A Discourse Analysis of German Fairy Tale "Rapunzel" Written by the Brothers Grimm

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ABSTRACT
The objectives of this study are to describe the kinds of information in Rapunzel and to describe deixis, grammatical and lexical cohesion of Rapunzel. This study belonged to the qualitative study that was focused on the concrete phenomenon of the written materials. The technique of data collection was the writer observing the features that occur in the fairy tale then taking it to note. The writer found that: (1) title can be expounded by a short clause, phrase, or sentence, (2) the aperture is expounded by a clause, sentence, or paragraph, (3) the stage is expounded by a sentence or paragraph containing descriptive clauses, clauses with past completed action and identification clauses or noun phrase, (4) the author used third person pronouns she and he; (5) some nouns or pronouns were omitted in the second of coordinate clauses; (6) there were 64 sentences used additive conjunction and 10 sentences used comparative conjunction but, however, the conjunction neither…nor, or and if is only used once; (7) the authors only repeated the words *will* and *hair;* (8) the authors used words bird and cat in which they are a hyponym of animal; and (9) the synonyms words are grief, misery, heard, listen.

Keywords: discourse analysis; deixis; grammatical; lexical cohesion

INTRODUCTION

Discourse is an extremely complex process, comprised of many interacting components or elements. It arises out of mental constructs that interact with, for example, the psychological, social, cultural, situational, political, and personal aspects of life. Discourse has instructive, descriptive, and narrative uses that help people to understand, appreciate, and create their world. Discourse provides individuals with a sense of belonging and continuity by passing down the history, folk wisdom, and values of the cultures and groups to which they belong. The discourse of literature provides pleasurable ways of discovering who people are in relation to the world and to the various social and cultural groups it contains.

As conversation and correspondence, discourse cements ties among people and helps individuals maintain connections within networks of family and friends. Stubbs said that (1983: 1) discourse analysis refers mainly to the linguistic analysis of naturally occurring connected speech or written discourse. Roughly speaking, it refers to attempts to study the organization of language beyond sentence or clause, and therefore to study wider linguistic units, such as conversational exchanges or written texts. It follows that discourse analysis is also regarded to language use in social contexts, and dialogue between speaker and interlocutor

Nordquist (2017) stated that discourse analysis is a broad term for the study of the ways in which language is used in texts and contexts, or texts' surrounding and defining discourse. Also called discourse studies, discourse analysis was developed in the 1970s as a field of study. Analysis of discourse is a methodology for examining texts and the communicative process that gives rise to them. Its primary purpose is to enable discourse analysts to gain a deeper understanding and appreciation of texts. The purpose of discourse analysis is to enable people to recognize the intended goal of the writer or speaker and thus achieve some measure of control over the discourse.

According to Tannen (2012) there are five types of discourse analysis, namely: (1) reframing is a way to talk about going back and re-interpreting the meaning of the first sentence. Frame analysis is a type of discourse analysis that asks what activity speakers are engaged in when they say this? What do they think they are doing by talking in this way at this time? (2) Turn-taking studies conversation note that speakers have systems for determining when one person's turn is over and the next person's turn begins, (3) discourse markers is the term linguists give to the little words like 'well', 'oh', 'but', and 'and' that break our speech up into parts and show the relation between parts. 'Oh' prepares the hearer for a surprising or just-remembered item, and 'but' indicates that sentence to follow is in opposition to the one before and (4) speech act analysis asks not what form the utterance takes but what it does. Saying "I now pronounce you man and wife" enacts a marriage. Studying speech acts such as complimenting allows discourse analysts to ask what counts as a compliment, who gives compliments to whom, and what other function they can serve.

Jacob and Wilhelm Grimm first began to collect their tales between 1807 and 1812 (Zipes, 2002:26 in Díaz, 2014: 3), a period characterized by German Romanticism and the Napoleonic Wars (1803-1815). The Grimms' initial interest in folk stories is to be found in two elements: nature and the pure essence of the German folk. Nature was very important for the Brothers Grimm, for they were Romantic writers and they thought that folklore "had been produced, as it were, by nature itself working through human instruments" (David and David: 187 in Díaz, 2014:3), therefore, they thought that folk tales were pure in nature.

