

**LEXICAL DENSITY OF SHORT STORIES WRITTEN BY O. HENRY**

**SKRIPSI**

*Submitted in Partial Fulfillment of the Requirements  
For Degree of Sarjana Pendidikan (S.Pd)  
English Education Program*

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UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA**

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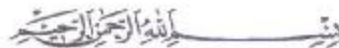


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Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
5/3-18	Abstract	
7/3-18	Chapter III Rewrite all the sentence from Present into Past Tense	
10/3-18	Chapter IV Data Analysis	
13/3-18	Chapter V Conclusion	
15/3-18	References	

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## SURAT PERNYATAAN



Saya yang bertandatangan dibawah ini :

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Dengan ini saya menyatakan bahwa:

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## ABSTRACT

**Dwi Rahma Usi. 1402050161. “Lexical Density of Short Stories Written by O. Henry”. Skripsi. English Education Program of Faculty of Teacher’s Training and Education, University of Muhammadiyah Sumatera Utara. 2018.**

This study deals with lexical density of short stories written by O. Henry. The objectives of the study are to find out the lexical density in short stories and to find out the lowest lexical density in O. Henry’s short stories. This study was conducted by descriptive qualitative method with qualitative approach. The source of data was conducted of four short stories written by O. Henry. The titles are *The Little Match Girl*, *Hearts and Hands*, *The Gift of the Magi*, and *What you Want*. The researcher identified kinds of lexical density. The result of analysis showed that: (1) Lexical density of four short stories written by O. Henry have high lexical density, it is because each of short stories have more than forty per cent lexical density. *The Little Match Girl* has 44.9 %, *Hearts and Hands* has 50.2 %, *The Gift of the Magi* has 46.3 %, and *What you Want* has 49.7 %. (2) The lowest lexical density of short stories written by O. Henry is *The Little Match Girl*. It has 44.9 %. The low lexical density in short story is caused more grammatical items than lexical items in the text. Grammatical items (function words) is the word that does not contain information. Because of less of information, the story is hard to understand.

Keywords : *lexical density, lexical items, grammatical items.*

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In the name of Allah, the most gracious, and most merciful. Firstly, the researcher would like to thank to Allah SWT who has given her chances in finishing her study. Secondly, blessing and peace be upon to our prophet Muhammad SAW who has brought human beings from the dark era to bright era.

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**Medan, March 2018**

**The Researcher,**

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## **CHAPTER I**

### **INTRODUCTION**

#### **A. The Background of the Study**

The most important skill we need for success in our studies is reading. so many kinds of reading media can read by the people. Start from material book, magazine, novel, newspaper, short story, and etc. Those are absolutely provided some benefits for the reader. For the students in the school, they will read material book to get knowledge about education. But sometimes they need to refresh their brain with reading the other books, such as fiction. Short story can be the best way to read by them.

Maynard (2005) defined story as the way people communicate their experience, the way they understand the experience of others, the way they liberate their imaginations, the way they make sense of the world and their own position within in. The short story is one of reading media, which most people are interested in, especially for the students. Activity in reading the short story is very good for them. Because reading short story make it possible for students to be more interested in practice reading, moreover the topics of short stories relate to their background, such as legend, epic, fiction, love, funny story, etc. Through short story, the students do not only learn about reading but also they can learn about speaking skill, pronunciation, and try to guess story line. Short story is short fictive that is telling about rationally event. It means that the short story is a fictive story and just contains the writer fictive events, by reading short story indirectly

we can comprehend vocabulary, spelling, sentence structure, tenses, type of sentence etc.

The proportion of short story can be known by using lexical density. Lexical density is a condition of the words' proportion in the text. It shows the ratio of lexical items and grammatical items. Lexical items consist of noun, adjective, verb and some adverbs. Grammatical items consist of auxiliary verb, modal, pronoun, determiner, preposition, conjunction, etc.

The high lexical density can help reader to understand short story. Beside that, lexical density also help the author to write the best short story. Lexical density can be used as the measure to make a good short story with balance lexical items and grammatical items. The amount of lexical items in a text can influence the length of a text and measure the level of difficulty of the text. Short story is difficult to understand if the text has a low level of lexical density. The difficulty depends on the less of lexical items that are used in the text. Lexical items are known as the word that contain information. So that, less of lexical items can influence the reader to get the information in the text.

Based on the explanation above, the researcher wanted to analyze short stories by lexical density. So, the researcher choosed four short stories from O. Henry. He is a very popular and exist writer so that researcher interested in. He is also known as the productive writer that has written about 381 short stories and his stories has surprise endings. There are many short stories written by him, some of them are *After Twenty Years*, *A Service of Love*, *The Green Door* etc.

## **B. The Identification of Problem**

Based on the background of the study above, the identifications of problem identified as follow:

1. The low lexical density makes the short story hard to understand.
2. The readers are not interested to read because of the low lexical density.

## **C. The Scope and Limitation of Study**

The study was focused on analyzing lexical density in short stories written by O. Henry. There are many stories written by him but the researcher choosed five short stories, namely *The Little Match Girl*, *Hearts and Hands*, *The Gift of the Magi*, and *What you Want*.

## **D. The Formulation of Problem**

Based on the background of the study, the problems of the study were formulated as follow:

1. How is the lexical density occured in short stories written by O. Henry?
2. What short story has the lowest lexical density found in O. Henry's short stories?



### **E. The Objective of Study**

In line with the research questions, the objectives of the study were:

1. To find out the lexical density is occurred in short stories written by O. Henry.
2. To find out short story has the lowest lexical density in O. Henry's short stories.

### **F. The Significant of Study**

The findings of this research were expected to be useful theoretically and practically.

Theoretically:

1. It is helpful to be a source to help the next researchers who want to investigate the lexical density.
2. The research findings were expected to enrich students' knowledge about lexical density.

Practically:

1. For the short story writers, as consideration to write the best story with balance composition between lexical items and grammatical items of lexical density.
2. The readers can choose the appropriate short story based on the complexity of lexical density in the story.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

It is important to classify some items which are used in this research in order to avoid confusion in comprehending the ideas. Therefore, the following terms are intended to specify extend of research.

##### **1. Discourse Analysis**

According to Flowerdew (2013:2-3), discourse analysis may focus on any sort of text, written or spoken. The term ‘text’, in discourse analysis, refers to any stretch of spoken or written language. Diane Larsen (2003:35) defines the study of discourse has important consequences to society, to education, and to linguistics. It may result in better understanding of how we learn languages; better understanding of how each of us as individuals interact via language; better understanding of classroom discourse, educational curricula, and materials; better understanding of how meaning get attached to sentences; and even better understanding of sentence syntax.

Discourse analysis has traditionally focused on written and spoken text. Halliday (1985:62) classifies the difference between written and spoken language is density. Typically, one kind of complexity of written language is lexical density.

## 2. Lexical Density

Johansson (2008) states that “Lexical density provides a measure of the proportion of lexical items (i.e. nouns, verbs, adjectives and adverbs) in a text.” The lexical items absolutely found in a clause. Actually, the words in a clause can be divided into two terms; namely content words (lexical items) and grammatical function words. Halliday in his book (1985:63) explains that lexical items are often called ‘content words’. Technically, they are ITEMS rather than words, for example *stand up, take over, move on*. While grammatical items serve to express relation between content words and are included: Auxiliary verbs, Modals, Pronouns, Prepositions, Determiners and Conjunctions (Alami *et al*: 2013).

By investigating the lexical density in a text, we receive a notion of *information packaging*: a text with a high proportion of content words contain more information than a text with a high proportion of function words (prepositions, interjections, pronouns, conjunctions, and count words), (Johansson: 2013).

For more information about lexical density about how lexical items and grammatical items are formed in the sentence, here are the instances take from Halliday (1985:62); The Lexical items are written in bold and the grammatical items are written in italic.

- a. A **Grey-faced Kevin unlocked** *the door* (L: 5, G: 2)
- b. **Kevin unlocked** *the door*, *and as he did so his face was grey* (L: 5, G: 8)

From the examples above, it shows that the first sentence contains higher lexical items than the second sentence. Both sentences prove that the sentences which consist of higher lexical items are easier to understand than the sentence in form of grammatical items.

The researcher decides to use Ure's method because it is easy to calculate.

$$\text{Lexical Density} = \frac{\text{Number of lexical items}}{\text{The total words}} \times 100$$

Regarding this measurement, if the number surpasses forty per cent, it accounts for higher lexical density. In a text if the number of grammatical words is higher than the number of lexical items, it makes the level of lexical density is low, so the text is difficult to read and influence the understanding of the text. A text in English with high lexical density is easy to understand. On the contrary a text with low lexical density is difficult to understand.

## **2.1 Lexical Items (Content Words)**

Alami, et.al (2013:5366) explains that lexical items are the major content words which carry information. Halliday (1985) defines lexical items as part of an open system rather than closed set because it is possible to new items can be added. The conclusion is lexical items or content words are parts that carry high information in text and called as open classes in which new words can be added. These are the categories of lexical items:

## 1) Noun

Wren and Martin (2013:3) defines noun is a word used as the name of person, place, or thing. The word thing includes all objects that we can hear, touch, taste or smell and something we can think of, but cannot perceive by the senses. In linguistics, a noun is a number of parts of speech which can occur as the main word in the subject of a clause, the object of a verb, or the object of a preposition.

Based on the meaning, noun can be classified into:

a) Common noun is the name of a class of objects; it may name a mass of objects or a material.

b) Proper noun is an individual name.

Example: George, Billy (person), Indonesia, Japan (place), May, September (month).

c) Collective noun is name a group of persons, places, or things gathered together into a unit.

Example: people, audience, number, nationality, class.

## 2) Verb

Morley (2000:33) defines in meaning terms, verbs may be said to express processes which can be denoted actions, record events and refer to state and which relate to any point in time; past, present, or future. So verbs are used to say what people do that is expressing an action. Verb has some types as follows:

- a) A regular verb is one which forms its past indicative and past participle by adding the suffix –ed, or –d.

Example: want – wanted – wanted

- b) An irregular verb is one that does not form its past indicative and past participle by adding –ed, or –d.

Example: Go – went – gone

- c) Transitive verb is verb that expresses an action and require one or more objects.

Example: The teacher *teaches* the students

- d) Intransitive verb is verb that expresses an action and do not require objects.

Example: I laughed

### 3) Adjective

Wren and Martin (2013:19) identify adjective as a word used with a noun to describe or point out the person, animal, place, or thing which the noun names, or to tell the number or quantity. So it may define an adjective as a word used with noun to add something for its meaning. Adjective can have many forms as follows:

- a) Positive adjective is used when no comparison is made.

Example: small, brave, happy, courage, beautiful, easy.

- b) Comparative adjective is used when two things (or sets of things) are compared.

Example: little becomes less, sweet becomes sweeter, large becomes larger.

- c) Superlative adjective is used when more than two things (or set of things) is compared.

Example: easy becomes easiest, bad becomes worse, kind becomes kindest.

#### **4) Adverb**

Wren and Martin (2013:19) explains that adverb is a word that modifies the meaning of a verb and an adjective. An adverb goes with a verb to tell how, when, or where an action takes place. Johansson (2008:67) gives more detail explanation about adverb. He defines adverb is counted as lexical items are all adverbs that derived from adjectives. The example are:

- a) Adverb of manner

Example: Quickly, beautifully, correctly.

