CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of many important aspects concerning the theoretical framework and the related studies.

2.1 Discourse Analysis

Discourse analysis is a branch that attempts to study language beyond the limits of the sentence, .i.e. it studies the relationship between language and the context in which it is used. It refers to the investigation into the way sentences "are put to communicative use in the performing of social actions" (Widdowson, 2007:47). It is a study that deals with how people understand each other, make sense of what they read or hear, recognize whether a text is meaningful well-structured unit or not and how they understand what is communicated rather than said. Discourse analysis is concerned with the analysis of language in use. There are three views of discourse analysis, namely sentence as object, text as product and discourse as process (Brown and Yule, 1983:196). It means that discourse can be seen from several aspects of the research process which intended that the discourse can be easily understood.

11

2.2 Lexical Cohesion

Cohesion is one of the important aspect that can built the text texture in the text. According to Halliday and Hasan (1976:4), "The concept of cohesion is semantic one, it refers to relation of meaning that exist within the text and that define it as a text." The sense of cohesion in a text can also be established by the lexical items, which are by the words in the text and semantic relationship among them. These relationships allow group of words in a text to be seen as forming chains and constitute texture.

Lexical cohesion is a type of cohesion which highly contributes to the application of the general role of cohesion which is the one of linking two or more words, expressions, sentences, etc. When looking more deeply on the patterns and regularity of cohesion, this type of linking is important to mention. "In order to complete picture of cohesive relations it is necessary to take into account also lexical cohesion. This is the cohesive effect achieved by the selection of vocabulary", (Halliday and Hasan, 1976:274). It means that cohesion in a text composed by selection vocabulary and lexical cohesion is part of cohesion that concerns with connection word used. Based on Halliday and Hasan explanation, they divide the lexical cohesion into two categories, reiteration and collocation.

2.2.1 Reiteration

Reiteration is a form of lexical cohesion which involves the repetition of lexical item, at one end of scale; the use of a general word to refer back to a lexical item, at the other end of the scale and

a number of things in between use of a synonym, near synonym, or superordinate (Halliday and Hasan,1976:278). Reiteration has eight types which are:

2.2.1.1 Repetition

Repetition is the reoccurrences of words in the text (Berzlanovich, 2008:14). It is a part of lexical cohesion that involves that repetition of lexical item. For example:

A <u>conference</u> will be held on national environment policy. At this <u>conference</u> the issue of salivation will pay an important role. (Renkema, 1993:39)

The word 'conference' is repeated in next sentence. It is categorized as repetition because the meaning of 'this conference' is still related with 'a conference' at first sentence.

2.2.1.2 Hyponymy

Hyponymy is a relation that holds between a general class and its sub-classes (Halliday and Hasan, 1985:80). Hyponymy refers to the hierarchical relationship between the meanings of lexemes, in which the meaning of one lexeme is included in (under) the meaning of another lexeme (Jackson, 1988:65). Hyponym is a subordinate, specific terms whose referent is included in the referent of a super-ordinate term (Finegan, 2004:189). It means the item that relates to general class is called

super-ordinate and the item that relates to the sub-classes is called hyponymy. For examples:

There are many <u>animals</u> in his house. He keeps <u>dog, bird, cat, monkey, and rabbit</u> there.

Animal as an example of super-ordinate then its hyponyms are cat, dog, bird, monkey and rabbit.

My mother was in supermarket for <u>fruit</u>. She bought a fresh <u>apple</u>.

Apple is hyponym (subordinate) of the fruit (fruit is super-ordinate).

2.2.1.3 Co-hyponymy

The co-hyponymy is relation links two specific items which share a common general item (Berzlanovich, 2008:15). It is two kinds or instances of the general item. For examples cat, dog, bird, monkey and rabbit also semantically related as the co-hyponyms of the super-ordinate animal (Halliday and Hasan, 1985:80).

2.2.1.4 Meronymy

Meronymy refers to a part-whole relation or a concept used in the linguistic community which specifically deals with part and whole relation (Berzlanovich, 2008:15). "While meronymy is very much like a sense relation, there is another kind of lexical patterning that contributes to texture, but strictly speaking not recognized as a kind of sense relation (Halliday and Hasan, 1985:81). For example:

She knelt down and looked along the passage into the loveliest garden you ever saw. How she longed to get out of that dark hall, and wander about among those beds of bright flower and theoretical fountains.

