

As 'The Monkey's Paw' was published in September, 1902, by the author, WW Jacobs. The word, "persisted" suggests that she is continuing to ask questions up to the point where she is finally answered.

The change in mood from her is drastic and be considered very strange or unforeseen. Jacobs also creates a sense of tension in 'The Monkey's Paw' by building up the suspense throughout the different parts of the story. The structure of 'The Monkey's Paw' is like many pieces of Victorian literature; it is separated into three short chapters. In part 1, we get to see how close the White family are, the monkey's paw is first introduced and the first wish is made. At this point in the story, we don't know the power of the paw so we aren't as frightened as we are later on in the story. However, the Sergeant-Major's reluctance to talk about the paw leaves us with questions. We wonder if wishes on the paw do come true, why the Sergeant-Major is wary of the paw and we also wonder what wishes the Whites will make. These questions make us want continue reading the story to discover what happens. Part 2 of the story begins on a seemingly ordinary day – 'there was an air of prosaic wholesomeness'. This pauses the reader into a false sense of security reason being as the reader thinks that they were foolish for giving fears of the monkey's paw as it seems to be such an ordinary day. The tension then starts to build when Mrs White spots the suspicious and 'mysterious' man from Maw and Meggins outside of the house. Then, when Herbert's death is revealed, the reader is even more shocked because of the huge contrast to the seemingly normal start of the day. The news of Herbert's death also leaves the reader with even more questions. We ask ourselves whether wishes on the monkey's paw do actually come true or if the compensation of GBP200 was just a freakish coincidence. This, again, makes us want to read further into the story to find out the answer to our questions. The description at the beginning of part 3 sets the scene for the rest of the story; it is night time and Mrs White is weeping. We associate these details with badness and we therefore are expecting for something scary to happen in the next part of the story. From the moment that Mr White makes the second wish, the tension is built up throughout the rest of part 3 by the increasing speed of the knocks and Mrs White's attempt to open the door. The suspense is only relieved right at the end of the story when Mr White makes the third wish. This way, the reader feels scared for the longest time possible which creates the greatest sense of fear. Jacobs creates horror is through his use of characterisation. Firstly, we get to see the happiness of the White family right from the beginning of the story. There are many examples of their close-knit, normal family life throughout part 1 of 'The Monkey's Paw' such as Mr White and Herbert playing a family game of chess at the beginning of the story. The Whites are generally presented as pleasant and ordinary people. Therefore, when their first wish upon the monkey's paw comes true but at the price of their son's life, we are even more shocked at their misfortune as they seem to be just a normal family and not foolish people who have no common sense. The fact that Mr and Mrs White are elderly also adds to the sense of danger in the story as they are seen to be more vulnerable than younger people may be. In part 3 of the story, Jacobs uses contrast in the characters' moods for a dramatic effect. At the beginning of the story, the couple are chatty and make jokes with each other which makes a light family atmosphere. However, in part 3 of 'The Monkey's Paw', Mr and Mrs White have radically changed into uncommunicative couple who 'hardly exchange a word' as they have 'nothing to talk about' after their son's death. This huge contrast makes the reader realise the enormity of the effect that Herbert's death has had on Mr and Mrs White. This