It's still with us: the 2010 Disney film Tangled is based on the Rapunzel story. Rapunzel is an old nickname for an herb with leaves like lettuce and roots like a radish -- it is also called rampion, however, Forster (2015) said that Rapunzel's name itself conjures images of long lustrous tresses—but attached to her and her hair are various symbolic associations that are memorable because of their unashamed gendering. While her hair has feminist potential, it has become semantically overburdened, over-determined, and represents a conflicting web of feminine signifiers. Rapunzel has the same story with Persian tale of Rudāba and Saint Barbara. Rudāba which was written by Ferdowsi; Rudāba is in a tower. She offers to bring down her hair so her dearest man Zāl can climb up to her while Saint Barbara is jailed by her father in a tower according to one account.

Most of the scholar analyzed gender in Rapunzel. For instance, Smith (2015) said that Rapunzel shows how there are subtle changes in the text which do not affect the overall narrative structure but can

offer an insight into the ways in which society has ideologically positioned men and women. Díaz (2014) stated that there are similarities between the societies depicted in fairy tales by the Brothers Grimm and in fairy tale cartoon movies by Disney, for they part from patriarchal societies and both are strongly stratified by class and gender. In terms of class, the royal family is positioned at the top of the pyramid and happiness seems to be connected to this stratum, for the "happily ever after" endings implies the rise in the social strata of one of the characters and a royal wedding. In terms of gender, women depend entirely on men; they lack any kind of power over their own lives and the only possible virtue they can have is physical beauty. This evaluation of women relying solely on their appearance may create relationships of distrust, envy and competition among them, since being chosen by a man is the only possibility they have to improve their own lives.

However, this study talked about kinds of information provided in Rapunzel, structure of the text, deixis, grammatical and lexical cohesion. Deixis (deictic expressions) is a word or phrase (such as this, that, these, those, now, then) that points to the time, place, or situation in which a speaker is speaking. Deixis is expressed in English by way of personal pronouns, demonstratives, and tense. The writer analyzed grammatical and lexical cohesion in Rapunzel based on Halliday and Hasan (2014) who said that cohesion occurs when the interpretation of some elements in the discourse is dependent on that of another. It concludes that the one element presupposes the other.

Over centuries, fairy tales were passed down by word of mouth to portray a story with a hidden meaning. As these fairy tales were passed on they traveled to different destinations and were modified to conform to other cultures. Therefore, the

Structure of the Text

The analyzed text is a narrative discourse. Narrative discourse is a discourse told for entertaining the listener, and sometimes for teaching social norms. There are three kinds of narrative discourse, namely (1) legendary narratives or folktales, (2) stories about past events in a life of a family, and (3) episodic narratives. The folktales told so many times that all people know them. These folktales are important for anthropology, but they often contain little elements of performative, such as names, places, time, and any other identification elements. Folktales are so famous by all people that the story teller can eliminate their certain parts that many outsiders who analyzed their language cannot trace and understand the stories.

In the second kind of the narrative discourse, we can know the past events of the story teller in his past life, for instance, when her mother asked her father to take rampion, when her parents should take Rapunzel to enchantress, when she met with the son of the king, and so on. These stories have been told for many times, but not as common knowledge, so that they contain more detail elements, more cohesion.

The episodic narratives, the third kind of the narrative, are stories in which there is no wholly setting but episodic events, each event with descriptive elements and some events. After one event, the event continues in another place and another event.

The structure of a narrative discourse is as follows.

± Title	±Aperture	± Stage	±Narrative Episode	±Narrative peak	±Narrative post peak	±Closure	± Finish
Clause Sentence Phrase	Sentence Paragraph Clause	Paragraph Discourse Sentence	Paragraph Discourse Sentence	Paragraph Discourse Sentence	Paragraph Discourse Sentence	Sentence Paragraph	Clause Sentence Phrase

Title can be expounded by a short clause, phrase, or sentence, such as: "Rapunzel", "Thumbellina", "The wooden bowl", etc.

The aperture is expounded by a clause, sentence, or paragraph, such as: "I will tell about couple married who give their daughter, Rapunzel, to enchantress", etc. the exponent of the aperture is fuller and less cryptic than the exponent of the title. It is a sentence or paragraph that helps get the story started.

The stage is expounded by a sentence or paragraph containing descriptive clauses, clauses with past completed action, identification clauses or noun phrase. Example might be: There were once a man and a woman who had long wished for a child. At length it appeared that God was about to grant their desire. These people had a little window at the back of their house from which a splendid garden could be seen, which was full of the most beautiful flowers and herbs. It was surrounded by a high wall, and no one dared to go into it. It belonged to an enchantress who had great power and was dreaded by the entire world. The main point is that, in general, the exponent of the stage sets the scene by pinning down time and events, but a few cases; people have found the narrative of some background events in the stage.

