

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the underlying theories related to this study. The major issues raised here are: Language and Discourse Analysis, Cohesive Devise, grammatical cohesion, lexical cohesion, literature and short story.

A. Language and Discourse Analysis

In daily communication and activities the people use the language, because language holds an important role in our life and for it is always used in every aspect of human life especially communicative function. In such a way, the human with lingual as increase its dignity, well at God's flank and also mankind, since the human won't can take down self of marks sense language, Hidayat (2006). In similar way, Fromkin (2009) defines language is the source of human life and power.

Language fulfills the goals of communication when we communicate information, ideas, beliefs, emotions, and attitudes to another people in daily interactions. Furthermore, the use of language to maintain our positions within various social contexts by employing appropriate language forms and performing speech activities to ensure solidarity, and cooperation. Here, language has the role as supporting our ideas to notice the reaction of the hearer that may be emerged

(Martinet, 1987: 22). So, the people who want to express their utterances blink at the sensor should get spectator to play the role as exchange their language.

Language is not only presented in oral form but also in symbol and written text. A discourse is an instance of spoken or written language that has described internal relationship of form and meaning (e.g. word, structures, and cohesion) that relate coherently to an external communicative function or purpose and a given audience/interlocutor. Furthermore, the external function or purpose can only be properly determined if one takes into account the context and participants in which the piece of discourse (Murcia, 2000:4).

Viewed from linguistics perspective, discourse defined as a stretch of language having the quality of unity, interconnected, meaningful, and coherence although the sentences are not well-formed. According to Cook (1995) discourse is a stretch of language in use, taking on meaning in context for its users, and perceived by them as purposeful, meaningful, and connected. Here the quality of perceived purpose, meaning, and connection is known as 'coherence'. So, a discourse is a coherent stretch of language.

Discourse Analysis is minimally the study of language in use that boundaries (Murcia, 2000: 4). Meanwhile, Brown and Yule (1983:1) state that discourse analysis is the study of how forms of language are used, such as in communication. Thus discourse analysis very much concerned with regularities of occurrence of references, cohesive devices, staging, etc. discourse analysis is different from

theoretical linguistics in some ways, and such as theoretical linguistics is context-independent or context free, while DA is very much context-dependent or context-bound or context-sensitive about dependence on the context. And discourse analysis concern the interaction of context to create discourse (Cook, 1995: 23).

B. Cohesive Devise

Cohesion may define as the formal linguistic realization of semantic and pragmatic relations between clauses and sentences in a text (Quirk, Greenbaum, Leech, and Svartvik cited in Cook 1995: 29). Here a description of cohesion may contribute to the fundamental issue of discourse analysis. It's true that, in principle, cohesion is neither necessary nor sufficient to create coherence, yet in practice a discourse of any length will employ it. That most coherent texts are also cohesive, however, does not imply that coherence is created by cohesion and cohesion is a manifestation of certain aspects of coherence (Cook 1995: 33).

Moreover, Cook (1995: 34) states that though an increase in cohesion may, up to a certain point, make a text clearer, less ambiguous, and more coherent. In short, in any text, there is a great deal of information which is stated and connections that could be indicated with cohesive devices. And the number of cohesive devices such as conjunctions, and so on relating across clause and sentence boundaries which can be provided by someone when processing the text when necessary.

According to Halliday and Hasan (1976: 5) cohesion is part of system in the language that lies in the systematic resources of reference, conjunction and so on that is built into the language itself. It means that cohesion as the connection within a discourse which is brought about by internal factors in the language, and the connection is recognizable due to the occurrence of cohesive devices inside the discourse.

Cohesion occurs where the interpretation of some element in the discourse is dependent on that of another (Halliday and Hasan, 1976: 4). The actualization of cohesion in any given instance, however, depends not merely on the selection of some option from within these resources, but also on the presence of some other element which resolves the presupposition that this sets up.

In a similar way, Gutwinsky assigned in Tarigan (2009: 93) states that cohesion is connection between the sentence in a discourse, both in the stratum of grammatical and lexical. It means that the condition of being interconnected in a discourse because of linguistics factors is cohesive. Cohesive relations fit into the same overall pattern. Concerning the forms of formal linguistics devices, cohesion is expressed partly through the grammar and partly through the vocabulary. We can refer therefore to grammatical cohesion and lexical cohesion (Halliday and Hasan, 1976: 7).

C. Grammatical Cohesion

Halliday and Hasan (1976) states that grammatical cohesion is connection within discourse because of grammar factors. The grammatical factors have the role in the

set-up of a discourse such as *reference*, *ellipsis*, *conjunction*, and *substitution*.