- b) Adverb of place and direction

Example: here, there, Medan.

- c) Adverb of time

Example: Ago, now, today, tomorrow.

- d) Adverb of frequency

Example: always, never, seldom, sometimes.

- e) Adverb of degree

Example: really, too, very.

## 2.2 Grammatical Items (Function Words)

Gelderen (2002:17) argues “The function of grammatical items is to make the lexical categories fit together.” The main grammatical items are auxiliary verb, modal, pronoun, preposition, determiner, and conjunction. Gelderen (2002:17) said that it is hard to define grammatical categories in terms of meaning because they have very little. It shows that those grammatical items only functioned to complete the lexical items to form a meaningful clause.

### 1) Auxiliary Verb

According to Wren and Martin (2013:110), an auxiliary is a verb used to form the tenses, moods, voices, etc of other verbs. For instance, ‘be’ (is, am, are, was, were), ‘do’ (does, did), and ‘have or has’, and the modal auxiliary verbs, can, could, shall, should, will, would, may, might, must, or ought to.

### 2) Modal

Gelderen (2002:99) explains that there are nine modals in English: *can, could, may, might, shall, should, will, would, and must*. Modal expresses uncertainty, as in (a) and (b), necessity (*must, should*), ability as in (c) and permission as in (d):

- a) Roberto could be gone tomorrow
- b) It might snow
- c) I can swim
- d) You may go now



Modal is often used when we ask a favor of someone, as in (e), or when we want to be polite. The past form *could* in (e) is seen as more polite than the present form *can* in (f).

e) Could I borrow some money?

f) Can I borrow some money?

In English, the modal *will* ( and *shall* in some varieties of English) is used to express future, as in (g) and (h).

g) He will go to Paris next year

h) She'll walk on London next year

### 3) Pronoun

Wren and Martin (2013:42) say that pronoun is a word that is thus used instead of a noun. Moreover, Morley (2000:45) says that pronoun used to be thought of a class of word which substituted in place of a noun. In conclusion, pronoun can be defined as words that stand instead of nouns. There are some types of pronouns:

- a) Personal pronoun : I, We, You, He, She, It, They.
- b) Possessive pronoun : mine, yours, hers, its, ours, theirs.
- c) Reflexive pronoun : myself, yourself, herself, themselves.
- d) Demonstrative pronoun : this, that, these, those.
- e) Indefinite pronoun : everybody, anybody, someone, none
- f) Relative pronoun : who, whose, whom, which.

#### 4) Preposition

Wren and Martin (2013:129) mention that preposition is a word placed before noun or pronoun to show in what relation the person or thing denoted by its stands in regard to something else. The types of prepositions are:

- a) Indicating time : on, at, in, since, by, for, during, before.
- b) Indicating place : over, above, under, below, next, beside.
- c) Indicating direction :to-from-into-out-off, up-down, around,through, pass, as far as.

#### 5) Determiner

Determiner category includes the article *a (n)* and *the*, as well as demonstrative occurs with a noun to specify which noun is meant or whose it is. Example of *a (n)* and *the* are given in (a) and (b), while those demonstrative; *this*, *that*, *these*, and *those* occurs in (c) and (d).

- a) *The* man in black hat is my boy.
- b) *An* anecdote is one kind of text genre in English.
- c) *That* fast car must be a polite car.
- d) *Those* gift is yours.

#### 6) Conjunction

Yule (2006:75) states that conjunctions are words (and, but, because, when) used to make connections and indicate relationships between events. Moerly (2008:43) explains that coordinating conjunction also called coordinators or linkers, link units of equal grammatical status, primarily clause with clause and

phrase with phrase such as “and, but, or, yet, nor.” While subordinating conjunction called subordinators or binders, introduce subordinate clauses and join or bind clauses of unequal grammatical such as “because, as, since, if, although.”

### **3. Short Story**

A short story is a short work of fiction. Fiction is process writing about imagined events and character. Short story is one of the literature forms that are a work of fiction that is usually written in prose, often in narrative format. Short story definitions based upon length differ somewhat even among professional writers due somewhat in part to the fragmentation of the medium into genres. Since the short story format included a wide range of genres and styles, the actual is determined by the individual author’s preference and the submission guidelines relevant to the story’s actual market.

According to Jones (1968) short story is an imaginative statement of feeling that feeling is created or imagined. Short story is a short piece of fiction aiming at unity of characterization, theme and effect. The modern English short story, no longer attempt to make daily life more entertaining by inventing exotic plots. Instead, modern short story writers have tended to base their narratives on their own experience; here the focus is much more on the less spectacular aspects of life, on the significance underlying what is apparently trivial. The result of such perceptive writing is perfection of form, harmony of theme and structure, and precision of style to reveal the subtleties of the human mind and of human behavior.

#### 4. O. Henry's Biography

William Sydney Porter also known by his pen name O. Henry, was an American short story writer. His stories are known for their surprise endings. William Sidney Porter was born on September 11, 1862, in Greensboro, North Carolina. He changed the spelling of his middle name to Sydney in 1898. His parents were Dr. Algernon Sidney Porter, a physician, and Mary Jane Virginia Swaim Porter. William's parents had married on April 20, 1858.

O. Henry's stories frequently have surprise endings. In his day he was called the American answer to Guy de Maupassant. While both authors wrote plot twist endings, O. Henry's stories were considerably more playful. His stories are also known for witty narration. Most of O. Henry's stories are set in his own time, the early 20th century. Many take place in New York City and deal for the most part with ordinary people: policemen, waitresses, etc.

O. Henry's work is wide-ranging, and his characters can be found roaming the cattle-lands of Texas, exploring the art of the con-man, or investigating the tensions of class and wealth in turn-of-the-century New York. O. Henry had an inimitable hand for isolating some element of society and describing it with an incredible economy and grace of language. Some of his best and least-known work is contained in *Cabbages and Kings*, a series of stories each of which explores some individual aspect of life in a paralytically sleepy Central American town, while advancing some aspect of the larger plot and relating back one to another.

*Cabbages and Kings* was his first collection of stories, followed by *The Four Million*. The second collection opens with a reference to Ward McAllister's "assertion that there were only 'Four Hundred' people in New York City who were really worth noticing. But a wiser man has arisen the census taker and his larger estimate of human interest has been preferred in marking out the field of these little stories of the 'Four Million.'" To O. Henry, everyone in New York counted.

He had an obvious affection for the city, which he called "Bagdad-on-the-Subway", and many of his stories are set there while others are set in small towns or in other cities.

His final work was "Dream", a short story intended for the magazine *The Cosmopolitan* but left incomplete at the time of his death.

## **B. Relevant Studies**

In composing this proposal, these are some previous reseachers related to this study which become the references in composing this proposal.

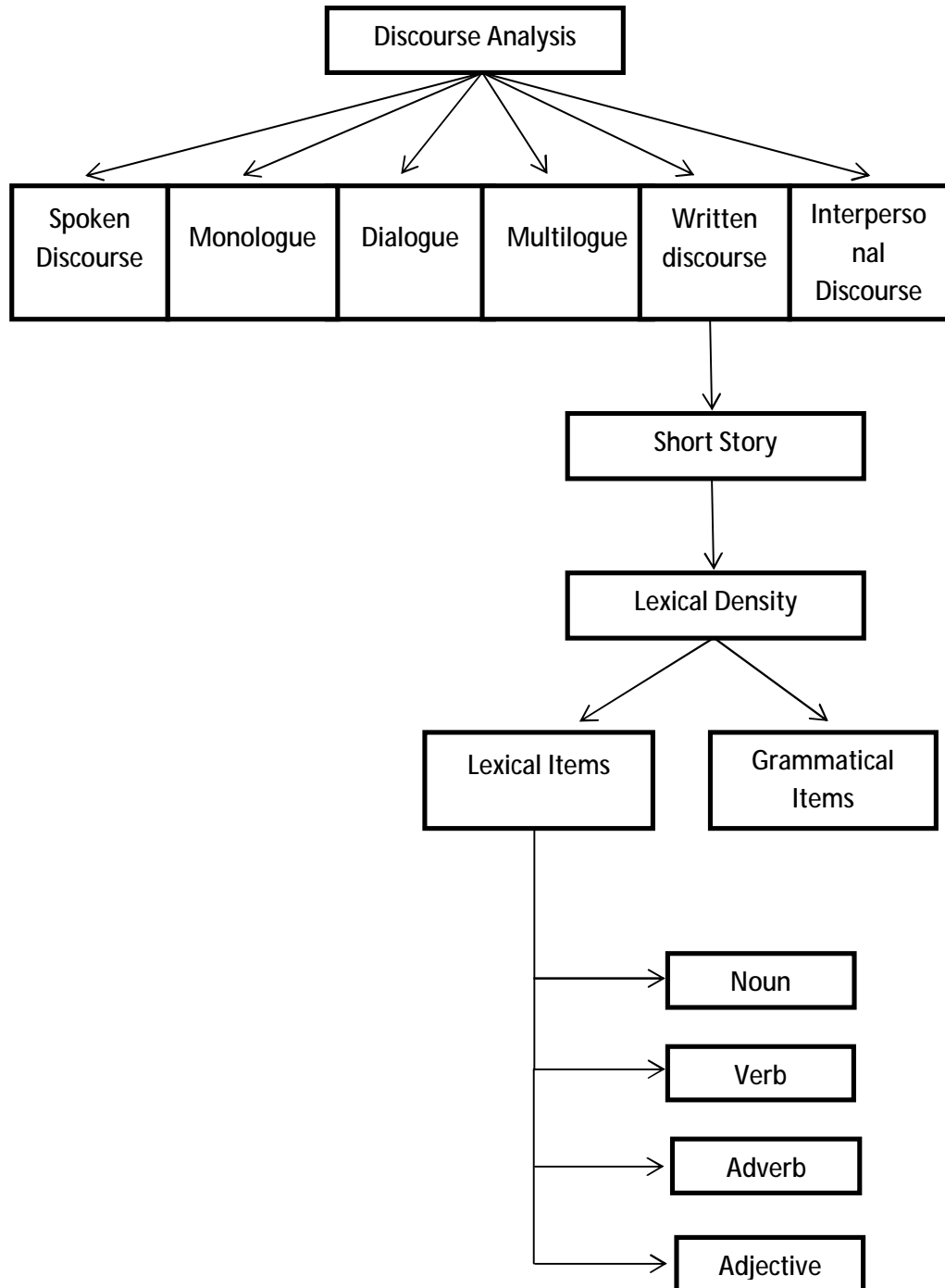
The first is “ Lexical Density of Reading Text In English Textbook of Junior High School” by Desi Ariska. This study is aimed at identifying the lexical density of 11 reading texts. The researcher used descriptive qualitative method. She described the chosen data and analyzed it based on Halliday’s theory of the lexical density. The data of this research was taken from English in Focus Textbook for Ninth Grade of Junior High School published by National Education Department in which it is used in two semester directly. It consisted of 11 reading

texts which are divided into 4 procedure texts, 5 report texts, and 2 narrative texts that have been made in the textbook. The result of this study showed that: (1) The lexical density of procedure texts are 5.90, 5.08, 5.5, and 4.69, report texts are 5.92, 4.22, 4.06, and 3.64 and narration texts are 2.92 and 2.90. It means the texts are not difficult and suitable for students of junior high school. (2) The highest lexical density of the reading texts is report text entitled “ The Chinese Influence in Indonesian Visual Art”. (3) Report text has the highest lexical density because the high proportion of lexical items in the text and it also because of the generic structure, language features and the style of writing report text.