The episodes are expounded by paragraphs and embedded discourse, episodes are the major chunks of the discourse and the breaks between episodes are signed by major changes in time, place, cast of characters, or event chains;.

In a well-constructed story, the episodes are chosen and constructed to build up the interest, tension, and/or suspense, until the peak episode is reached. The peak episode's exponents are often marked by a change in sentence length; change in pace, a change in the amount of quoted material, a change in the number of characters, etc.

Post peak episode is a recapitulation of all the events, it is retelling events. In fibula, the post peak episode contains teaching of social norms of the story. Some narratives in some languages and with the peak plus a closure and finish, but in some cases, post peak is necessary.

Closure is expounded by a sentence or paragraph that shorts or winds everything up and ends the story.

Finish is expounded by expression such as "that's all", "that's the end", "that's all my talk", "finished", etc.

Among the eight elements of narrative discourse, only peak episode is obligatory, the other elements are optional.

In a chosen narrative discourse, there are some embedded paragraphs, namely: (1) narrative paragraph, (2) explanatory paragraph, (3) and dialogue paragraph. The structure of the paragraphs must also be explained.

Narrative paragraph

The structure of narrative paragraph is as follows:

± Setting	± Buildup-1^n	± Buildup-p	± Terminus
Sentence	Sentence	Sentence	Sentence
Paragraph	Paragraph	paragraph	Paragraph

Explanation:

Setting

The component of setting is usually a sentence or paragraph containing descriptive clauses, action clauses, existence clauses and the like. The exponent of the setting is not part of story line and does not encode any action of the narrative. Instead, it encodes background and setting information. Example: One day the woman was standing by this window and looking down into the garden. She saw a bed which was planted with the most beautiful rampion. It looked so fresh and green that she longed for it. She quite pined away. She began to look pale and miserable. Her husband was alarmed, and asked: 'What ails you, dear wife?'

'Ah,' she replied, 'if I can't eat some of the rampion, which is in the garden behind our house, I shall die.' The man, who loved her, thought: 'Sooner than let your wife die, bring her some of the rampion yourself, let it cost what it will.' At twilight, he clambered down over the wall into the garden of the enchantress, hastily clutched a handful of rampion, and took it to his wife. She at once made herself a salad of it and ate it greedily. It tasted so good to her - so very good. The next day she longed for it three times as much as before.

If he was to have any rest, her husband knew he must once more descend into the garden. Therefore, in the gloom of evening, he let himself down again. But when he had clambered down the wall he was terribly afraid, for he saw the enchantress standing before him. 'How can you dare,' said she with angry look, 'descend into my garden and steal my rampion like a thief? You shall suffer for it!' 'Ah,' answered him, 'let mercy take the place of justice, I only made up my mind to do it out of necessity. My wife saw your rampion from the window, and felt such a longing for it that she would have died if she had not got some to eat.' The enchantress allowed her anger to be softened, and said to him: 'If the case be as you say, I will allow you to take away with you as much rampion as you will, only I make one condition, you must give me the child which your wife will bring into the world; it shall be well treated, and I will care for it like a mother.'

Buildup

The exponent of buildup is narrative paragraph or sentences or compound, alternative, or repetition sentences or paragraph. They encode events in the story line. If the exponents are paragraphs, very often the paragraph will include some background and setting information. Example, The man in his terror consented to everything. When the woman was brought to bed, the enchantress appeared at once, gave the child the name of Rapunzel, and took it away with her. Rapunzel grew into the most beautiful child under the sun. When she was twelve years old, the enchantress shut her into a tower in the middle of a forest. The tower had neither stairs nor door, but near the top was a little

window. When the enchantress wanted to go in, she placed herself beneath it and cried:

'Rapunzel, Rapunzel, Let down your hair to me.'

Rapunzel had magnificent long hair, fine as spun gold. When she heard the voice of the enchantress, she unfastened her braided tresses, wound them round one of the hooks of the window above, and then the hair fell twenty ells down. And the enchantress climbed up by it. After a year or two, it came to pass that the king's son rode through the forest and passed by the tower. Then he heard a song which was so charming that he stood still and listened. It was Rapunzel, who in her solitude passed her time in letting her sweet voice resound. The king's son wanted to climb up to her, and looked for the door of the tower, but none was to be found. He rode home, but the singing had so deeply touched his heart. Every day he went out into the forest and listened to it. Once when he was thus standing behind a tree, he saw that an enchantress came there, and he heard how she cried: 'Rapunzel, Rapunzel, let down your hair to me.'