effect is also portrayed through Mrs White's newly irrational behaviour throughout part 3. She is constantly having mixed emotions – 'she laughed and cried together' – which show that she is not in control of her feelings and she has 'wild' ideas about bringing her son back from the dead. Finally, another way in which Jacobs creates drama through his use of characters is by showing that the Sergeant-Major is unwilling to talk about the paw. The Sergeant-Major is described as 'doughty' which makes us think that that he is very brave, so his reluctance to talk about the paw shows us that if even an extremely courageous soldier is too scared to talk about the paw, then it must be an incredibly strange and frightening object that shouldn't be messed with. Another way that Jacobs creates a sense of horror in the story is by withholding the full information from the reader to create a sense of mystery. For example, the reader does not know if the GBP200 compensation for Herbert's death is related to the paw or whether it is just a coincidence. We never find this out, even at the end of the story, and so there creates an element of mystery about the whole story. We are also left wondering about other questions at the end of 'The Monkey's Paw', such as whether wishes on the monkey's paw actually do come true and whether Herbert did actually come back from the dead. These questions make us discuss and think about the story even after we have finished reading it, and this is a sign of a successful story. Also, Jacobs withholds information in another aspect of the story when he doesn't tell us what Herbert's mangled body looks like. Jacobs writes that Mr White says 'I could only recognise him by his clothing' when describing Herbert's body. This is very powerful as it makes us imagine Herbert's body being far more contorted and gory than Jacobs could possibly describe with words. Also, in part 3 of 'The Monkey's Paw', Jacobs doesn't give us any information about Herbert. Instead of writing something like 'Herbert the zombie approached the house', Jacobs is much cleverer in his use of language to build up the tension. He does not mention Herbert once; instead he increases the suspense by describing the 'fusillade' of knocks on the door. This way, Jacobs keeps the mystery of the monkey's paw intact as he does not state that the knocks are definitely coming from Herbert, for all we know, the knocking could just be a figment of the couple's imagination. Finally, senses are another thing that Jacobs removes from the characters to increase the tension in the story. Depriving the characters of some of their senses in parts of the story increases the tension as the characters are having something that is vital to them removed; this increases their level of fear. For example, in part 3 when Mr White goes downstairs, it is very dark so he is deprived of his sight. He has to use touch and sound as his main senses to be able to get around. Jacobs writes that Mr White 'felt his way to the parlour' before he 'lost the direction of the door'. By removing one of his senses, he loses the direction of where he is going which shows just how fundamental senses are and what effect being deprived of them can have. Jacobs goes on to prove that that Mr White is scared at losing his direction by saying 'his brow cold with sweat'. When Mr White is scared in this part of the story, we empathise with him which makes us feel frightened too. After Mr White had wished for the money and merited a frivolous reaction from his son, the general atmosphere changed, "the wind was higher than ever" and the mood became more frightful as "the sound of the door banging loudly" deafened upon the ears of the White family. Jacobs shows how tense Mr. White is when he writes "Bawled Mr. White, with sudden and unlooked-for violence". You can easily see that Mr. White doesn't seem to be concentrating on his game of chess. As 'The Monkey's Paw' was written over a

century ago, Jacobs doesn't use explicit gory details to create horror like modern scary films and books.

Instead, he uses subtle hints in most aspects of the story to build up an element of terror and one of these aspects is the way that Jacobs uses setting. The setting of part I begins with a cliché common to most gothic horror stories. The wet and cold atmosphere has an unpleasant affect on the reader as it makes them immediately feel uneasy about the situation. Cold and wet as a combination are both largely used clichés to set the scene of a story, similar to 'To Build a Fire', by Jack London, which did however have a more intense description of the setting which was successfully suspenseful and eerie. Pathetic fallacy at the very beginning conveys the idea that the story will contain dark or evil connotations. The use of the word, 'but' has been purposely selected to show there is more to the situation, implying that it is liable to a twist. The first paragraph has a great ambience of normality across it; this had been done to allow the reader to empathise the characters, as it has been set in a fairly common area. However, by setting it in a common place, such as a home – Jacobs is defying the orthodox Gothic Horror genre setting. Most stories or novels which follow the rules of this genre are set in deserted places or a more enchanted/fictional region. Most of the tension is created through the mystical object itself, the paw. When Mr. White mentions the paw, the soldier reacts in an uneasy manner, "Nothing, said the Soldier hastily". Towards the beginning of the story, a very long sentence, describing the Sergeant's "eyes getting brighter" as he begins talking is used. It is very descriptive and detailed as it builds upon the previous description. It has been used to give the reader a slight insight into who the man is and his purpose. It builds up tension as he is given a lot of importance which comes across through the family's body language. In this case, the long sentence is used in a calm manner and does not consist of several different phrases separated by commas, which build up tension. In addition, the transition between each part of the story shows large changes in mood. After Herbert retires for the night, the second part begins, which has a very customary, "prosaic" mood to it. The contrast of mood between the start of part II and the end of part I is very large and keeps the reader alert. He is described as "tall, burly man, beady of eye". Tall and burly suggest that he is very large and muscular with small rounded eyes. As he is very large, the reader assumes he is a figure of significance and importance. Beady of eye could suggest his eyes look very small and rounded in comparison to the size of the Sergeant. These first impressions of him do suggest that he is there for a purpose, and in this case his arrival and presence in the story is tremendously vital to the story and the plot as he is the owner of the paw. He has been described in an unpleasant manner as if he was seen as an enemy or against the White family but this is disproven by his attitude and speech during his time in the house. Sergeant Major Morris acts in a very casual manner towards the paw, "It's just a bit of what you might call magic, perhaps." Upon arrival, the gates banged "to loudly and heavy footsteps came". There is anticipation as the unknown and suggestively large figure is approaching the characters. When he does finally enter, Mr White and his family members react very casually to the man, although the description of his appearance implies something different. Being, "tall, burly and rubicund of visage", contrasts greatly from the gentle people inside the house. As both the reader and Mr White realise the consequences associated with the paw and the evil/ dark magic it is capable of, the reader empathises with Mr White and goes in opposition of Mrs White, in the sense that Mr Whites fear is experienced and shared with the reader. Mr White ultimately is forced into wishing back