The second relevant study is “Lexical Density and Grammatical Intricacy of Reading Materials to The Tenth Grade Students of Senior High School” by Rini Lestari. This study finds out the lexical density and grammatical intricacy which formed in the reading texts of English Alive Textbook and type of genre which has the highest both of lexical density and grammatical intricacy. The research was conducted by descriptive method with qualitative approach. The data of the research were the English Reading Text of English Alive Textbook for Senior High School Grade Tenth published by Yudhistira. The result of the analysis showed that: (1) lexical density is formed by unification of both lexical items and grammatical item while grammatical intricacy is formed by unification of both simple clauses and complex clauses in text. (2) Lexical density influences the difficulty of reading texts if it has higher proportion of lexical items, while grammatical intricacy also influences the difficulty of reading texts if it has higher proportion of complex clauses in comparison with simple clauses.

From the explanation above, this study is different from the relevant studies. This study will be expected to give explanation of lexical density in the short stories written by O. Henry and the researcher will use Ure's theory to analyze the data.

### C. Conceptual Framework





Discourse analysis refers to a general term for a number of approaches to analyze written, vocal, or sign language use, or any significant semiotic event. Spoken discourse, monologue, dialogue, multilogue, written discourse, and interpersonal discourse are kinds of discourse. Written discourse is often read by people because it use larger words and more complex sentences to make the message more interesting. One of the written discourse is short story.

Short story is short fictive that is telling about rationally event. It means that short story is afictive story and just contains the writer fictive event, by reading short story indirectly we can comprehend vocabulary, spelling, sentence structure, tenses, type of sentence etc. It has the purpose to learnt, to be entertained or enlightened, and to simply appreciate a work of literature for its own sake. People can get short story easily not only in the magazine or story book, but they can get it through certain app that is providing various short stories in there.

As the reader, they sometimes cannot understand the line of the story they read because they found the difficulty in the text. Short story is difficult to understand if it has the low lexical density. One way to measure that short story is readable or not is by measuring the percentage of lexical items within the story. Parts of lexical items are noun, verb, adverb, and adjective. The way to measure those lexical items is called as lexical density. To know the percentage of lexical density, we must identify lexical items and then we count with Ure's formula. The lower lexical density in the story shows that the story is less of information, it shows that the story is more difficult to understand. On the other hand, the higher

lexical density shows that the story is easy to understand because the text contains more information. The measures of lexical items are really important to do to find out short story goes with the ability of readers or not.

One of the best short story writers is by O. Henry. He has written many popular short stories as long as he lives. So, the researcher wanted to analyze the lexical density of short stories written by O. Henry. The researcher hoped that this research were useful for the readers to know the lexical density in short stories and for the other authors, it was useful to consider writing the good story with the balance of lexical items and grammatical items

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **A. Research Design**

This study was conducted by applying a qualitative research design. Qualitative design attempted to describe what is going on and what data shows. The type of this research is content analysis where the researcher analyzes lexical density of short stories written by O. Henry. Content or document analysis is a research method applied to written or visual materials for the purpose of identifying specified characteristics of the material.

#### **B. Data and the Source of Data**

The source of data was conducted of short stories written by O. Henry. It consists of 4 short stories, namely *The Little Match Girl*, *Hearts and Hands*, *The Gift of the Magi*, and *What you Want*.

#### **C. The Technique for Collecting Data**

The data in this study were collected from short stories written by O. Henry and were conducted by using documentary data. The procedures of collecting data are:

1. Collecting O. Henry short stories.
2. Selecting O. Henry short stories.

3. Reading O. Henry short stories.
4. Finding out the lexical density in short stories.

#### **D. Technique of Analyzing Data**

After the data were collected, they were analyzed by performing descriptive analysis. The researcher used this technique to collect the data. The data were analyzed through the following procedures:

1. Identifying the lexical items and grammatical items.
2. Labelling the lexical items in bold written and grammatical items in unbold written.
3. Counting the number of lexical items and grammatical items.
4. Determining the lexical density (LD) of the short stories by applying the Ure's Method.,

$$\text{Lexical Density} = \frac{\text{Number of lexical items}}{\text{The total words}} \times 100$$

5. Analyzing the data to know the lexical density of the short stories written by O. Henry.
6. Drawing conclusions based on the result of the lexical density in short stories written by O. Henry.
7. Finding out which short story has the lowest lexical density in short stories written by O. Henry by classifying the result of lexical density analysis by using Ure's formula.

## CHAPTER IV

### DATA AND DATA ANALYSIS

#### A. Data

The chapter is going to deal with the finding and analysis of the research. There are four short stories which were analyzed in this chapter. All of the short stories were taken from O. Henry's short stories. The title of short stories are *The Little Match Girl*, *Hearts and Hands*, *The Gift of the Magi*, and *What you Want*.

#### B. Data Analysis

The data was analyzed based on the technique of collecting data in the chapter 3. There are four short stories written by O. Henry which were analyzed in terms of lexical density. The content words (lexical items) were marked in bold and the unbold words are function words (grammatical items). Lexical Density was calculated by using Ure's formula. It can be known by dividing the lexical items to the total number of words and multiplied by one hundred. The result of analysis are:

Table 4.1

## Data of Short Stories Written by O. Henry

## 1. The Little Match Girl

Sentences	Content Words	Function Words
Most <b>terribly cold</b> it was; it <b>snowed</b> , and was <b>nearly quite dark</b> , and <b>evening-</b> the <b>last evening</b> of the <b>year</b> .	10	10
In this <b>cold</b> and <b>darkness</b> <b>there went</b> along the <b>street</b> a <b>poor little girl</b> , <b>bareheaded</b> , and with <b>naked feet</b> .	11	8
When she <b>left home</b> she had <b>slippers on</b> , it is <b>true</b> ; but what was the <b>good</b> of that? They were <b>very large slippers</b> , which her <b>mother</b> had <b>hitherto worn</b> ; so <b>large</b> were they; and the <b>poor little thing</b> <b>lost</b> them as she <b>scuffled away across</b> the <b>street</b> , because of two <b>carriages</b> that <b>rolled</b> by <b>dreadfully fast</b> .	25	31
One <b>slipper</b> was nowhere to be <b>found</b> ; the other had been <b>laid hold</b> of by an <b>urchin</b> , and off he <b>ran</b> with it; he <b>thought</b> it would <b>do capitally</b> for a <b>cradle</b> when he some <b>day</b> or other should have <b>children</b> himself.	12	30
So the <b>little maiden</b> <b>walked on</b> with her <b>tiny naked feet</b> , that were <b>quite red</b> and <b>blue</b> from <b>cold</b> .	11	8
She <b>carried</b> a <b>quantity</b> of <b>matches</b> in an <b>old apron</b> , and she <b>held</b> a <b>bundle</b> of them in her <b>hand</b> .	8	12
Nobody had <b>bought</b> anything of her the whole <b>livelong day</b> ; no one had <b>given</b> her a <b>single farthing</b> .	6	12
She <b>crept</b> along <b>trembling</b> with <b>cold</b> and <b>hunger-</b> -a <b>very picture</b> of <b>sorrow</b> the <b>poor little thing!</b>	10	7
The <b>flakes</b> of <b>snow</b> <b>covered</b> her <b>long fair hair</b> ,	13	14

which <b>fell</b> in <b>beautiful curls</b> around her <b>neck</b> ; but of that, of course, she <b>never</b> once <b>now thought</b> .		
From all the <b>windows</b> the <b>candles</b> were <b>gleaming</b> , and it <b>smelt</b> so <b>deliciously</b> of <b>roast goose</b> , for you <b>know</b> it was <b>New Year's Eve</b> ; yes, of that she <b>thought</b> .	12	17
In a <b>corner</b> <b>formed</b> by two <b>houses</b> , of which one <b>advanced</b> more than the other, she <b>seated</b> herself <b>down</b> and <b>covered</b> <b>together</b> .	8	14
Her <b>little feet</b> she had <b>drawn close up</b> to her, but she <b>grew colder</b> and <b>colder</b> , and to <b>go home</b> she did not <b>venture</b> , for she had not <b>sold</b> any <b>matches</b> and could not <b>bring</b> a <b>farthing</b> of <b>money</b> : from her <b>father</b> she would <b>certainly get</b> <b>blows</b> , and at <b>home</b> it was <b>cold too</b> , for above her she had only the <b>roof</b> , through which the <b>wind whistled</b> , even though the <b>largest cracks</b> were <b>stopped up</b> with <b>straw</b> and <b>rags</b> .	32	47
Her <b>little hands</b> were <b>almost numbed</b> with <b>cold</b> .	5	3
Oh! a <b>match</b> might <b>afford</b> her a <b>world</b> of <b>comfort</b> , if she <b>only dared</b> take a <b>single</b> one out of the <b>bundle</b> , <b>draw</b> it against the <b>wall</b> , and <b>warm</b> her <b>fingers</b> by it.	13	20
She <b>drew</b> one <b>out</b> .	2	2
"Rischt!" how it <b>blazed</b> , how it <b>burnt</b> ! It was a <b>warm, bright flame</b> , like a <b>candle</b> , as she <b>held</b> her <b>hands</b> over it: it was a <b>wonderful light</b> .	10	18
It seemed <b>really</b> to the <b>little maiden</b> as though she were <b>sitting</b> before a <b>large iron stove</b> , with <b>burnished brass feet</b> and a <b>brass ornament</b> at <b>top</b> .	14	13
The <b>fire</b> <b>burned</b> with such <b>blessed influence</b> ; it <b>warmed</b> so <b>delightfully</b> .	6	5
The <b>little girl</b> had already <b>stretched out</b> her feet to <b>warm</b> them <b>too</b> ; but-the <b>small flame</b> <b>went out</b> , the <b>stove</b> <b>vanished</b> : she had <b>only</b> the <b>remains</b> of the <b>burntout match</b> in her <b>hand</b> .	18	15
She <b>rubbed</b> another against the <b>wall</b> : it <b>burned brightly</b> , and where the <b>light</b> <b>fell</b> on the <b>wall</b> , <b>there</b> the <b>wall</b> <b>became transparent</b> like a <b>veil</b> , so that she could <b>see</b> into the <b>room</b> .	14	19
On the <b>table</b> was <b>spread</b> a <b>snow-white tablecloth</b> ; upon it was a <b>splendid porcelain service</b> , and the <b>roast goose</b> was <b>steaming</b>	16	15