Buildup-p

Buildup-p is climatic, peak buildup. Since it is on paragraph level, it is not as high a climax as in the climax at a narrative discourse; sometimes it is difficult to see climax in buildup-p. Example, they agreed that until that time he should come to her every evening, for the old woman came by day. The enchantress remarked nothing of this, until once Rapunzel said to her: 'Tell me, Dame Gothel, how it happens that you are so much heavier for me to draw up than the young king's son - he is with me in a moment.'

'Ah! You wicked child,' cried the enchantress. 'What do I hear you say? I thought I had separated you from all the world, and yet you have deceived me!' In her anger she clutched Rapunzel's beautiful tresses, wrapped them twice round her left hand, seized a pair of scissors with the right, and snip, snap. They were cut off, and the lovely braids lay on the ground. She was so pitiless that she took poor Rapunzel into a desert where she had to live in great grief and misery.

Terminus

Terminus is a conclusion to the paragraphs and usually brief of absent. It encodes evaluative material, subsequence secondary events, and transition elements. Example; He escaped with his life, but the thorns into which he fell pierced his eyes. He wandered quite blind about the forest, ate nothing but roots and berries, and did naught but lament and weep over the loss of his dearest wife. Thus he roamed about in misery for some years. At length came to the desert where Rapunzel, with the twins to which she had given birth, a boy and a girl lived in wretchedness. He heard a voice, and it seemed so familiar to him that he went towards it. And when he approached, Rapunzel knew him and fell on his neck and wept. Two of her tears wetted his eyes and they grew clear again, and he could see with them as before. Often, the initial peripheral tagmemes of the first sentence will act as the setting, and final peripheral tagmemes of the last sentence will act as terminus, example, setting: He led her to his kingdom where he was joyfully received. Terminus: and they lived for a long time afterwards, happy and contented. Sometimes only one part of a sentence will expound BU-up. Such as mismatching of sentences and paragraph slots are common in some languages. One way to handle such mismatch is to say a sentence or part of a sentence

simultaneously expounds two tag memes, one sentence level and one on paragraph level.

Based on the structure of the narrative discourse and structure of the paragraphs in it, here are examples of narrative paragraphs.

BU-1   Rapunzel had magnificent long hair, fine as spun gold
BU-2   When she heard the voice of the enchantress, she unfastened her braided tresses, wound them round one of the hooks of the window above, and then the hair fell twenty ells down
BU-3   And the enchantress climbed up by it
BU-4   After a year or two, it came to pass that the king's son rode through the forest and passed by the tower
BU-p   Then he heard a song which was so charming that he stood still and listened
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BU-1   The next day when it began to grow dark, he went to the tower and cried: 'Rapunzel, Rapunzel, Let down your hair to me.'
BU-2   Immediately the hair fell down and the king's son climbed up
BU-3   The king's son began to talk to her quite like a friend
BU-4   When he asked her if she would take him for her husband, and she saw that he was young and handsome, she thought: 'He will love me more than old Dame Gothel does.
BU-5   And she said yes, and laid her hand in his
BU-6   It had let him have no rest, and he had been forced to see her
BU-7   He told her that his heart had been so stirred
BU-p   She said: 'I will willingly go away with you, but I do not know how to get down. Bring with you a skein of silk every time that you come, and I will weave a ladder with it. And when that is ready I will descend, and you will take me on your horse.'

Explanatory paragraph
Explanatory paragraph is constructed around one text that is expounded by sentence or paragraph. The other exponents enforce, explain or elaborate the text. The structure of the explanatory paragraph as follows.

± Preliminary	+ Text	+ Exposition	± Terminal
Sentence paragraph	Sentence paragraph	Sentence paragraph	Sentence Paragraph

Explanatory, expository, or attestation paragraphs are related to expository discourse and to logically structures sentences. An explanatory paragraph is organized around a single text which is expounded by a single sentence or paragraph. The other constituents reinforce, explain, or elaborate on the text. The text is the peak tagmeme and the exposition reinforces it by giving reasons, evidence, and logical entailments to support it.