Grammatical cohesion can be divided into four types:

1. Reference

Halliday and Hasan (1976) state that reference is the specific nature of the information that is signaled for retrieval. In the case of reference the information to be retrieved is the referential meaning, the identity of the particular thing or class of things that is being referred to; and the cohesion lies in the continuity of reference, whereby the same thing enters into the discourse a second time. And the most concrete examples of reference are the third person pronouns such as (he/him/his), (she/her/her), (it/it/its), (they/them/their). Look at the examples below:

(1.1) *I feed them every day.*

A reader can understand the meaning of them by referring to the earlier or later sentences. If the full discourse says

(1.2) *There are chickens at my house. I feed them every day.*

Based on discourse (1. 2) a reader can assume that the pronoun *them* refers to *chickens*.

Reference is divided in two forms; the first anaphoric reference, according to (Yule 2006:116) Anaphoric can be defined as subsequent reference to an already introduced entity, it can be used to identify what is being referred to look

backward in text, the second is cataphoric reference, it can be used to identify what is being referred to look forward in the next text.

In a similar way, Halliday and Hasan (1976: 33) distinguish between anaphoric and cataphoric references. Halliday and Hasan (1976) state that anaphoric is the former reference instructs the readers or hearers to look backward the text in order to identify what is being referred to. Discourse (1. 3) is an example.

(1.3) 1 After I had lunch at the village inn, I looked for my bag. I had left it on a chair beside the door and now it wasn't there!

As I was looking for it, the inn-keeper came in.

'Did you have a good meal?' he asked.

5 'Yes, thank you,' I answered, 'but I can't pay the bill. I haven't my bag'.

The inn-keeper smiled and immediately went out. In a few minutes later he returned with my bag and gave it back to me.

9 'I'm very sorry,' he said. '**My dog** had taken it into the garden.

He often does this.'

(Alexander, 1967: 47).

In order to interpret the word *he* in line 10 appropriately, one should refer back to the previous sentence that informing about an animal which often takes the bag into the garden. So, the word *he* is not referring to the inn-keeper in line 3 that commonly used as pronoun of male person but it refer to the dog in line 9.

On the contrary, cataphoric reference is the one instructing hearers or reader to look forward the next text in order to identify what is being referred to (Halliday and Hasan, 1976: 56). See discourse (1.4).

(1.4) 1 I have just received a piece of paper from someone. He is in Australia.
 He has been there for six months. He is an engineer. He is working for a
 big firm and he has already visited a great number of different places in
 Australia. He has just bought an Australian car and has gone to Alice
 Springs, a small town in the centre of Australia. He will soon visit
 6 Darwin. From there, he will fly to Perth. My brother has never been
 abroad before, so he is finding this trip very exciting.
 (Alexander, 1967: 19).

In order to interpret the references *he* in line 1, 2, 3, 4, and 5 the readers are required to refer forward to the next text. Line 6 saying '*My brother has never been abroad before*' suggests that those references refer to the brother of author.

2. Substitution

Substitution is the replacement of a word or a group of words with a word which is apparently not related to the replaced words, like the word *does* substitutes the word *know* in the discourse. Hence, one word stands for an entire structure. A countable noun can be replaced with *one/ones*, and an uncountable noun can be substituted with *some*.

According to Halliday and Hasan (1976: 89) Substitution is a relation between linguistic items, such as words or Phrases. Substitution, on the other hand, is a relation within the text. A substitute is a sort of counter which is used in place of the repetition of a particular item. For example in:

(1.5) a. My axe is too blunt. I must get a sharper one.

b. You think Ronald already knows? - I think everybody does.

The words *one* and *does* are both substitutes: *one* substitutes for *axe*, and *does* for *knows*. And whereas in reference there is no implication that the presupposed item could itself have figured in the text, and in many instances we know it could not have done, this is implied in the case of substitution. Thus, in [1: 5 a and b] it would be entirely possible to replace *one* by *axe* and *does* by *knows*.

3. Ellipsis

Ellipsis is another type of abridgment. In such of abridgment, some parts of a sentence is omitted since it is obviously has been understood by the reader or hearer. Halliday and Hasan (1976: 144) state that ellipsis is a relation within the text, and in the great majority of instances the presupposed item is present in the preceding text.

In other words, we can take as a general guide the notion that ellipsis occurs when something that is structurally necessary is left unsaid; there is a sense of incompleteness associated with it, but it is useful to recognize that the essential characteristic of ellipsis is that something which is present in the selection of underlying 'systemic' options is omitted in the structure.