<b>famously</b> with its <b>stuffing</b> of <b>apple</b> and <b>dried plums</b> .		
And what was still more <b>capital</b> to <b>behold</b> was, the <b>goose hopped down</b> from the <b>dish</b> , <b>reeled</b> about on the <b>floor</b> with <b>knife</b> and <b>fork</b> in its <b>breast</b> , till it <b>came up</b> to the <b>poor little girl</b> ; when--the <b>match went out</b> and nothing but the <b>thick, cold, damp wall</b> was <b>left</b> behind.	24	29
She <b>lighted</b> another <b>match</b> .	2	2
<b>Now there</b> she was <b>sitting</b> under the most <b>magnificent Christmas tree</b> : it was still <b>larger</b> , and more <b>decorated</b> than the one which she had <b>seen</b> through the <b>glass door</b> in the <b>rich merchant's house</b> .	14	20
<b>Thousands</b> of <b>lights</b> were <b>burning</b> on the <b>green branches</b> , and <b>gaily-colored pictures</b> , such as she had <b>seen</b> in the <b>shop-windows</b> , <b>looked down</b> upon her.	13	13
The <b>little maiden</b> <b>stretched out</b> her <b>hands</b> towards them when--the <b>match went out</b> .	8	6
The <b>lights</b> of the <b>Christmas tree</b> <b>rose higher</b> and <b>higher</b> , she <b>saw</b> them <b>now</b> as <b>stars</b> in <b>heaven</b> ; one <b>fell down</b> and <b>formed</b> a <b>long trail</b> of <b>fire</b> .	16	12
"Someone is just <b>dead</b> !" <b>said</b> the <b>little girl</b> ; for her <b>old grandmother</b> , the <b>only person</b> who had <b>loved</b> her, and who was <b>now</b> no more, had <b>told</b> her, that when a <b>star falls</b> , a <b>soul ascends</b> to <b>God</b> .	16	22
She <b>drew</b> another <b>match</b> against the <b>wall</b> : it was <b>again light</b> , and in the <b>lustre</b> there <b>stood</b> the <b>old grandmother</b> , so <b>bright</b> and <b>radiant</b> , so <b>mild</b> , and with such an <b>expression</b> of <b>love</b> .	15	18
" <b>Grandmother!</b> " <b>cried</b> the <b>little one</b> .	3	2
"Oh, <b>take</b> me with you! You <b>go away</b> when the <b>match burns out</b> ; you <b>vanish</b> like the <b>warm stove</b> , like the <b>delicious roast goose</b> , and like the <b>magnificent Christmas tree!</b> "	15	15
And she <b>rubbed</b> the whole <b>bundle</b> of <b>matches</b> <b>quickly</b> against the <b>wall</b> , for she <b>wanted</b> to be <b>quite sure</b> of <b>keeping</b> her <b>grandmother</b> near her.	10	15
And the <b>matches</b> <b>gave</b> such a <b>brilliant light</b> that it was <b>brighter</b> than at <b>noonday</b> : never <b>formerly</b> had the <b>grandmother</b> been so <b>beautiful</b> and so <b>tall</b> .	11	15
She <b>took</b> the <b>little maiden</b> , on her <b>arm</b> , and both <b>flew</b> in <b>brightness</b> and in <b>joy</b> so <b>high</b> , so <b>very</b>	14	21



<b>high</b> , and then above was neither <b>cold</b> , nor <b>hunger</b> , nor <b>anxiety</b> --they were with <b>God</b> .		
But in the <b>corner</b> , at the <b>cold hour</b> of <b>dawn</b> , <b>sat</b> the <b>poor girl</b> , with <b>rosy cheeks</b> and with a <b>smiling mouth</b> , leaning against the <b>wall--frozen</b> to <b>death</b> on the <b>last evening</b> of the <b>old year</b> .	19	18
<b>Stiff</b> and <b>stark</b> <b>sat</b> the <b>child there</b> with her <b>matches</b> , of which one <b>bundle</b> had been <b>burnt</b> .	8	9
"She <b>wanted to warm</b> herself," <b>people said</b> .	4	3
No one had the <b>slightest suspicion</b> of what <b>beautiful things</b> she had <b>seen</b> ; no one even <b>dreamed</b> of the <b>splendor</b> in which, with her <b>grandmother</b> she had <b>entered</b> on the <b>joys</b> of a <b>new year</b> .	12	23
<b>Total :</b>	<b>460</b>	<b>563</b>

$$\text{Lexical Density} = \frac{\text{Number of lexical items}}{\text{The total words}} \times 100$$

$$\text{Lexical Density} = \frac{460}{1023} \times 100$$

$$\text{Lexical Density} = 44.9 \%$$

Based on the result above, *The Little Match Girl* has 44.9 % lexical density. Regarding to Ure's explanation, if number surpasses 40 %, it accounts for high lexical density. So, this short story has high lexical density.

## 2. Hearts and Hands

Sentences	Content Words	Function Words
At <b>Denver there</b> was an <b>influx</b> of <b>passengers</b> into the <b>coaches</b> on the <b>eastbound B. &amp; M. express</b> .	9	9
In one <b>coach there</b> <b>sat</b> a <b>very pretty young woman</b> <b>dressed</b> in <b>elegant taste</b> and <b>surrounded</b> by all the <b>luxurious comforts</b> of an <b>experienced traveler</b> .	15	10

Among the <b>newcomers</b> were two <b>young men</b> , one of <b>handsome presence</b> with a <b>bold, frank countenance</b> and <b>manner</b> ; the other a <b>ruffled, glum-faced person, heavily built</b> and <b>roughly dressed</b> .	17	13
The two were <b>handcuffed together</b> .	2	3
As they <b>passed down</b> the <b>aisle</b> of the <b>coach</b> the <b>only vacant seat offered</b> was a <b>reversed one facing</b> the <b>attractive young woman</b> .	13	10
<b>Here</b> the <b>linked couple seated</b> themselves.	4	2
The <b>young woman's glance</b> fell upon them with a <b>distant, swift disinterest</b> ; then with a <b>lovely smile brightening</b> her <b>countenance</b> and a <b>tender pink tingeing</b> her <b>rounded cheeks</b> , she <b>held out</b> a <b>little gray gloved hand</b> .	22	14
When she <b>spoke</b> her <b>voice, full, sweet, and deliberate, proclaimed</b> that its <b>owner</b> was <b>accustomed to speak</b> and be <b>heard</b> .	10	10
"Well, <b>Mr. Easton</b> , if you will <b>make me speak</b> first, I <b>suppose</b> I must.	6	8
Don't you ever <b>recognize old friends</b> when you <b>meet</b> them in the <b>West</b> ?"	6	7
The <b>younger man roused</b> himself <b>sharply</b> at the <b>sound</b> of her <b>voice, seemed to struggle</b> with a <b>slight embarrassment</b> which he <b>threw off instantly</b> , and then <b>clasped</b> her <b>fingers</b> with his <b>left hand</b> .	17	16
"It's <b>Miss Fairchild</b> ," he <b>said</b> , with a <b>smile</b> .	4	4
"I'll <b>ask</b> you to <b>excuse</b> the other <b>hand</b> ; "it's otherwise <b>engaged</b> just at <b>present</b> ."	5	9
He <b>slightly raised</b> his <b>right hand, bound</b> at the <b>wrist</b> by the <b>shining "bracelet"</b> to the <b>left</b> one of his <b>companion</b> .	10	11
The <b>glad look</b> in the <b>girl's eyes</b> <b>slowly changed</b> to a <b>bewildered horror</b> .	8	5
The <b>glow faded</b> from her <b>cheeks</b> .	3	3
Her <b>lips parted</b> in a <b>vague, relaxing distress</b> .	5	3
<b>Easton</b> , with a <b>little laugh</b> , as if <b>amused</b> , was about to <b>speak again</b> when the other <b>forestalled</b> him.	7	11
The <b>glum faced man</b> had been <b>watching</b> the <b>girl's countenance</b> with <b>veiled glances</b> from his <b>keen, shrewd eyes</b> .	11	7
"You'll <b>excuse</b> me for <b>speaking, miss</b> , but, I <b>see</b> you're <b>acquainted</b> with the <b>marshall here</b> .	7	8

If you'll <b>ask</b> him to <b>speak</b> a <b>word</b> for me when we <b>get</b> to the <b>pen</b> he'll <b>do</b> it, and it'll <b>make things easier</b> for me <b>there</b> .	10	17
He's <b>taking</b> me to <b>Leavenworth prison</b> .	3	3
It's seven <b>years</b> for <b>counterfeiting</b> .	2	3
"Oh!" <b>said</b> the <b>girl</b> , with a <b>deep breath</b> and <b>returning color</b> .	6	5
"So that is what you are <b>doing out here</b> ? A <b>marshal!</b> "My <b>dear Miss Fairchild</b> ," <b>said Easton, calmly</b> , "I had to <b>do</b> something.	11	12
<b>Money</b> has a <b>way</b> of <b>taking wings</b> unto itself, and you <b>know</b> it <b>takes money</b> to <b>keep step</b> with our <b>crowd</b> in <b>Washington</b> .	11	12
I <b>saw</b> this <b>opening</b> in the <b>West</b> , and-- <b>well</b> , a <b>marshalship</b> isn't <b>quite</b> as <b>high</b> a <b>position</b> as that of <b>ambassador</b> , but--" "The <b>ambassador</b> ," <b>said the girl, warmly</b> , "doesn't <b>call</b> any more.	14	18
He <b>needn't</b> ever have <b>done</b> so.	3	3
You ought to <b>know</b> that.	1	4
And so <b>now</b> you are one of these <b>dashing Western heroes</b> , and you <b>ride</b> and <b>shoot</b> and <b>go</b> into all <b>kinds</b> of <b>dangers</b> .	9	14
That's <b>different</b> from the <b>Washington life</b> .	3	3
You have been <b>missed</b> from the <b>old crowd</b> ."	3	5
The <b>girl's eyes</b> , <b>fascinated</b> , went <b>back</b> , <b>widening a little</b> , to <b>rest</b> upon the <b>glittering handcuffs</b> .	10	5
"Don't you <b>worry</b> about them, <b>miss</b> ," <b>said the other man</b> .	4	6
"All <b>marshals handcuff</b> themselves to their <b>prisoners</b> to <b>keep</b> them from <b>getting away</b> .	6	7
<b>Mr. Easton</b> knows his <b>business</b> ."	4	1
"Will we <b>see</b> you <b>again soon</b> in <b>Washington</b> ?" <b>asked the girl</b> .	6	5
"Not soon, I <b>think</b> ," <b>said Easton</b> .	4	2
"My <b>butterfly days</b> are <b>over</b> , I <b>fear</b> ."	4	3
"I <b>love</b> the <b>West</b> ," <b>said the girl irrelevantly</b>	5	3
Her <b>eyes</b> were <b>shining softly</b> .	3	2
She <b>looked away</b> out the <b>car window</b> .	4	3
She <b>began</b> to <b>speak truly</b> and <b>simply</b> without the <b>gloss</b> of <b>style</b> and <b>manner</b> : "Mamma and I <b>spent the summer</b> in <b>Denver</b> .	11	11
She <b>went home</b> a <b>week ago</b> because <b>father</b> was <b>slightly ill</b> .	7	4
I could <b>live</b> and be <b>happy</b> in the <b>West</b> .	3	6
I <b>think</b> the <b>air here</b> agrees with me.	4	4