Some of paragraphs, such as the warning paragraph, the comment paragraph, the exemplification paragraph,

are very similar to the explanatory paragraph. Generally, if the text is accompanied by a single exposition or by more than one similar exposition, the paragraph can be assigned to one of latter types. But if a text is accompanied by two or more different kinds of expositions, then this explanatory paragraph structure is useful.

In narrative or procedural discourses or paragraphs, the explanatory paragraph gives background and explanatory material to the events or procedural steps. In contrast to other paragraph types, the person in an explanatory paragraph is usually third person non-personal subjects. Time is completely out of focus and non-pertinent.

Dialogue paragraph

Dialogue paragraph contains exchange exponents or substitution in conversation. The structure is as follows.

± Setting	+Initiating utterance	±Continuing utterance	+Resolving utterance	±Terminating utterance
Setting	Quotation sentence	Quotation sentence	Quotation sentence	Quotation Sentence

Initiate utterance is expounded by quotation sentence that express statements, suggestion, or warning uttered by the first participants, the second participants gives responds in resolving utterance that is the answer of the question, response of the suggestion, or evaluation of the warning.

Quotation sentences may expound narrative build-ups. Such quotation sentences may be quite important in narrative structure, or important to narrative style. In contrast to other paragraph types, the principal participants are first and third person, and the time is set at a point in history and events are related in a chronological sequence.

The dialogue paragraph is called simple dialogue paragraph. There is another dialogue paragraph that contains continuing utterance. The dialogue paragraph like this one is called complex dialogue paragraph. The structure of simple dialogue paragraph is as follows.

± Setting	+ Exchange-1	+ Exchange -2^n	± Terminus
Sentence	Dialogue Paragraph	Dialogue Paragraph	Sentence

Every exchange is expressed by a dialogue paragraph, and all exchange relate completely as a single conversation in which it is a single constituent of a bigger constituent. Narrative and explanatory discourse quite frequently are embedded in each other, especially in some discourse styles. In narrative paragraph, some of the builds may be expounded by an explanatory paragraph. The text of the explanatory would expound the buildup by itself, but it has some explanatory sentences following it, so the would-be exponent the buildup plus the explanatory sentences constitute an explanatory paragraph that expound the build-up.

Dialogue paragraphs encode chunks of conversational exchange. The initiating

utterance is expounded by a quotation sentence that encodes a question, a proposal, or a remark spoken by the (leading) first participant. The second participant responds in a resolving utterance that is an answer to the questions, a response to the proposal, or an evaluation or response to the remark. This is the minimal dialogue paragraph, called 'simple dialogue paragraph'.

Deixis
Person Deixis
Person deixis refers to grammatical markers of participant roles in a speech event. In this story, the author uses third person pronouns *she* and *he*. *He* refers to Rapunzel's father and the king. *She* refers to Rapunzel's mother and Rapunzel, the topic shifting strategy shown in the pronouns. When the enchantress talks about herself, she uses pronoun *I* and *me,* example, 'Ah! You wicked child,' cried the enchantress. 'What do I hear you say? I thought I had separated you from all the world, and yet you have deceived me!' When the author talks about Rapunzel's voice, the author uses pronoun *it,* example, **he heard a voice, and it seemed so familiar to him that he went towards it.**

Spatial Deixis
Spatial, or place, deixis refers to how languages show the relationship between space and the location of the participants in the discourse. The distinction is realized in verb phrases, example, **one day the woman was standing by this window and looking down into the garden**. The distinction is close to the speaker. The distinctions are realized in adverb phrase, example, in the middle of a forest. The distinction is realized in verb phrases, example**, she unfastened her braided tresses, wound them round one of the hooks of the window above, and then the hair fell twenty ells down**. It indicates that the hooks and the window are far from Rapunzel. The distinction is realized in adverb, example, once when he was thus standing behind a tree. From the adverb *behind* we know that tree is close to the prince.

Temporal Deixis
Temporal or time deixis refers to time relative to the time of speaking. In the sentence, **therefore in the gloom of evening, he let himself down again and they agreed that until that time he should come to her every evening**, the time marker is evening. In the sentence, **after a year or two, it came to pass that the king's son rode through the forest and passed by the tower**, the time marker is after a year or two. It shows how long the time has gone. In the sentence, **at twilight he clambered down over the wall into the garden of the enchantress**, the time marker is twilight. It shows the time the man took enchantress' rampion.