The words of flower and fountains are meronymy of garden, which

flower and fountains are part or lexical set of garden.

2.2.1.5 Co-meronymy

Co-meronymy links two items which are parts or members

of the same item (Berzlanovich, 2008:15). For examples:

CHARLOTTA. [*Takes her hand away*] If you let people kiss your hand, then they'll want your elbow, then your shoulder, and then...
GAEV. [*Thinking deeply*] Double in the corner . . . across the

middle. . . .

2.2.1.6 Holonymy

Holonymy is the 'whole' item creates a cohesive relation

linking back to the 'part' or 'member' item (Berzlanovich,

2008:15). For example:

CHARLOTTA. [*Takes her hand away*] If you let people kiss your hand, then they'll want your elbow, then your shoulder, and then... (p.8 line 144).

2.2.1.7 Synonymy

Synonymy is a relation between lexical elements whose

sense is the same or nearly the same (Berzlanovich, 2008:16).

Synonymy deals with sameness of meaning, more than one word

having the same meaning, or alternatively the same meaning being

expressed by more than one word (Jackson, 1988:64). It is an expression with the same meaning of the words. For example:

You could try reversing the car up the <u>slope</u>. The <u>incline</u> is not all that steep, (Nunan,1993:29)

In the example above the word 'slope' and 'incline' has the some meaning. The author used different word but has some meaning in order to makes the variation in the text.

2.2.1.8 Antonymy

Antonym deals with oppositeness of meaning, words with opposite meaning of various kinds (Jackson, 1988:64). It relates two items with opposite sense (Berzlanovich, 2008:16). For example:

He fell <u>asleep</u>. What <u>woke</u> him was a loud crash. (Halliday and Hasan, 1985:312)

In that terrible situation, the <u>old</u> people did not want to take a risk. But the <u>young</u> were braver.

The meaning of 'asleep' and 'woke', 'old' and 'young' are contrary. In this case, antonym characterize of such pairs of lexical item that denial of the one implies the denial of other.

2.2.2 Collocation

According to Renkema (1993:39-40), "Collocation deals with the relationship between words on the basis of the fact that these often occur in the same surroundings or are associated with each other." Furthermore added by Halliday and Hassan (1976:319), "A word that

is in some way associated with another word in the preceding text, because it is a direct repetition of it, or is in some sense synonymous with it, or tends to occur in the some lexical environment, coherence with that word and so contributes to the texture". Firth, 1951(cited in Fan 2008) is the first to establish the expression 'collocations' as a technical linguistic term. The concept of collocation in Firthian terms developed in connection with his 'Theory of Meaning'. Firth distinguishes three levels of meaning 'meaning by collocation', the 'conceptual or idea approach to the meaning of words', and 'contextual meaning'. The first refer to the co-occurrences of words in general (frequent or rare), second to habitual co-occurrences of words, and the third refers to the number of consecutive words or an order of 'mutual expectancy'. He sees that collocations exclusively as habitual co-occurrences of mutually predicting lexical items such as ('dark 'and 'night') and ('silly' and 'ass'). Jackson (1988:97) explains that collocation refers to the combination of words that have a certain mutual expectancy; the words regularly keep company with certain other words. The examples are such as: fish-water, orchid-fragrant-flower, hospital-doctor-blood, sheep-wool, collage-study, congress-politicians.

2.3 Bakhtin's concept of Dialogics

Mikhail Mikhailovich Bakhtin (1895-1975) was one of the Russian philosopher of language, developed a social theory that emphasized performance, history, actuality and the openness of dialogue from dialectical or partitive thinking to dialogical or relational thinking (Serra, 1990:255). "Mikhail Bakhtin made important contributions to several different areas of thought, each with its own history, its own language, and its own shared assumptions" (Holquist, 2002:13). He is contributed about the understanding of words and the meaning of language. Bakhtin is one of the philosophers who contemplate the potential importance of dialogue in human interaction because in everyday usage, the dialogue is a synonym for a conversation and the words suggests two people talking to each other (Holquist, 2002:39). There are three concepts of dialogism such as heteroglossia, chronotope and polyphony.