Money isn't everything, but <b>people always misunderstand things and remain stupid--</b> "	7	4
"Say, Mr. Marshal," <b>growled the glum faced man.</b>	7	1
"This isn't <b>quite fair.</b>	2	2
I'm <b>needing a drink</b> , and haven't had a <b>smoke all day.</b>	4	7
Haven't you <b>talked long enough? Take me in the smoker now</b> , won't you? I'm half <b>dead</b> for a <b>pipe.</b>	8	11
" The <b>bound travelers rose to their feet, Easton</b> with the <b>same slow smile</b> on his <b>face.</b>	9	7
"I can't <b>deny a petition for tobacco,</b> " he <b>said, lightly.</b>	5	5
"It's the one <b>friend</b> of the <b>unfortunate.</b>	2	5
<b>Good bye, Miss Fairchild.</b>	4	0
<b>Duty calls, you know."</b>	3	1
He <b>held out his hand</b> for a <b>farewell.</b>	4	4
"It's <b>too bad</b> you are not <b>going East,</b> " she <b>said, reclothing herself with manner and style.</b>	8	8
"But you must <b>go on to Leavenworth, I suppose?" "Yes," said Easton, "I must go on to Leavenworth."</b>	9	9
The two <b>men sidled down the aisle</b> into the <b>smoker.</b>	5	5
The two <b>passengers</b> in a <b>seat</b> near by had <b>heard most of the conversation.</b>	4	10
<b>Said</b> one of them: "That <b>marshal's a good sort of chap.</b>	5	6
Some of these <b>Western fellows</b> are all <b>right."</b>	3	5
" <b>Pretty young to hold an office</b> like that, isn't he?" <b>asked</b> the other.	5	8
" <b>Young!</b> " <b>exclaimed</b> the first <b>speaker, "why--Oh! didn't you catch on? Say--did you ever know an officer to handcuff a prisoner to his right hand?"</b>	13	13
<b>Total :</b>	<b>439</b>	<b>435</b>

$$\text{Lexical Density} = \frac{\text{Number of lexical items}}{\text{The total words}} \times 100$$

$$\text{Lexical Density} = \frac{439}{874} \times 100$$

Lexical Density = 50.2 %

Based on the result above, *Hearts and Hands* has 50.2 % lexical density.

Regarding to Ure's explanation, if number surpasses 40 %, it accounts for high lexical density. So, this short story has high lexical density.

### 3. The Gift of The Magi

Sentences	Content Words	Function Words
One <b>dollar</b> and eighty-seven <b>cents</b> .	2	4
That was all.	0	0
And sixty <b>cents</b> of it was in <b>pennies</b> .	2	6
<b>Pennies saved</b> one and two at a <b>time</b> by <b>bulldozing</b> the <b>grocer</b> and the <b>vegetable man</b> and the <b>butcher</b> until one's <b>cheeks burned</b> with the <b>silent imputation</b> of <b>parsimony</b> that such <b>close dealing implied</b> .	16	18
Three <b>times Della counted</b> it.	3	2
One <b>dollar</b> and eighty-seven <b>cents</b> .	2	4
And the next <b>day</b> would be <b>Christmas</b> .	2	5
There was <b>clearly</b> nothing <b>left</b> to <b>do</b> but <b>flop down</b> on the <b>shabby little couch</b> and <b>howl</b> .	9	8
So <b>Della did</b> it.	2	2
Which <b>instigates</b> the <b>moral reflection</b> that <b>life</b> is <b>made up</b> of <b>sobs</b> , <b>sniffles</b> , and <b>smiles</b> , with <b>sniffles predominating</b> .	11	7
While the <b>mistress</b> of the <b>home</b> is <b>gradually subsiding</b> from the first <b>stage</b> to the second, <b>take a look</b> at the <b>home</b> .	8	14
A <b>furnished flat</b> at \$8 per <b>week</b> .	3	4
It did not <b>exactly</b> <b>beggar</b> <b>description</b> , but it <b>certainly</b> had that <b>word</b> on the <b>lookout</b> for the <b>mendicancy squad</b> .	8	12
In the <b>vestibule</b> below was a <b>letter-box</b> into which no <b>letter</b> would <b>go</b> , and an <b>electric button</b> from which no <b>mortal finger</b> could <b>coax</b> a <b>ring</b> .	11	16
Also <b>appertaining thereunto</b> was a <b>card bearing</b> the <b>name "Mr. James Dillingham Young"</b> .	9	4
The " <b>Dillingham</b> " had been <b>flung</b> to the <b>breeze</b> during a <b>former period</b> of <b>prosperity</b> when its <b>possessor</b> was being <b>paid</b> \$30 per <b>week</b> .	9	14

Now, when the <b>income</b> was <b>shrunk</b> to \$20, the <b>letters</b> of " <b>Dillingham</b> " looked <b>blurred</b> , as though they were <b>thinking seriously</b> of <b>contracting</b> to a <b>modest</b> and <b>unassuming D</b> .	13	15
But whenever <b>Mr. James Dillingham Young</b> came home and <b>reached</b> his <b>flat</b> above he was called " <b>Jim</b> " and <b>greatly hugged</b> by <b>Mrs. James Dillingham Young</b> , already <b>introduced</b> to you as <b>Della</b> .	18	13
Which is all <b>very good</b> .	2	3
<b>Della finished</b> her cry and <b>attended</b> to her <b>cheeks</b> with the <b>powder rag</b> .	7	6
She <b>stood</b> by the <b>window</b> and <b>looked out dully</b> at a <b>grey cat</b> walking a <b>grey fence</b> in a <b>grey backyard</b> .	12	9
<b>Tomorrow</b> would be <b>Christmas Day</b> , and she had <b>only</b> \$1.87 with which to <b>buy Jim</b> a <b>present</b> .	7	10
She had been <b>saving</b> every <b>penny</b> she could for <b>months</b> , with this <b>result</b> .	4	9
Twenty <b>dollars</b> a <b>week</b> doesn't <b>go far</b> .	4	3
<b>Expenses</b> had been <b>greater</b> than she had <b>calculated</b> .	3	5
They <b>always</b> are.	1	2
<b>Only</b> \$1.87 to <b>buy</b> a <b>present</b> for <b>Jim</b> .	4	4
Her <b>Jim</b> .	1	1
Many a <b>happy hour</b> she had <b>spent planning</b> for something <b>nice</b> for him.	4	8
Something <b>fine</b> and <b>rare</b> and <b>sterling</b> - something just a <b>little bit</b> near to being <b>worthy</b> of the <b>honour</b> of being <b>owned</b> by <b>Jim</b> .	9	14
There was a <b>pier-glass</b> between the <b>windows</b> of the <b>room</b> .	4	7
Perhaps you have <b>seen</b> a <b>pier-glass</b> in an \$8 <b>Bat</b> .	4	7
A <b>very thin</b> and <b>very agile person</b> may, by <b>observing</b> his <b>reflection</b> in a <b>rapid sequence</b> of <b>longitudinal strips</b> , obtain a <b>fairly accurate conception</b> of his <b>looks</b> .	16	11
<b>Della</b> , being <b>slender</b> , had <b>mastered</b> the <b>art</b> .	4	3
<b>Suddenly</b> she <b>whirled</b> from the <b>window</b> and <b>stood</b> before the <b>glass</b> .	5	6
Her eyes were <b>shining brilliantly</b> , but her <b>face</b> had <b>lost</b> its <b>colour</b> within twenty <b>seconds</b> .	7	8
<b>Rapidly</b> she <b>pulled down</b> her <b>hair</b> and <b>let</b> it <b>fall</b> to its <b>full length</b> .	8	6
<b>Now</b> , there were two <b>possessions</b> of the <b>James</b>	9	9

<b>Dillingham Youngs</b> in which they <b>both took a mighty pride.</b>		
One was <b>Jim's gold watch</b> that had been his <b>father's</b> and his <b>grandfather's</b> .	5	8
The other was <b>Della's hair</b>	2	3
Had the <b>Queen of Sheba lived</b> in the <b>flat across the airshaft</b> , <b>Della</b> would have <b>let her hair hang out</b> of the <b>window</b> some <b>day</b> to <b>dry</b> just to <b>depreciate</b> her <b>Majesty's jewels</b> and <b>gifts</b> .	18	17
Had <b>King Solomon</b> been the <b>janitor</b> , with all his <b>treasures piled up</b> in the <b>basement</b> , <b>Jim</b> would have <b>pulled out</b> his <b>watch</b> every <b>time</b> he <b>passed</b> , <b>just</b> to see him <b>pluck</b> at his <b>beard</b> from <b>envy</b> .	18	18
So now <b>Della's beautiful hair</b> fell about her, <b>rippling</b> and <b>shining</b> like a <b>cascade</b> of <b>brown waters</b> .	9	6
It <b>reached</b> below her <b>knee</b> and <b>made</b> itself <b>almost</b> a <b>garment</b> for her.	5	8
And then she <b>did</b> it <b>up</b> <b>again</b> <b>nervously</b> and <b>quickly</b> .	5	5
Once she <b>faltered</b> for a <b>minute</b> and <b>stood</b> still while a <b>tear</b> or two <b>splashed</b> on the <b>worn red carpet</b> .	8	12
On went her <b>old brown jacket</b> ; on went her <b>old brown hat</b> .	8	4
With a <b>whirl</b> of <b>skirts</b> and with the <b>brilliant sparkle</b> still in her <b>eyes</b> , she <b>clattered out</b> of the <b>door</b> and <b>down</b> the <b>stairs</b> to the <b>street</b> .	11	16
Where she <b>stopped</b> the <b>sign</b> read: 'Mme <b>Sofronie. Hair Goods</b> of All <b>Kinds</b> .'	7	6
One Eight up <b>Della</b> ran, and <b>collected</b> herself, <b>panting</b> .	4	5
<b>Madame</b> , large, too white, chilly, hardly looked the ' <b>Sofronie</b> .'	8	1
"Will you <b>buy</b> my <b>hair</b> ?" asked <b>Della</b> .	4	3
"I <b>buy</b> <b>hair</b> ," said <b>Madame</b> .	4	1
" <b>Take</b> yer <b>hat</b> <b>off</b> and <b>let's</b> have a <b>sight</b> at the <b>looks</b> of it."	6	8
Down <b>rippled</b> the <b>brown cascade</b> .	3	2
"Twenty <b>dollars</b> ," said <b>Madame</b> , <b>lifting</b> the <b>mass</b> with a <b>practised</b> hand.	7	4
" <b>Give</b> it to me <b>quick</b> " said <b>Della</b> .	4	3
Oh, and the next two <b>hours</b> tripped by on <b>rosy wings</b> .	4	7
<b>Forget</b> the <b>hashed</b> metaphor.	3	1