In such a case, the words predicted to be already understood are omitted. Instead of answering the question *Do you read English book in the library?* With *Yes, I read English book in the library*, we can just say *yes*, that assumes *read English book* is already understood.

4. Conjunction

Conjunction is a word which used to connect between word, phrase, and sentences (Cambridge Dictionary). Halliday and Hasan (1976: 226) state that conjunction is rather different in nature from other cohesive relations that conjunctive elements express certain meanings which presuppose the presence of other components in the discourse.

Moreover, a conjunction may add more information (and, furthermore, afterwards, then, next), simplify and elaborate previous texts such as *for example*, *in other words etc.* contrast and compare between the old and new information (but, by contrast, however, on the other hand). In addition, conjunction can also give function to relate clauses in terms cause and effect relationship (so, because, consequently). See discourse (1. 6) containing conjunction *and*.

- (1. 6) 'While you're refreshing yourself,' said the Queen. 'I will just take the measurements'. And she took a ribbon out of her pocket, marked in inches....
(Halliday and Hasan, 1976: 235).

The coordinate conjunction *and* comes perhaps closest to the structural function it has in coordination, is that which indicates next in a series (of things to be said) because of it the sentences which get united.

D. Lexical Cohesion

Halliday and Hasan (1976) state that lexical cohesion is the cohesive effect achieved by the selection of vocabulary. The connection among sentences could be built through the word/lexical choices such as *repetition*, *synonymy*, *hyponymy*, *metonymy*, and *antonymy*. Hence, we are characterizing the meaning of each word in term of it is relationship to other words.

1. Repetition and Synonymy

Repetition is repeating some word exactly in the same way. Cook (1995: 31) states repetition of the original nominal can create the same sort of chain as pronouns, conveying the same semantic content, though with a different stylist effect. The use of repetition is more frequent in certain discourse types than in others.

(2.1) last week I went to the theatre. I had a very good seat. The play was very interesting. I did not enjoy it. A young man and a young woman were sitting behind me. They were talking loudly.

(Alexander, 1967: 13).

In line 1, the word *I* is repeated as it is in line 2. Hence, we can assume that repetition's function as the connection between or among the sentences.

However, Synonymy is two expressions or more having similar meanings. Using synonymy is much better than frequently repeating the same words/phrases in the same discourse. In similar way Yule (2006) synonymy is two or more words with very closely related the meaning. In the appropriate circumstances, we can say, *what was his answer?* Or *what was his reply?* With much the same meaning of the words both *answer* and *reply*.

There are common examples of synonyms are the pairs such as almost/early, big/large, broad/wide, car/automobile, and freedom/liberty. However, we should keep in mind that the idea of ‘sameness’ of meaning used in discussing synonymy is not necessarily ‘total sameness’. There are many occasions when one word is appropriate in a sentence, but its synonym would be odd (Yule, 2006: 104). For example, whereas the word *answer* fits in the sentence *Ronaldo had only one answer correct on the test*, but the word *reply* would sound screwy.

2. Hyponymy, Metonymy, and Antonymy

Yule (2006) defines when the meaning of one form is included in the meaning of another; the relationship is described as hyponymy. Examples are the pairs of *animal/dog*, *flower/rose*, and *fruits/apple*.

Moreover, Yule (2006) gives clear statement that when we consider hyponymous connections, we are essentially looking at the meaning of words in some type of hierarchical relationship. Whereby the relationships between a set of words such as animal, cat, dog, flower, insect, jasmine, carrot, living thing, plant, creature, spinach, vegetables, ant as a hierarchical diagram.