Social Deixis
Social deixis is used to code social relationship between speakers and addressee or audience. In the sentence, **her husband was alarmed, and asked: 'what ails you, dear wife?'** The social deixis i.e. dear wife shows that there are special respectful and humble forms for the relationship. In the sentence, **the enchantress remarked nothing of this, until once Rapunzel said to her: 'Tell me, Dame Gothel, how it happens that you are so much heavier for me to draw up than the young king's son - he is with me in a moment.'** The social deixis is the young king's son. It is absolute deictic form uniformly attached to a social role. Then, in the sentence, **'Ah! You wicked child,' cried the enchantress. 'What do I**

hear you say? I thought I had separated you from all the world, and yet you have deceived me!' The lexical item is child. It locates person in relation to the speaker rather than by their roles in the society as a whole

Grammatical Cohesion
Comparative Reference
It is expressed through adjectives and adverbs and serves to compare items within a text in terms of identity or similarity. Comparative reference is indirect reference by means or identity or similarity. Comparative reference consists of *more, less, fewer.* In the sentence, **the enchantress remarked nothing of this, until once Rapunzel said to her: 'Tell me, Dame Gothel, how it happens that you are so much heavier for me to draw up than the young king's son - he is with me in a moment' and (…) no longer singing in the nest; the cat has got it, and will scratch out your eyes as well**. These sentences belong to comparative. The comparatives are *heavier and longer*. They used for cataphoric reference because each tie of comparative to a noun in the following clause and phrase. In the sentence, **she was so pitiless that she took poor Rapunzel into a desert where she had to live in great grief and misery,** the comparative is **pitiless**. It is anaphoric reference because the tie of comparative does not follow a noun.

In the sentence, **'Aha!' she cried mockingly, 'you would fetch your dearest.** The comparative reference is **dearest**. It is anaphoric reference because the tie of comparative does not follow a noun. However, in the sentence, (…) and weep over the loss of his **dearest wife.** He wandered quite blind about the forest, ate nothing but roots and berries, and did naught but lament and weep over the loss

of his dearest wife. Dearest is cataphoric reference because the tie of comparative to a noun.

Substitution
It is the replacement of a word (group) or sentence segment by a "dummy" word. Substitution is a relation between linguistic items, such as words or phrases. Since substitution is grammatical relation, the different types of substitution are defined grammatically rather than semantically. In the sentence, **she thought: 'He will love me more than old Dame Gothel does'. And she said yes, and laid her hand in his**, the sentence belongs to substitution where the word does is used to avoid repeating a present simple verb.

In the sentence, **my wife saw your rampion from the window, and felt such a longing for it that she would have died if she had not got some to eat**. The noun rampion is replaced with a quantifier, i.e., some. In the sentence, **the king's son wanted to climb up to her, and looked for the door of the tower, but none was to be found**. The substitution word is *none;* none is the pronoun form of no. None means 'not one' or 'not any'. We use it as a pronoun to replace countable and uncountable nouns. We use it as subject or object:

Ellipsis
It is the omission of elements normal required by the grammar which the speaker or writer assumes are obvious from the context and therefore need not be raised. It means that when some structural element is omitted from the sentence, it can be recovered by referring element on the text.

Ellipsis is another cohesive device. It happens when a more specific mention words are omitted. It is used in the phrase that needs to be repeated.

In the sentence, **(…) she thought: 'He will love me more than old Dame Gothel does'. And she said yes, and laid her hand in his**, the authors omit the noun (possibly hand) after the possessive adjective *his*.

The sentences below omit nouns or pronouns in the second of coordinate clauses. Here are the examples:

She at once made herself a salad of it and ate it greedily (the pronoun *she* is omitted)

At twilight, he clambered down over the wall into the garden of the enchantress, hastily clutched a handful of rampion, and took it to his wife (the pronoun *he* is omitted).

When she heard the voice of the enchantress, she unfastened her braided tresses, wound them round one of the hooks of the window above, and then the hair fell twenty ells down (the pronoun *she* is omitted).

In her anger she clutched Rapunzel's beautiful tresses, wrapped them twice round her left hand, seized a pair of scissors with the right, and snip, snap (the pronoun *she* is omitted).

Conjunction

Conjunction is a relationship which indicates how the subsequent sentence or clause should be linked to the preceding or the following (parts of the sentence). Conjunction differs from reference, substitution and ellipsis in that it is not a device for reminding the reader of previously mentioned entities, actions and states of affairs. There are several conjunctions found in *Rapunzel* as shown in the following data.