She was <b>ransacking</b> the stores for <b>Jim's present</b> .	4	4
She <b>found</b> it at <b>last</b> .	2	3
It <b>surely</b> had been <b>made</b> for <b>Jim</b> and no one <b>else</b> .	4	6
There was no other like it in any of the <b>stores</b> , and she had <b>turned</b> all of them <b>inside</b> out.	3	17
It was a <b>platinum fob chain simple</b> and <b>chaste</b> in <b>design</b> , <b>properly proclaiming</b> its <b>value</b> by <b>substance alone</b> and not by <b>meretricious ornamentation</b> - as all <b>good things</b> should <b>do</b> .	16	13
It was even <b>worthy</b> of The <b>Watch</b> .	2	5
As <b>soon</b> as she <b>saw</b> it she <b>knew</b> that it must be <b>Jim's</b> .	4	9
It was like him.	0	0
<b>Quietness</b> and <b>value</b> - the <b>description applied</b> to both.	4	4
Twenty-one <b>dollars</b> they <b>took</b> from her for it, and she <b>hurried home</b> with the 78 cents.	5	12
With that <b>chain</b> on his <b>watch Jim</b> might be <b>properly anxious</b> about the <b>time</b> in any <b>company</b> .	7	10
<b>Grand</b> as the <b>watch</b> was, he <b>sometimes looked</b> at it on the <b>sly</b> on <b>account</b> of the <b>old leather strap</b> that he <b>used</b> in <b>place</b> of a <b>chain</b> .	12	16
When <b>Della reached home</b> her <b>intoxication</b> gave way a <b>little</b> to <b>prudence</b> and <b>reason</b> .	9	5
She <b>got out</b> her <b>curling irons</b> and <b>lighted</b> the <b>gas</b> and <b>went</b> to <b>work repairing</b> the <b>ravages</b> made by <b>generosity</b> added to <b>love</b> .	14	9
Which is always a <b>tremendous task</b> dear friends - a <b>mammoth task</b> .	7	4
Within forty <b>minutes</b> her <b>head</b> was <b>covered</b> with <b>tiny, close-lying curls</b> that <b>made</b> her <b>look wonderfully</b> like a <b>truant schoolboy</b> .	12	9
She <b>looked</b> at her <b>reflection</b> in the <b>mirror long, carefully</b> , and <b>critically</b> .	6	6
"If <b>Jim</b> doesn't <b>kill</b> me," she <b>said</b> to herself, "before he <b>takes</b> a second <b>look</b> at me, he'll <b>say</b> I <b>look</b> like a <b>Coney Island chorus girl</b> . But what could I <b>do</b> - oh! what could I <b>do</b> with a <b>dollar</b> and eighty-seven <b>cents</b> ?"	15	29
At 7 o'clock the <b>coffee</b> was <b>made</b> and the <b>frying-pan</b> was on the <b>back</b> of the <b>stove hot</b> and <b>ready</b> to <b>cook</b> the <b>chops</b> .	11	14
<b>Jim</b> was <b>never late</b> .	3	1
<b>Della</b> doubled the <b>fob chain</b> in her <b>hand</b> and <b>sat</b>	11	12



on the <b>corner</b> of the <b>table</b> near the <b>door</b> that he <b>always entered</b> .		
Then she <b>heard</b> his <b>step</b> on the <b>stair</b> away down on the first <b>flight</b> , and she <b>turned white</b> for just a <b>moment</b> .	8	14
She had a <b>habit</b> of <b>saying little silent prayers</b> about the <b>simplest everyday things</b> , and <b>now</b> she <b>whispered</b> : "Please, God, make him <b>think</b> I am still <b>pretty</b> ."	15	12
The <b>door opened</b> and <b>Jim stepped</b> in and <b>closed</b> it.	5	5
He <b>looked thin</b> and <b>very serious</b> .	4	2
<b>Poor fellow</b> , he was <b>only</b> twenty-two - and to be <b>burdened</b> with a <b>family!</b> He <b>needed</b> a <b>new overcoat</b> and he was with out <b>gloves</b> .	9	15
<b>Jim stepped</b> inside the <b>door</b> , as <b>immovable</b> as a <b>setter</b> at the <b>scent</b> of <b>quail</b> .	7	8
His <b>eyes</b> were <b>fixed</b> upon <b>Della</b> , and there was an <b>expression</b> in them that she could not <b>read</b> , and it <b>terrified</b> her.	6	16
It was not <b>anger</b> , nor <b>surprise</b> , nor <b>disapproval</b> , nor <b>horror</b> , nor any of the <b>sentiments</b> that she had been <b>prepared</b> for.	6	15
He <b>simply stared</b> at her <b>fixedly</b> with that <b>peculiar expression</b> on his <b>face</b> .	6	7
<b>Della wriggled off</b> the <b>table</b> and <b>went</b> for him.	5	4
" <b>Jim, darling</b> ," she <b>cried</b> , "don't <b>look</b> at me that <b>way</b> . I had my <b>hair cut off</b> and <b>sold</b> it because I couldn't have <b>lived</b> through <b>Christmas</b> without <b>giving</b> you a <b>present</b> ."	13	18
It'll <b>grow out again</b> - you won't <b>mind</b> , will you? I <b>just</b> had to <b>do</b> it.	6	9
My <b>hair grows</b> awfully fast.	4	1
<b>Say 'Merry Christmas!'</b> <b>Jim</b> , and <b>let's</b> be <b>happy</b> .	6	2
You don't <b>know</b> what a <b>nice-what</b> a <b>beautiful, nice gift</b> I've <b>got</b> for you."	6	9
"You've <b>cut off</b> your <b>hair?</b> " <b>asked Jim</b> , <b>laboriously</b> , as if he had not <b>arrived</b> at that <b>patent fact</b> yet, even after the <b>hardest mental labour</b> .	12	13
" <b>Cut it off</b> and <b>sold</b> it," <b>said Della</b> .	5	3
"Don't you <b>like</b> me just as <b>well</b> , anyhow? I'm me without my <b>hair</b> , ain't I?" <b>Jim looked</b> about the <b>room curiously</b> .	7	14

"You say your <b>hair</b> is <b>gone</b> ?" he said, with an <b>air almost of idiocy</b> .	7	7
"You <b>needn't look</b> for it," said Della.	4	3
"It's <b>sold</b> , I tell you - <b>sold</b> and <b>gone</b> , too.	5	4
It's <b>Christmas Eve</b> , boy.	3	1
Be <b>good</b> to me, for it <b>went</b> for you.	2	7
Maybe the <b>hairs</b> of my <b>head</b> were <b>numbered</b> ," she <b>went on</b> with a <b>sudden serious sweetness</b> , "but nobody could <b>ever count</b> my <b>love</b> for you.	11	14
Shall I <b>put</b> the <b>chops on</b> , Jim?"	4	3
Out of his <b>trance</b> Jim <b>seemed quickly to wake</b> .	5	4
He <b>enfolded</b> his Della.	2	2
For ten <b>seconds</b> let us <b>regard</b> with <b>discreet scrutiny</b> some <b>inconsequential object</b> in the other <b>direction</b> .	8	8
Eight <b>dollars</b> a week or a <b>million</b> a <b>year</b> - what is the <b>difference</b> ? A <b>mathematician</b> or a <b>wit</b> would <b>give</b> you the <b>wrong answer</b> .	10	14
The <b>magi</b> brought <b>valuable gifts</b> , but that was not among them.	4	7
This <b>dark assertion</b> will be <b>illuminated later</b> on.	4	4
<b>Jim</b> drew a <b>package</b> from his <b>overcoat pocket</b> and <b>threw</b> it upon the <b>table</b> .	7	7
"Don't <b>make</b> any <b>mistake</b> , Dell," he said.	4	3
"About me. I don't <b>think</b> there's anything in the <b>way</b> of a <b>haircut</b> or a <b>shave</b> or a <b>shampoo</b> that could <b>make</b> me <b>like</b> my <b>girl</b> any less.	8	21
But if you'll <b>unwrap</b> that <b>package</b> you may <b>see</b> why you had me <b>going</b> a while at first.	4	14
" <b>White fingers</b> and <b>nimble</b> <b>tore</b> at the <b>string</b> and <b>paper</b> .	6	4
And then an <b>ecstatic scream</b> of <b>joy</b> ; and then, alas! a <b>quick feminine change</b> to <b>hysterical tears</b> and <b>wails</b> , <b>necessitating</b> the <b>immediate employment</b> of all the <b>comforting powers</b> of the <b>lord</b> of the <b>flat</b> .	16	18
For <b>there lay</b> The <b>Combs</b> - the <b>set of combs</b> , <b>side</b> and <b>back</b> , that Della had <b>worshipped</b> for <b>long</b> in a <b>Broadway window</b> .	12	10
<b>Beautiful combs</b> , <b>pure tortoise-shell</b> , with <b>jewelled rims</b> - <b>just the shade</b> to wear in the <b>beautiful vanished hair</b> .	13	5
They were <b>expensive combs</b> , she <b>knew</b> , and her <b>heart</b> had <b>simply craved</b> and <b>yearned</b> over them without the least <b>hope</b> of <b>possession</b> .	9	13

And <b>now</b> , they were hers, but the <b>tresses</b> that should have <b>adorned</b> the <b>coveted adornments</b> were <b>gone</b> .	6	11
But she <b>hugged</b> them to her <b>bosom</b> , and at <b>length</b> she was able to <b>look up</b> with <b>dim eyes</b> and a <b>smile</b> and <b>say</b> : "My <b>hair grows so fast, Jim!</b> " And then <b>Della leaped up</b> like a <b>little singed cat</b> and <b>cried</b> , "Oh, oh!"	20	24
<b>Jim</b> had not yet <b>seen</b> his <b>beautiful present</b> .	4	4
She <b>held</b> it <b>out</b> to him <b>eagerly</b> upon her <b>open palm</b> .	5	6
The <b>dull precious metal</b> seemed to <b>lash</b> with a <b>reflection</b> of her <b>bright</b> and <b>ardent spirit</b> .	9	7
"Isn't it a <b>dandy, Jim?</b> I <b>hunted</b> all over <b>town</b> to <b>find</b> it.	5	8
You'll have to <b>look</b> at the <b>time</b> a <b>hundred times</b> a <b>day now</b> .	6	7
<b>Give</b> me your <b>watch</b> . I <b>want</b> to <b>see</b> how it <b>looks</b> on it."	5	8
<b>Instead</b> of <b>obeying</b> , <b>Jim</b> <b>tumbled down</b> on the <b>couch</b> and <b>put</b> his <b>hands</b> under the <b>back</b> of his <b>head</b> and <b>smiled</b> .	11	10
" <b>Dell,</b> " <b>said</b> he, " <b>let's put</b> our <b>Christmas presents away</b> and <b>keep</b> 'em a while.	8	6
They're <b>too nice</b> to <b>use just</b> as <b>present</b> .	5	3
I <b>sold</b> the <b>watch</b> to <b>get</b> the <b>money</b> to <b>buy</b> your <b>combs</b> .	6	6
And <b>now suppose</b> you <b>put</b> the <b>chops</b> on."	4	4
The <b>magi</b> , as you <b>know</b> , were <b>wise men</b> - <b>wonderfully wise men</b> - who <b>brought gifts</b> to the <b>Babe</b> in the <b>manger</b> .	11	9
They <b>invented</b> the <b>art</b> of <b>giving Christmas presents</b> .	5	3
Being <b>wise</b> , their <b>gifts</b> were no <b>doubt wise</b> ones, <b>possibly bearing</b> the <b>privilege</b> of <b>exchange</b> in case of <b>duplication</b> .	10	9
And <b>here</b> I have <b>lamely related</b> to you the <b>uneventful chronicle</b> of two <b>foolish children</b> in a <b>flat</b> who most <b>unwisely sacrificed</b> for each other the <b>greatest treasures</b> of their <b>house</b> .	13	18
But in a <b>last word</b> to the <b>wise</b> of these <b>days</b> <b>let</b> it be <b>said</b> that of all who <b>give gifts</b> these two were the <b>wisest</b> .	9	17
Of all who <b>give</b> and <b>receive gifts</b> , such as they are <b>wisest</b> .	4	8

<b>Everywhere they are wisest.</b>	2	2
They are the <b>magi</b> .	1	3
<b>Total :</b>	<b>964</b>	<b>1118</b>

$$\text{Lexical Density} = \frac{\text{Number of lexical items}}{\text{The total words}} \times 100$$

$$\text{Lexical Density} = \frac{964}{2082} \times 100$$

$$\text{Lexical Density} = 46.3 \%$$

Based on the result above, *The Gift of the Magi* has 46.3 % lexical density.