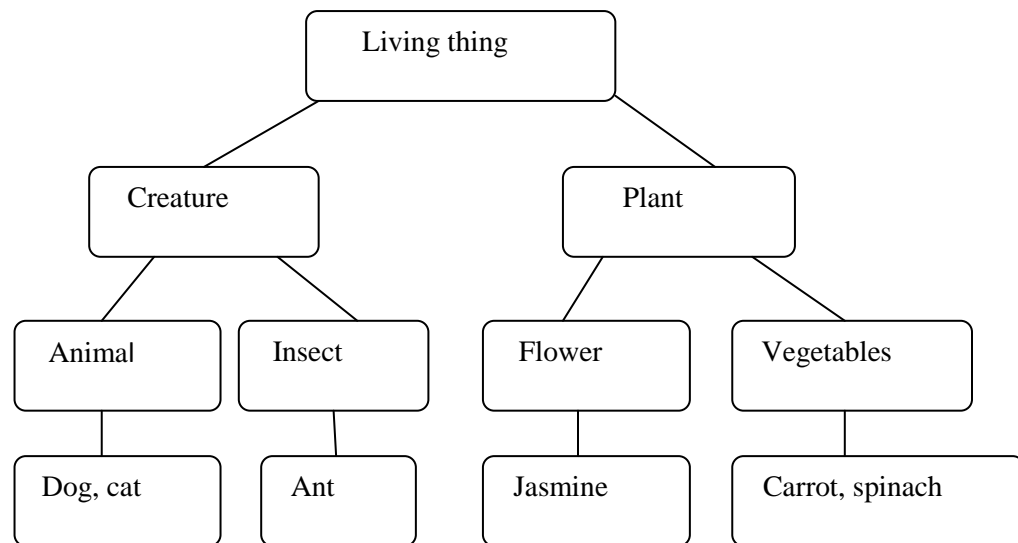


Figure 1: Hierarchical relationship of living thing

Looking at the diagram, we can say that “*dog* and *cat* are hyponym of *animal*” or “*ant* is hyponym of *insect*”. Hence, the two examples, *animal* and *insect* are called higher level terms.

Yule (2006) states that metonymy is the type of relationship between words, based simply on a close connection in everyday experience. Thereby that close connection can be based on a container-contents relation such as *bottle/water*, *can/soft drink*, and a whole part relation such as *car/wheels*, *kitchen/house*. Consider the following short conversation.

(2.2)

Andi : “Oh, this car is so fast and sporty. How about you?”

Albert : “Yeach,...very sporty....and you know....

I am very attracted with the wheels. It is so shallow and cool”.

In the above quotation, Albert mentions the word *wheels* rather than repeating the word *car*. From this, we can get the point that the occurrences of those words in the sentences might build a discourse based on a whole part relation meaning.

Next to other discussion is antonymy, antonymy is two words or expressions that have an opposite meaning. Such as *cheap* vs *expensive*, *handsome* vs *ugly*, etc. Yule (2006: 104) states that antonym is two forms which have opposite meanings. From these statements we can underline that a discourse can be built in the context of opposite-meaning relation. Consider the example bellow.

(2.3)

Shop keeper : “What can I do for you sir?”

Martin : “I need T-shirt, please.”

Shop keeper : “All right, here they are, sir.”

“They are red, green and yellow.”

Martin : “Ok, I choose red T-shirt.”

“Oh, could you give me another? This is too small for me.”

Shop keeper : “Yes, sir. This one is big, sir. The color is red and it is bigger than before.”

Martin : “Good job. It is bigger.”

In the above excerpt, there are two forms having opposite meaning, such as *small* vs. *big*.

Antonyms are usually divided into two main types, ‘gradable’ (opposites along a scale) and ‘non-gradable’ (direct opposites). **Gradable antonyms**, such as the pair *big/small*. With **non-gradable antonyms** (also called ‘complementary pairs’), comparative constructions are not normally used. Non-gradable antonyms in the earlier list are the pairs: *male/female*, *married/single* and *true/false* (Yule 2006: 104-105).

E. Literature and Short Story

Literature can be defined for example, as 'imaginative' writing in the sense of fiction - writing which is not literally true. But even the briefest reflection on what people commonly include under the heading of literature suggests that this will not do. Experts define literature in a similar way. Priyatni (2010) defines that literature is life reality cast imaginary ala society or fictionally. Meanwhile, Ratna (2007) states literature is yielding creature which is well and beautiful.

Based on Ratna’s definition above, it can be understood that literature has the contains of well and beautifulness that give pleasure or enjoyment to the reader.

Usually, when we read a literature immediately emerge strained situations, and from the strained situations themselves are got the aesthetic enjoyment. However, the reader gets more inner complacency when follows the plot of story or gracious the use of language related in aspects of life (Priyatni, 2012: 21).

According to Jones (1968:1) that literature is simply another way we can experience the world around us through our imagination. Literature in its broadest sense includes all writer materials. Into this general grouping fall history books, philosophical works, novels, poems, plays, scientific articles, dictionaries, directories, instructional manuals, travel folders, magazines, and school textbooks.

Moreover, Jones (1968:5) states that good literature lives also because it gives pleasure. When the readers read a literature, they feel the pleasure because of their understanding and following the plot of story. It lives not only because of the thought and feeling expressed, for bad literature may have thought and feeling, but also because of the way in which the thought and feeling are expressed – the style.

Our judgment of style is based on what we know and our experiences. If we say that a band has a style of its own, we probably heard many bands. The same holds true for literature, knowledge, and experience are required of the reader to make a judgment. It is only by bringing in our past experiences that we can fully appreciate the literary work before us. The more reader brings to a literary work,

the more he will get from it. The more he knows, the more he will learn. And the medium of literature is language in the manner as Al-Hasyim's statement.