2.3.1. Heteroglossia

Mikhail Bakhtin, in dealing with language, propounds the notion of heteroglossia, which falls under the concept of dialogism. The term heteroglossia refers to the internal stratification of languages into many different (social) varieties. "Heteroglossia is a situation, the situation of a subject surrounded by the myriad responses he or she might make at any particular point, but any one of which must be framed in a specific discourse selected from the teeming thousands available" (Holquist, 2002:67). It is an

inevitable phenomenon with unique points of view and forms of conceptualizing by various meanings and values. (Bakhtin, 1986: 291).

Bakhtin takes the specific concrete historical utterance as locus for understanding the dynamic and creative life of language (Moris, 1994:73). According to Holquist (1991:69) "Heteroglossia is a way of conceiving the world as constituted by a multiplicity of languages each with its own distinct formal markers. The subject is surrounded by a myriad of responses, each of which must be framed in a specific discourse chosen from this available multiplicity".

Heteroglossia reflects Bakhtin's preoccupation with the multiple voicedness of human experience. However, his "dialogism is primarily oriented to the canonical spheres of 'verbal' art and this prevented Bakhtin from theorising heteroglossia as a general paradigm for all social and cultural formations" (Sandywell, 1998:209). The dialogic relations of heteroglossia do ensure that meaning remains in the process, directed unity in communication.

2.3.2. Chronotope

Bakhtinian notions come to the rescue of the experience through the unit of analysis for studying texts. In some chronotopes "a locality is a trace of an event, a trace of what had shaped it. Such is the logic of all local myths and legends that attempt, through

history, to make sense out of space" (Bakhtin, 1986a:189). It premises allow cultural analysis to place the content of cultural expression into context. From this context the content of any cultural manifestation cannot be definitively isolated. Whatever is looked at has to be surrounded by the backdrop provided by the chronotope's time-space coordinates, where temporal and spatial determinations are inseparable from one another (Bakhtin, 1986a:85-258).

2.3.3. Polyphony

Bakhtin refers polyphony as the construction of the voices of text characters. This musical metaphor suggests co-presentness of independent but interconnected voices. In its simplest definition, polyphony means multi-voicedness of characters. With regard to polyphony in action, Vice (1997:113) summaries it as follows: As utterances by characters are being shaped and coloured by a distinctive dialect, jargon. In order to do authoring in this polyphonic dialogic 'marketplace', a certain ground rules must be assumed and observed. First, the work practices must be accorded with the status as text. Similarly, an organization must be viewed as textoid. The other participant meanwhile must be regarded as a highly respected character as one's position in that state of dialogicality is interdependent.

2.4 Drama

A drama is a work of literature or a composition which delineates life and human activity by means of presenting various actions of dialogues between a group of characters (Reaske, 1966: 5). *The Cherry Orchard* is one of the landmark plays of the modern theatre, not only for its compelling subject matter and psychologically nuanced characters, but for its rich and revealing production history.

Anton Chekhov is one of the greatest playwrights of modern times. His works reflect the frequently turbulent developments specific to Russia in the years leading up to the communist revolutions, but their lasting appeal lies in Chekhov's talent for exploring universally human situations with grace and insight. He graduated from medical school in 1884. He continued to write both short stories and plays. The early plays received only moderate interest from the public and critics. In 1899, Chekhov gave the Moscow Art Theatre a revised version of an early play, now titled Uncle Vanya. Three Chekhov plays, Vanya, The Three Sisters (1901), and The Cherry Orchard (1904) are masterpieces of the modern theatre (Kramer, 2011:5-6).

The Cherry Orchard is a play that included in the genre of "*tragicomedy*". Chekhov was first a writer of comic articles and popular short farces, and *The Cherry Orchard* includes a number of comic elements. Chekhov's characters in The Cherry Orchard contribute greatly to the comedy. The action takes place on a Russian estate belonging to Mrs. Ranevskaya. There is a debate over finances and a wealthy businessman

named Lopakhin, whose father was a serf on the estate, thinks of a way to solve the financial problems. An evolution beyond the classic tragedy and comedy toward a tragicomic manifestation of being that is all the more faithful to the human condition for being so transcendental in its view of its self.