for Herbert White and a short while after, knocking is heard at the door but when the knocking at the door escalates, Mrs White is unable to unlock it – the situation is prolonged to build up and maintain tension, allowing Mr White more time to find the paw. As the listeners (White family), show more interest towards the subject, "leaning forward eagerly", repeatedly asking questions, the soldier's nerves are exposed through his actions: "his blotchy face whitened" and "his glass tapped against his strong teeth".

This shows that the soldier could be thinking about what to do or that he is nervous and shaking as a result of this. This creates tension as the soldier, a strong character, is being pressurized by the three gentle characters which is fairly abnormal or unexpected. This is repeatedly seen throughout the story, as Mrs White's mood is constantly changing, "Has anybody else wished, persisted the old lady". As the appearance and the relevance of the man is yet a mystery, the reader is constantly thinking about whom the man is and what his importance is. In 'The Monkey's Paw' W.W. Jacobs uses variety of different ways to portray different feelings and emotions, by describing the characters, the setting and the actions of the story, which add to the accumulation of suspense. Before even proclaiming the exact amount, Mr White jumps up in realisation and shock, "with a look of horror at his visitor". Mr White realised that his wish had been granted but as he "dropped, a senseless heap to the floor", he realises the true powers of the paw and his body language suggests he could be feeling as if the death were his own fault. The setting of the story "The Monkey's Paw" the setting is typical for a horror story, "The night was cold and wet but in the small parlour of a Laburnum villa.. Pathway's a bog, and the road's a torrent.. I suppose because only two houses on the road are let" The setting of the story is so stereotypical it therefore establishes that something could go wrong this helps build suspense. Jacobs creates a sense of horror, suspense and tension very effectively in 'The Monkey's Paw' by using variety of literary techniques. A ghost story is a story determined to scare the reader it usually builds up gradually with tension and suspense, in 'The Monkey's Paw' Jacobs has used a lot of intense, exaggerated words to build tension and suspense in many elements of the story. The word, 'settled' personifies the silence and implies that it is sinking in to the characters; it is surrounding the three characters and suggests that the silence could gradually be getting worse and worse, dwelling on the three. This is done as Jacobs has purposely stated 'old people', rather than the names of Mr and Mrs Smith to emphasise the abnormality of old people burying young, which is an uncommon occurrence. It is described to have "steeped in shadows and silence", this emphasises its barrenness and desolateness as there is no life left in the house. The candle, used to light the bedroom is personified as if it were a human being. It is said to "throw pulsating shadows" until "it expired". Oppressive is the term used to show that the darkness was very heavy with senses, weighing Mr White down and embarking Mr and Mrs White within it. It can be metaphorically interpreted as the darkness suggests Mrs White should give up and her morale is being weighed down as a result of the darkness. The swift, momentary dialogues between the characters help the text to flow more coherently which physically speeds up the pace, making the scene particularly chaotic. It firmly abides by the Gothic Horror genre which can be defined as a theme which combines elements of both Horror and Romance. When Mr White, unexpectedly comments, "I should hardly think that he'd come tonight", he introduces the element of the unknown. By using the word 'he', rather than the name, Jacobs is causing the reader to think about who the talk is about and leaves the reader waiting for the arrival of "him". The

main way in which Jacobs uses setting to increase the tension in 'The Monkey's Paw', is the way that he creates contrast between the wild outside weather and the cosy atmosphere inside the Whites' home. 'Just' implies that the object is merely interesting with no supernatural connotations