Regarding to Ure's explanation, if number surpasses 40 %, it accounts for high lexical density. So, this short story has high lexical density.

#### 4. What You Want

Sentences	Content Words	Function Words
<b>Night had fallen on that great and beautiful city known as Bagdad-on-the Subway.</b>	8	7
And with the <b>night came the enchanted glamour</b> that belongs not to <b>Arabia alone</b> .	6	8
In <b>different masquerade the streets, bazaars and walled houses of the occidental city of romance</b> were <b>filled</b> with the <b>same kind</b> of <b>folk</b> that so much <b>interested</b> our <b>interesting old friend</b> , the <b>late Mr. H. A. Rashid</b> .	22	15
They <b>wore clothes</b> eleven <b>hundred years</b> nearer to the <b>latest styles</b> than <b>H. A. saw</b> in <b>old Bagdad</b> ; but they were about the <b>same people underneath</b> .	14	12
With the <b>eye of faith</b> , you could have <b>seen</b> the <b>Little Hunchback, Sinbad the Sailor, Fitbad the Tailor, the Beautiful Persian, the one-eyed Calenders, Ali Baba and Forty Robbers</b> on every <b>block</b> , and the <b>Barber</b> and his <b>Six Brothers</b> , and all the <b>old Arabian gang easily</b> .	23	24
But <b>let us revenue</b> to our <b>lamb chops</b> .	4	4
<b>Old Tom Crowley</b> was a <b>caliph</b> .	4	2
He <b>had</b> \$42,000,000 in <b>preferred stocks</b> and	7	5

<b>bonds with solid gold edges.</b>		
In these <b>times</b> , to be <b>called</b> a <b>caliph</b> you must <b>have money</b> .	5	7
The <b>old-style caliph business</b> as <b>conducted</b> by <b>Mr. Rashid</b> is not <b>safe</b> .	8	5
If you <b>hold up</b> a <b>person</b> nowadays in a <b>bazaar</b> or a <b>Turkish bath</b> or a <b>side street</b> , and <b>inquire</b> into his <b>private</b> and <b>personal affairs</b> , the <b>police court'll get you</b> .	16	15
<b>Old Tom</b> was <b>tired</b> of <b>clubs, theatres, dinners, friends, music, money</b> and everything.	9	4
That's what <b>makes</b> a <b>caliph</b> - you must <b>get</b> to <b>despise</b> everything that <b>money</b> can <b>buy</b> , and then <b>go out</b> and <b>try</b> to <b>want</b> something that you can't <b>pay</b> for.	11	18
"I'll <b>take</b> a <b>little trot</b> around <b>town</b> all by myself," <b>thought</b> <b>old Tom</b> , "and <b>try</b> if I can <b>stir up</b> anything <b>new</b> ."	11	11
<b>Let's see</b> - it <b>seems</b> I've <b>read</b> about a <b>king</b> or a <b>Cardiff giant</b> or something in <b>old times</b> who <b>used</b> to <b>go</b> about with <b>false whiskers</b> on, <b>making Persian dates</b> with <b>folks</b> he hadn't been <b>introduced</b> to.	18	19
That don't <b>listen</b> like a <b>bad idea</b> .	3	4
I <b>certainly</b> have <b>got</b> a <b>case</b> of <b>humdrumness</b> and <b>fatigue</b> on for the ones I do <b>know</b> .	6	11
That <b>old Cardiff</b> <b>used</b> to <b>pick up</b> cases of <b>trouble</b> as he <b>ran</b> upon 'em and <b>give</b> 'em <b>gold - sequins</b> , I <b>think</b> it was - and <b>make</b> 'em <b>marry</b> or <b>got</b> 'em <b>good Government jobs</b> .	17	16
<b>Now</b> , I'd <b>like</b> something of that <b>sort</b> .	3	4
My <b>money</b> is as <b>good</b> as his was even if the <b>magazines</b> do <b>ask</b> me every <b>month</b> where I <b>got</b> it.	6	15
Yes, I <b>guess</b> I'll <b>do</b> a <b>little Cardiff business</b> to- <b>night</b> , and see how it <b>goes</b> ."	8	8
<b>Plainly dressed</b> , <b>old Tom Crowley</b> <b>left</b> his <b>Madison Avenue palace</b> , and <b>walked westward</b> and then <b>south</b> .	12	4
As he <b>stepped</b> to the <b>sidewalk</b> , <b>Fate</b> , who <b>holds</b> the <b>ends</b> of the <b>strings</b> in the <b>central offices</b> of all the <b>enchanted cities</b> <b>pulled</b> a <b>thread</b> , and a <b>young man</b> twenty <b>blocks</b> away <b>looked</b> at a <b>wall clock</b> , and then <b>put on</b> his <b>coat</b> .	23	21
<b>James Turner</b> <b>worked</b> in one of those <b>little hat-cleaning establishments</b> on <b>Sixth Avenue</b> in	18	19

which a <b>fire alarms rings</b> when you <b>push</b> the <b>door open</b> , and where they <b>clean</b> your <b>hat</b> while you <b>wait</b> - two <b>days</b> .		
<b>James stood</b> all <b>day</b> at an <b>electric machine</b> that <b>turned hats</b> around <b>faster</b> than the <b>best brands</b> of <b>champagne ever</b> could have <b>done</b> .	13	10
<b>Overlooking</b> your <b>mild impertinence</b> in <b>feeling</b> a <b>curiosity</b> about the <b>personal appearance</b> of a <b>stranger</b> , I will <b>give</b> you a <b>modified description</b> of him.	11	13
<b>Weight</b> , 118; <b>complexion</b> , <b>hair</b> and <b>brain</b> , <b>light</b> ; <b>height</b> , five <b>feet</b> six; <b>age</b> , about twenty-three; <b>dressed</b> in a \$10 <b>suit</b> of <b>greenish-blue serge</b> ; <b>pockets containing</b> two <b>keys</b> and sixty-three <b>cents in change</b> .	18	16
But do not <b>misconjecture</b> because this <b>description sounds</b> like a <b>General Alarm</b> that <b>James</b> was either <b>lost</b> or a <b>dead</b> one.	8	13
<i>Allons!</i> . <b>James stood</b> all <b>day</b> at his <b>work</b> .	3	4
His <b>feet</b> were <b>tender</b> and <b>extremely susceptible</b> to <b>impositions</b> being <b>put</b> upon or below them.	6	9
All <b>day long</b> they <b>burned</b> and <b>smarted</b> , <b>causing</b> him much <b>suffering</b> and <b>inconvenience</b> .	7	6
But he was <b>earning</b> twelve <b>dollars</b> per <b>week</b> , which he <b>needed</b> to <b>support</b> his <b>feet</b> whether his <b>feet</b> would <b>support</b> him or not.	8	15
<b>James Turner</b> had his <b>own conception</b> of what <b>happiness</b> was, <b>just</b> as you and I <b>have</b> ours.	8	9
Your <b>delight</b> is to <b>gad</b> about the <b>world</b> in <b>yachts</b> and <b>motor-cars</b> and to <b>hurl ducats</b> at <b>wild fowl</b> .	10	10
Mine is to <b>smoke</b> a <b>pipe</b> at <b>evenfall</b> and <b>watch</b> a <b>badger</b> , a <b>rattlesnake</b> , and an <b>owl go</b> into their <b>common prairie home</b> one by one.	11	15
<b>James Turner's idea</b> of <b>bliss</b> was <b>different</b> ; but it was his.	5	6
He would <b>go directly</b> to his <b>boarding-house</b> when his <b>day's work</b> was <b>done</b> .	7	7
After his <b>supper</b> of <b>small steak</b> , <b>Bessemer potatoes</b> , <b>stooed</b> (not <b>stewed</b> ) <b>apples</b> and <b>infusion</b> of <b>chicory</b> , he would <b>ascend</b> to his <b>fifth-floor-back hall room</b> .	15	11
Then he would <b>take off</b> his <b>shoes</b> and <b>socks</b> , <b>place</b> the <b>soles</b> of his <b>burning feet</b> against the <b>cold bars</b> of his <b>iron bed</b> , and <b>read Clark Russell's sea yarns</b> .	17	13

The <b>delicious relief</b> of the <b>cool metal applied</b> to his <b>smarting soles</b> was his <b>nightly joy</b> .	9	7
His <b>favorite novels never palled</b> upon him; the <b>sea</b> and the <b>adventures</b> of its <b>navigators</b> were his <b>sole intellectual passion</b> .	10	10
No <b>millionaire</b> was <b>ever happier</b> than <b>James Turner taking his ease</b> .	7	4
When <b>James left</b> the <b>hat-cleaning shop</b> he <b>walked</b> three <b>blocks</b> out of his way home to <b>look over</b> the <b>goods</b> of a <b>second-hand bookstall</b> .	14	12
On the <b>sidewalk stands</b> he had more than once <b>picked up</b> a <b>paper-covered volume</b> of <b>Clark Russell</b> at half price.	10	11
While he was <b>bending</b> with a <b>scholarly stoop</b> over the <b>marked-down miscellany</b> of <b>cast-off literature</b> , <b>old Tom the caliph</b> <b>sauntered</b> by.	13	10
His <b>discerning eye</b> , <b>made keen</b> by twenty years' <b>experience</b> in the <b>manufacture</b> of <b>laundry soap</b> ( <b>save the wrappers!</b> ) <b>recognized instantly</b> the <b>poor</b> and <b>discerning scholar</b> , a <b>worthy object</b> of his <b>caliphanous mood</b> .	20	12
He <b>descended</b> the two <b>shallow stone steps</b> that <b>led</b> from the <b>sidewalk</b> , and <b>addressed</b> without <b>hesitation</b> the <b>object</b> of his <b>designed munificence</b> .	11	10
His first <b>words</b> were no <b>worse</b> than <b>salutatory</b> and <b>tentative</b> .	4	6
<b>James Turner looked up coldly</b> , with " <b>Sartor Resartus</b> " in one <b>hand</b> and " <b>A Mad Marriage</b> " in the other.	10	8
" <b>Beat it</b> ," <b>said</b> he.	2	2
"I don't <b>want</b> to <b>buy</b> any <b>coat hangers</b> or <b>town lots</b> in <b>Hankipoo, New Jersey</b> ."	8	7
<b>Run</b> along, <b>now</b> , and <b>play</b> with your <b>Teddy bear</b> ."	5	4
" <b>Young man</b> ," <b>said</b> the <b>caliph</b> , <b>ignoring</b> the <b>flippancy</b> of the <b>hat cleaner</b> , " <b>I observe</b> that you are of a <b>studious disposition</b> ."	11	10
<b>Learning</b> is one of the <b>finest things</b> in the <b>world</b> .	4	6
I <b>never had</b> any of it <b>worth mentioning</b> , but I <b>admire</b> to see it in others.	6	10
I <b>come</b> from the <b>West</b> , where we <b>imagine</b> nothing but <b>facts</b> .	4	7
<b>Maybe</b> I couldn't <b>understand</b> the <b>poetry</b> and <b>allusions</b> in them <b>books</b> you are <b>picking over</b> , but	12	16