1) Additive conjunction

The additive relation is somewhat different from coordination proper although it is no doubt derivable from it.

The summary of the conjunctive has relation with additive type. There are 64 sentences that used additive conjunction *and.* The sentence belongs to conjunction additive, for example, **he found the enchantress, who gazed at him with wicked and venomous looks**.

The above data belongs to additive conjunction where the word *and* connects two adjectives they are *wicked* and *venomous*.

2) Contrastive conjunction

Contrastive conjunctions link two ideas that are considered to be different. Examples of contrastive conjunctions include: but, however, in contrast, on the contrary, instead, nevertheless, yet, still, even so, neither … nor. In this fairy tale, there are ten–sentence used conjunction **but.** The sentences belong to contrastive conjunction, are shown below:

(…) However, the enchantress fastened the braids of hair, which she had cut off, to the hook of the window.

'Ah! You wicked child,' cried the enchantress. 'What do I hear you say? I thought I had separated you from all the world, and yet you have deceived me!'

But instead of finding his dearest Rapunzel, he found the enchantress,

The tower had **neither** stairs **nor** door, **but** near the top was a little window.

The king's son wanted to climb up to her, and looked for the door of the tower, **but** none was to be found. He rode home, **but** the singing had so deeply touched his heart.

3) Conjunction of cause and condition

Conjunction of cause highlights a cause-effect relationship between two ideas or gives a reason why something happens or is the case. Examples of conjunctions of

cause include the terms: for this reason, as, because, because of this, therefore, thus, hence, as a result, consequently, since, so. The sentences belong to conjunction of cause and condition are

>Therefore, in the gloom of evening, he let himself down again.
>Thus he roamed about in misery for some years.
>Once when he was thus standing behind a tree, he saw that an enchantress came there, and he heard how she cried: 'Rapunzel, Rapunzel, Let down your hair to me.'

4) *Conjunction of condition*

Conjunction of condition outlines or suggests the conditions under which something happens or is the case and includes terms such as: unless, if … then, in that case, that being so. There are seven–sentence used conjunction of condition outline **if.** The sentences used conjunctions of condition outline are:

>When he asked her if she would take him for her husband, and she saw that he was young and handsome
>'Ah,' she replied, 'if I can't eat some of the rampion, which is in the garden behind our house, I shall die.'
>If he was to have any rest, her husband knew he must once more descend into the garden.
>(…) that she would have died if she had not got some to eat. The enchantress allowed her anger to be softened, and said to him: 'If the case be as you say, I will allow you to take away with you as much rampion as you will.

5) *Conjunctions of time*

Conjunctions of time locate or sequence events or ideas in time. Ideas or events can be located in real world time or text time. Examples of conjunctions of time include: after, afterwards, before,

previously, prior to, up 'til now, to the present, at present, second(ly), third(ly), finally. The sentences used conjunction of time are:

>After a year or two, it came to pass that the king's son rode through the forest and passed by the tower
>They lived for a long time afterwards, happy and contented.
>Two of her tears wetted his eyes and they grew clear again, and he could see with them as before
>The next day she longed for it three times as much as before
>He saw the enchantress standing before him.

Replacement

Conjunctions of replacement include the words: or, or else, alternatively. The author only uses one of replacement conjunction i.e. or. The sentence is **after a year or two, it came to pass that the king's son rode through the forest and passed by the tower.**

Lexical Cohesion

According to Halliday and Hasan (2014: 274), lexical cohesion is divided into five kinds: (1) hyponym, (2) synonym, (3) antonym, (4) repetition, and (5) collocation. First, hyponym is a lexical cohesion, or a relationship between constituent that has general meaning. Second, synonym refers to the words that have similarity in meaning. Third, antonym is lexical cohesion that refers to relationship between constituents that have different meaning. Fourth, repetition is lexical cohesion that repeats the constituents. Fifth, collocation is the regular pattern of relationship between words.

Hyponym

In linguistics and lexicography, hyponym is a term used to designate a particular member of a broader class. For instance, daisy and rose are hyponyms of flower. Hyponymy is not restricted to nouns. The verb to see, for example, has several hyponyms—glimpse, stare, gaze, ogle, and so on. Edward Finnegan in Nordquist (2017) points out that although "hyponymy is found in all languages, the concepts that have words in hyponymic relationships vary from one language to the next". In the sentence, (…) but the beautiful bird sits no longer singing in the nest; the cat has got it, and will scratch out your eyes as well. The words **bird** and **cat** are a hyponym of animal.