According to Al-Hasyim assigned in Fitriani and Wargadinata (2008: 19) states that literature is idiomatic about life by using language as the medium of it. So in my decision, literature is a mirror in our life that gives us the aught reality reflection completely, dynamic, and be alive by using language. In literature an author is always concerned about how truth and fact related to each other (Jones, 1968: 3).

Literature is a term used to describe written texts marked carefully use of language, including features such as methapors, well-turned phrases, elegant syntax, alliteration, which are aesthetically read or intended by the author to be aesthetically read and deliberately somewhat open in interpretation, Mey in Meyer (1997:1). And the forms of literature are taken from human activities (spoken or written) in their daily life such as short story. In addition, literature offers a beautiful and extremely varied body of written material which is important in the sense that is says something about fundamental issues, and which is enduring rather than ephemeral (Collie and Slater, 2011: 3).

Genetically literature comes from the society, and written for the society. Hence, the writer is the part of society, and the role of society as the source of creativity. It means that substantially literature is reputed as integral part of the society, so, at one party literature should reflect a particular society as the background, and another side literature is suitable given the particular functions

which are appropriate with the society's condition. World metaphor in says to point out the magnitudes of God as the creator of universe, as written in holy books (Ratna, 2007: 291).

A short story is a brief work of literature, usually written in narrative prose. The particular narrative, moreover, is one which follows a strict chronological sequence: the order of events in the world, and there are many principles governing the ordering of events, especially in literature (Cook, 1995: 26). Emerging from earlier oral storytelling traditions in the seventeenth century, the short story has grown to encompass a body of work so diverse as to defy easy characterization. At its most prototypical the short story features a small cast of named characters, and focuses on a self-contained incident with the intent of evoking a "single effect" or mood.

In doing so, short stories make use of plot, resonance, and other dynamic components to a far greater degree than is typical of an anecdote, yet to a far lesser degree than a novel. While the short story is largely distinct from the novel, authors of both generally draw from a common pool of literary techniques. A story is as long as it needs to be to complete the task at hand.' That said, it's worth noting certain tendencies: short short-stories are about 1000 words (Disher, 2001: 148).

Poe's principles of short story as quoted by Jones (1968) that 1). A short story should create a single impression; 2). It must be capable of being read at one

sitting; 3). Every word in a short story should contribute to the planned effect; 4). The effect should be created in the opening sentence and developed throughout the work; 5). The story should end at its climax; 6). Only such characters as are essential to the effect should appear. Hence, the intense unity of effect is the main point of short story writing calls for particularly considered and dramatic method of storytelling.

Short stories have no set length. In terms of word count there is no official demarcation between an anecdote, a short story, and a novel. Rather, the form's parameters are given by the rhetorical and practical context in which a given story is produced and considered, so that what constitutes a short story may differ between genres, countries, eras, and commentators. Like the novel, the short story's predominant shape reflects the demands of the available markets for publication, and the evolution of the form seems closely tied to the evolution of the publishing industry and the submission guidelines of its constituent houses.

The short story has been considered both an apprenticeship form preceding more lengthy works, and a crafted form in its own right, collected together in books of similar length, price, and distribution as novels. Short story writers may define their works as part of the artistic and personal expression of the form. They may also attempt to resist categorization by genre and fixed form (Wikipedia).

Truly, the people have always loved to tell stories and to listen to them. Doing telling stories before written languages developed, primitive man explained events such as his/her relationships to other people and to nature by telling stories. Today may think of these early stories, both the unwritten ones and the later written ones. With the passage of time, the story went through by stages, but its function has usually been to inform and to entertain. Jones (1986) assumes that a story is made by the writer for a reader to enjoy and gets the information that can be learned in this life.

Moreover, true stories tell about events that actually happened to people who actually lived, whereas fiction tells about events and people who are imaginary. As you read the short stories in this anthology, think about the people you meet, the places they live, the conflicts they face. Sort out for yourself what truths the people, places, and conflicts have to offer and consider how those truths fit-or do not fit-with your life, your hopes, your fears, and your values (Stanford, 2006:63).

Believe it or not, usually there is resemblance of short story in various districts. In the case, the resemblance comes from the result of rationale's human itself. Levi-Strauss states that the resemblance of elements or partly of figure is not accidental. For instance short story of Nyai Roro kidul which is very popular in south beach of java. The point of this story aims the amazement for Nyai Roro Kidul's figure (Endraswara, 2011:111).