I <b>like</b> to see somebody else <b>seem</b> to <b>know</b> what they <b>mean</b> .		
I'm <b>worth about</b> \$40,000,000, and I'm <b>getting richer everyday</b> .	5	4
I <b>made</b> the <b>height</b> of it <b>manufacturing Aunt Patty's Silver Soap</b> .	7	4
I <b>invented</b> the <b>art</b> of <b>making</b> it.	3	4
I <b>experimented</b> for three <b>years</b> before I <b>got just</b> the <b>right quantity</b> of <b>chloride</b> of <b>sodium solution</b> and <b>caustic potash mixture</b> to <b>curdle properly</b> .	14	10
And after I had <b>taken</b> some \$9,000,000 out of the <b>soap business</b> I <b>made</b> the <b>rest</b> in <b>corn</b> and <b>wheat futures</b> .	8	13
<b>Now</b> , you <b>seem</b> to <b>have</b> the <b>literary</b> and <b>scholarly turn</b> of <b>character</b> ; and I'll <b>tell</b> you what I'll <b>do</b> .	9	10
I'll <b>pay</b> for your <b>education</b> at the <b>finest college</b> in the <b>world</b> .	5	7
I'll <b>pay</b> the <b>expense</b> of your <b>rummaging</b> over <b>Europe</b> and the <b>art galleries</b> , and <b>finally</b> set you <b>up</b> in a <b>good business</b> .	11	11
You <b>needn't</b> <b>make</b> it <b>soap</b> if you <b>have</b> any <b>objections</b> .	5	5
I <b>see</b> by your <b>clothes</b> and <b>frazzled necktie</b> that you are <b>mighty poor</b> ; and you can't <b>afford</b> to <b>turn down</b> the <b>offer</b> .	10	12
<b>Well</b> , when do you <b>want</b> to <b>begin</b> ?"	3	4
The <b>hat cleaner</b> turned upon <b>old Tom</b> the <b>eye</b> of the <b>Big City</b> , which is an <b>eye</b> expressive of <b>cold</b> and <b>justifiable suspicion</b> , of <b>judgment suspended</b> as <b>high</b> as <b>Haman</b> was <b>hung</b> , of <b>self-preservation</b> , of <b>challenge</b> , <b>curiosity</b> , <b>defiance</b> , <b>cynicism</b> , and, <b>strange</b> as you may <b>think</b> it, of a <b>childlike yearning</b> for <b>friendliness</b> and <b>fellowship</b> that must be <b>hidden</b> when one <b>walks</b> among the " <b>stranger bands</b> ."	34	32
For in <b>New Bagdad</b> one, in order to <b>survive</b> , must <b>suspect</b> whosoever <b>sits</b> , <b>dwells</b> , <b>drinks</b> , <b>rides</b> , <b>walks</b> or <b>sleeps</b> in the <b>adjacent chair</b> , <b>house</b> , <b>booth</b> , <b>seat</b> , <b>path</b> or <b>room</b> .	17	12
" <b>Say, Mike</b> ," <b>said James Turner</b> , "what's your <b>line</b> , anyway - <b>shoe laces</b> ? I'm not <b>buying</b> anything."	9	6
You <b>better</b> <b>put</b> an <b>egg</b> in your <b>shoe</b> and <b>beat</b> it before <b>incidents occur</b> to you.	7	9



You can't <b>work off</b> any <b>fountain pens, gold spectacles</b> you <b>found</b> on the <b>street</b> , or <b>trust company certificate house clearings</b> on me.	13	9
<b>Say</b> , do I <b>look</b> like I'd <b>climbed down</b> one of them <b>missing fire-escapes</b> at <b>Helicon Hall</b> ? What's <b>vitiating</b> you, anyhow?"	10	11
" <b>Son</b> ," <b>said</b> the <b>caliph</b> , in his most <b>Harunish tones</b> , "as I <b>said</b> , I'm <b>worth</b> \$40,000,000.	7	8
I don't <b>want</b> to <b>have</b> it all <b>put</b> in my <b>coffin</b> when I <b>die</b> .	5	9
I <b>want</b> to <b>do</b> some <b>good</b> with it.	3	5
I <b>seen</b> you <b>handling</b> over these <b>here volumes</b> of <b>literature</b> , and I <b>thought</b> I'd <b>keep</b> you.	7	9
I've <b>give</b> the <b>missionary societies</b> \$2,000,000, but what did I <b>get out</b> of it? Nothing but a <b>receipt</b> from the <b>secretary</b> .	7	14
<b>Now</b> , you are <b>just</b> the <b>kind</b> of <b>young man</b> I'd <b>like</b> to <b>take up</b> and <b>see</b> what <b>money</b> could <b>make</b> of him."	11	11
<b>Volumes</b> of <b>Clark Russell</b> were <b>hard</b> to <b>find</b> that <b>evening</b> at the <b>Old Book Shop</b> .	9	6
And <b>James Turner's smarting</b> and <b>aching feet</b> did not <b>tend</b> to <b>improve</b> his <b>temper</b> .	8	6
<b>Humble hat cleaner</b> though he was, he <b>had</b> a <b>spirit equal</b> to any <b>caliph's</b> .	8	6
" <b>Say</b> , you <b>old faker</b> ," he <b>said</b> , <b>angrily</b> , "be on your <b>way</b> ."	6	5
I don't <b>know</b> what your <b>game</b> is, unless you <b>want</b> <b>change</b> for a <b>bogus</b> \$40,000,000 <b>bill</b> .	6	10
<b>Well</b> , I don't <b>carry</b> that much around with me.	2	7
But I do <b>carry</b> a <b>pretty fair left-handed punch</b> that you'll <b>get</b> if you don't <b>move on</b> ."	9	9
"You are a <b>blamed impudent little gutter pup</b> ," <b>said</b> the <b>caliph</b> .	7	4
Then <b>James delivered</b> his <b>self-praised punch</b> ; <b>old Tom seized</b> him by the <b>collar</b> and <b>kicked</b> him <b>thrice</b> ; the <b>hat cleaner rallied</b> and <b>clinched</b> ; two <b>bookstands</b> were <b>overturned</b> , and the <b>books sent flying</b> .	20	13
A <b>copy came up</b> , <b>took</b> an <b>arm</b> of each, and <b>marched</b> them to the nearest <b>station house</b> .	8	9
" <b>Fighting</b> and <b>disorderly conduct</b> ," <b>said</b> the <b>cop</b> to the <b>sergeant</b> .	6	4
"Three <b>hundred dollars bail</b> ," <b>said</b> the <b>sergeant</b> at once, <b>asseveratingly</b> and <b>inquiringly</b> .	7	5

"Sixty-three cents," said James Turner with a harsh laugh.	6	4
The caliph searched his pockets and collected small bills and change amounting to four dollars.	9	6
"I am worth," he said, "forty million dollars, but."	4	5
"Lock 'em up," ordered the sergeant.	4	2
In his cell, James Turner laid himself on his cot, ruminating.	6	5
"Maybe he's got the money, and maybe he ain't.	4	5
But if he has or he ain't, what does he want to go 'round butting into other folks's business for? When a man knows what he wants, and can get it, it's the same as \$40,000,000 to him."	10	29
Then an idea came to him that brought a pleased look to his face.	6	8
He removed his socks, drew his cot close to the door, stretched himself out luxuriously, and placed his tortured feet against the cold bars of the cell door.	16	12
Something hard and bulky under the blankets of his cot gave one shoulder discomfort.	7	7
He reached under, and drew out a paper-covered volume by Clark Russell called "A Sailor's Sweetheart."	11	6
He gave a great sigh of contentment.	4	3
Presently, to his cell came the doorman and said: "Say, kid, that old gazabo that was pinched with you for scrapping seems to have been the goods after all.	13	16
He 'phoned to his friends, and he's out at the desk now with a roll of yellowbacks as big as a Pullman car pillow.	10	14
He wants to bail you, and for you to come out and see him.	5	9
"Tell him I ain't in," said James Turner.	4	4
<b>Total :</b>	<b>994</b>	<b>1005</b>

$$\text{Lexical Density} = \frac{\text{Number of lexical items}}{\text{The total words}} \times 100$$

$$\text{Lexical Density} = \frac{994}{1999} \times 100$$

$$\text{Lexical Density} = 49.7 \%$$

Based on the result above, *What you Want* has 49.7 % lexical density. Regarding to Ure's explanation, if number surpasses 40 %, it accounts for high lexical density. So, this short story has high lexical density.

**Table 4.2**

**The Percentage of Lexical Density in Short Stories**

No.	Title of Short Stories	Content Words	Function Words	Total words	Lexical Density
1	The Little Match Girl	460	563	1023	44.9 %
2	Hearts and Hands	439	435	874	50.2 %
3	The Gift of the Magi	964	1118	2082	46.3 %
4	What you Want	994	1005	1999	49.7 %

### C. Research Findings

After analyzing all of the data, there were some findings that explained below:

1. *The Little Match Girl* has 44.9 %, *Hearts and Hands* has 50.2 %, *The Gift of the Magi* has 46.3 %, and *What you Want* has 49.7 %. Four short stories written by O. Henry have high lexical density because it surpasses forty per

cent. According to Ure, if the number of lexical density surpasses forty per cent, it accounts for higher lexical density.

2. The lowest lexical density was found in short story entitled *The Little Match Girl*. It has 44.9 %. It has low lexical density because the text has more grammatical items than lexical item

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

Based on the research findings, it was obtained some conclusions as follows:

1. The researcher found that the lexical density of four short stories written by O. Henry have high lexical density, it is because each of short stories have more than forty per cent lexical density. According to Ure, if the number of lexical density surpasses forty per cent, it accounts for higher lexical density. *The Little Match Girl* has 44.9 %, *Hearts and Hands* has 50.2 %, *The Gift of the Magi* has 46.3 %, and *What you Want* has 49.7 %.
2. The lowest lexical density of short stories written by O. Henry is *The Little Match Girl*. It has 44.9%. The lowest lexical density means less of information within the text. So, it is difficult to understand.

#### B. Suggestions

Based on the conclusions above, there are some suggestions which can be used as consideration:

1. For the authors, they should consider how the lexical density of the short story should be made for the readers. They can use this study to present short story with balance composition between lexical items or content words and grammatical items or function words. Because the easy text was formed with

more lexical items than grammatical items while a difficult text is formed with more grammatical items than lexical items.

2. For the readers, they can choose the appropriate short story based on the complexity of lexical density. It can help them to decide the easiest short story when they want to read.

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