, more information given in the next sentence with a conjunction, that is "*moreover*".

4.2 Discussions

Based on the description of the findings above, there are several things that can be noted down. It will be arranged based on the findings of each research problem.

For the first research problem, the writer found and described 24 anaphoric referring expressions, 20 conjunctions, 7 substitutions, 6 repetitions, 4 verbs from, 2 cataphoric referring expressions, 2 ellipses, 1 grammatical parallelism, and 1 semantic parallelism. The findings showed that anaphoric referring expression is mostly used in *"Double Birthday"* short story. It reaches the highest number with 24 data out of 67 data or 36% of all the kinds. The second highest number is conjunction with the total data of 20 out of 67 data or 30% of the total kinds of formal links.

After the writer describes all kinds of formal links that occurs in "*Double Birthday*" short story, the writer can tell that referring expressions are completely important to give pronouns that refer to identity of someone or something. Referring expressions help and guide the reader to understand the author means from the short story. The writer finds that every paragraph in the short story used referring expression to give pronoun to characters of short story. Likewise, conjunction also appears in the short story into order to join sentence elements such as words, phrases, or clauses, or even sentences.

The present study shares one important finding with the previous study by Maharlika, (2010) "An Analysis of Formal Links Used in the English Translation of Shahih Bukhari" that is referring expression as the most dominant formal links used. Referring expression is mostly used in every hadith, since the content in that hadith is pronouns that refer to someone or something. Sahih Bukhari is a collection of sayings and deeds of Prophet Muhammad (pbuh), the reports of the Prophet's sayings and deeds are called ahadith. In Maharlika, she chooses Shahih Bukhari because there is very rich of formal links. It indicated by using a kind of formal links, for example the use of referring expression "he" that refers to Prophet Muhammad because the hadiths are from the Prophet that narrated by others.

This present study has difference with the previous study by Kulsum, (2008) "Study of Formal Links used in English Reading Texts of National Examination of Senior High School (2007 edition)". It has different finding that repetition as the most dominant formal link used. Repetition is mostly used in every passage. In this research, repetition is the most dominant because there is a passage tells about the making of chocolate that the word "chocolate" and "beans"

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are repeated many times rather than refers to a pronoun. English reading texts of national examination of senior high school need to be comprehended well, that is why many repetitions are used in every passage.

Based on the findings of the second research problem about the functions of formal links, the writer found and described 26 indicating reference pronouns, 9 giving cause and effect, 9 being efficient, 6 stressing points, 5 contrasting information, 5 illustrating terms of time, 4 influencing and limiting verbs, 2 connecting clause, and 1 adding more information. The findings showed that indicating reference pronoun is the dominant function among other functions of formal links in "*Double Birthday*" short story. It reaches the highest number with 26 data out of 67 data or 39% of all the functions.

To sum up, indicating reference pronoun is mostly used in "Double Birthday" short story. It is clear that pronouns save us from repeating the identity that already given again and again. In the short story, many characters explained well using referring expression as well as pronoun. There are formal connections between the discourses that become link which makes easier to understand.