Synonym

The bold words below are synonym:
She had to live in great **grief** and **misery**. Grief and misery mean a state or feeling of great distress or discomfort of mind or body.

Then he **heard** a song which was so charming that he stood still and **listened.** Heard and listened mean perceive with the ear the sound made by (someone or something).

Antonym

In the sentence, at length came to the desert where Rapunzel, with the twins to which she had given birth, **a boy** and **a girl** lived in wretchedness. The word a boy and a girl is antonymous.

Repetition

There are four–repetition of linking verb **will** in the sentence, if the case be as you say, I **will** allow you to take away with you as much rampion as you will, only I make one condition, you must give me the child which your wife **will** bring into the world;

it shall be well treated, and I **will** care for it like a mother.

The noun **hair** in the following sentence is repeated twice, Rapunzel had magnificent long **hair**, fine as spun gold. When she heard the voice of the enchantress, she unfastened her braided tresses, wound them round one of the hooks of the window above, and then the **hair** fell twenty ells down.

Collocation

A collocation is made up of two or more words that are commonly used together in English. Think of collocations as words that usually go together. There are different kinds of collocations in English. Strong collocations are word pairings that are expected to come together. There are several different types of collocation. Collocations can be adjective + adverb, noun + noun, verb + noun and so on.

The word **great** is often used in collocations with feelings or qualities.

It belonged to an enchantress who had **great power** and was dreaded by all the world.
She was so pitiless that she took poor Rapunzel into a desert where she had to live in **great** grief and misery.
The word deep is used for some strong feelings:
He rode home, but the singing had so deeply touched his heart.

The verb "do" collocates with adjective in the sentence, **(…) and did naught but lament and weep over the loss of his dearest wife** which means you made an effort and it resulted in nothing occurring at all. In the sentence, **at length came to the desert where Rapunzel, with the twins to which she had given birth, a boy and a girl lived in wretchedness,** the collocation is given birth which means a woman or female animal produces a baby

or young animal from her body. In the sentence, **(…) he heard a voice**, the collocation is heard a voice which means receive or become conscious of a sound using your ears.

This study is different with Prabawati (2017) who conduct a study on grammatical and lexical cohesion in Disney English Comics Rapunzel. They found that grammatical cohesion consists of 14 personal references, 9 demonstrative references, 1 comparative reference, 1 substitution, 1 ellipsis, 4 additive conjunct-ions, 1 comparative relation conjunction, 1 appositive relation conjunction, 6 adversat-ive conjunctions, 5 causal conjunctions, and 1 temporal conjunction. Lexical cohesion consists of 5 repetitions, 2 near synonyms, 3 partial synonyms, 1 absolute synonym, 2 relation oppositions, 1 absolute opposition, and 2 collocations while this study also analyzed the kinds of information in Rapunzel, deixis, and grammatical and lexical cohesion.

Conclusion

Based on the result and the analysis of the study, so that there are some terms of conclusion as follows: (1) the structure of the narrative discourse is ±Title, ± Aperture, ± Stages, ± Narrative episode, + Narrative peak, ± Narrative post peak, ± Closure, and, ± Finish, (2) title can be expounded by a short clause, phrase, or sentence, (3) the aperture is expounded by a clause, sentence, or paragraph, (4) the stage is expounded by a sentence or paragraph containing descriptive clauses, clauses with past completed action, identification clauses or noun phrases; (5) the episodes are expounded by paragraphs and embedded discourses, episodes are the major chunks of the discourse and the breaks between episodes are signaled by major changes in time, place, cast of characters, or event chains; (6) in a well-constructed story, the episodes are chosen and constructed to build up the interest, tension, and/or suspense, until the peak episode is reached; (7) post peak episode is a recapitulation of all the events, it is retelling events; (8) closure is expounded by a sentence or paragraph that shorts or winds everything up and ends the story; (9) among the seven elements of narrative discourse above, only peak episode is obligatory, the other elements are optional, (10) the structure of a narrative paragraph is ± Setting, + Buildup-1^n, + Buildup-p, ± Terminus; (11) the author used deixis to show the time, the place, and the situation and (12) the author applied grammatical and lexical cohesion but they did not use all of grammatical and lexical cohesion elements. The writer suggests that scholar should analyze this fairy tale not only in gender but also in terms of cohesion and coherence.

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