

FINDINGS AND DISCUSSIONS

4.1 Findings

4.1.1 Lexical Cohesion in *The Cherry Orchard*

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saved. I congratulate you. Only, of course, you'll have to put things straight, and clean up. For instance, you'll have to pull down all the old buildings, this house, which isn't any use to anybody now, and cut down the old cherry orchard. (p.7 line 110).

4.1.1.2 Hyponymy

Hyponymy is a relation that holds between a general class and its sub-classes (Halliday and Hasan, 1985: 80). It means the item that relates to general class is called superordinate. As shown in the table 4.1, hyponymy appears 11 times in *The Cherry Orchard* drama script. The examples of hyponymy are *frost-climate*, *feeds-soup*, *animal-fleas*, *bird-heron*, *horse-animal*, *clay-land* and it represents 3,91% of all lexical cohesions. Some examples are presented below:

1. EPIKHODOV. There's a frost this morning--three degrees, and the cherry-trees are all in flower. I can't approve of our climate. [*Sighs*] I can't. Our climate is indisposed to favour us even this once. And, Ermolai Alexeyevitch, allow me to say to you, in addition, that I bought myself some boots two days ago, and I beg to assure you that they squeak in a perfectly unbearable manner. What shall I put on them? (p.2 line 13).
2. LUBOV. [*Looks in her purse*] I had a lot of money yesterday, but there's very little today. My poor Varya feeds everybody on milk soup to save money, in the kitchen the old people only get peas, and I spend recklessly. [*Drops the purse, scattering gold coins*] There, they are all over the place. (p.14 line 28).
3. TROFIMOV. The human race progresses, perfecting its powers. Everything that is unattainable now will someday be near at hand and comprehensible, but we must work, we must help with all our strength those who seek to know what fate will bring. Meanwhile in Russia only a very few of us work. The vast majority of those intellectuals whom I know seek

GAEV. Or perhaps it's some bird . . . like a heron. (p.19 line 117).

Co-hyponymy is relation links two specific items which share a common general item (Berzlanovich, 2008:15). As shown in the table 4.1, co-hyponymy appears 28 times in *The Cherry Orchard* drama script. The examples of co-hyponymy are *white-violet*, *white-red*, *autumns-winters*, *blue-white*, *mandolin-guitar*, *spider-beetle* and it represents 9,96% of all lexical cohesions. Some examples are presented below:

- [illegible]

- words. (p.13 line 1

Meronymy refers to the item expressing ‘part-whole’ relationship. It builds a cohesive link with the first item expressed in the text (Berzlanovich, 2008:15). “While meronymy is v

builds a cohesive link with the first item expressing ‘whole’ (Berzlanovich, 2008:15). “While meronymy is very much like a

possibility of independent consciousness in that any attempt to impose one unitary monologic discourse as the ‘Truth’ is relativized by its dialogic contact with another social discourse, another view of the world (Morris, 1994:73). Language is essentially composed of utterances rather than sentences, and utterances are always, except in some imagined ideal conditions, dialogized in the sense that each is viewed from the perspective of the others. The writer wants to classify inevitable phenomenon with unique points of view and forms of conceptualizing by four acts based on ‘The Cherry Orchard’ drama script. There are four categories of heteroglossia such as the characters, history, social change, memory and the past of the cherry orchard.

4.1.2.1. The Characters of *The Cherry Orchard*

The characters in plays can generally be divided into major characters and minor characters, depending on how important of their role in the story. They may be well-rounded characters, and show the complexity of human psychology, or flat characters, based on only one or two aspects of personality which never change throughout the play (Luca, 1997:225). The Characters can describe a more interesting storyline that makes the story to be relatively straight forward to explore the rising middle-class and complicated by a variety of colorful characters.

There are three leading character in “*The Cherry Orchard*” such as *Lyubov Andrejevna Ranevskaya*, *Yermolai Alekseyevich*

Lopakhin and *Pyotr Sergeyevich Trofimov*. *Ranevskaya* is the owner of the cherry orchard estate and she has just returned from Paris after leaving home five years before following the deaths of her husband and young son; *Lopakhin* is a wealthy merchant, the descendant of a long line of serfs who has made his way in the world through his own hard-nosed efforts, he tries to advise Madame Ranevsky, but she refuses to listen and he buys the cherry orchard, intending to cut it down and build villas for summer vacationers; *Trofimov* is a university student, he views himself as an intellectual and revolutionary; *Anya* is a high school student, sweet and loving. *Varya* is adopted daughter of Ranevskaya; *Ghayev* is the brother of Ranevskaya, he lives in the past and spends much of his time shooting imaginary billiards and talking nonsense; *Simeonov-Pishchik* is a landowner, like Madame Ranevsky unable to pay his bills, who can do nothing during the family's crisis except constantly ask them to lend him money; *Charlotta Ivanovna* is the governess and popular for her magic tricks; *Semyon* is the clerk of the office of the estate with nicknamed "twenty-two misfortunes" because he is so accident-prone; he is in love with Dunyasha, though she has little interest in him; *Dunyasha* is the chambermaid, Madame Ranevsky's maid, in love with Yasha; *Fierce* is an elderly servant of the family; *Yasha*

“Every character has their own individual story which, though not dramatized, is mentioned indirectly in the play, and awareness of their stories helps to make the behavior of each character comprehensible to an audience or the readers. A detailed analysis of the opening scene of the play reveals just how systematic Chekhov is in his depiction of the two lives of his characters” (Borny, 2006:233). The situation can be seen from Act One the following dialogue on page 1 lines 1-4:

1. LOPAKHIN. The train's arrived, thank God. What's the time?
2. DUNYASHA. It will soon be two. [*Blows out candle*] It is light already.
3. LOPAKHIN. How much was the train late? Two hours at least. [*Yawns and stretches himself*] I have made a rotten mess of it! I came here on purpose to meet them at the station, and then overslept myself . . . in my chair. It's a pity. I wish you'd wakened me.
4. DUNYASHA. I thought you'd gone away. [*Listening*] I think I hear them coming.

[illegible]

The social gap in the some dialogue below. The separation between the two theatrical realized his life by creating a clear gap between the clothes, hair and lifestyle. Dunyasha revealed reveals a little of her own inner life, she does have vague hopes about social status. Her attitude of dress, behavior grace and style epitomised by her 'fainting', and hair looks different from the actual social position. Her manner of dressing, her affected ladylike behavior, It is visible by Lopakhin when viewed Dunyasha. His style is not dressed in accordance with the behavior. It is precisely the problem that he was not sure 'where' it – a maidservant or rich people. As a result, there is a difference between Dunyasha, and Lopakhin what is said to ironic, you know-where your place looking likes that. The situation can be seen from the following dialogue on page 2 lines 7-9;

- [illegible]

4.1.2.2. History of *The Cherry Orchard*

In Japan, cherry blossoms (sakura) are a metaphor for life: a brief blooming followed by the inevitable fall. It is the official flower of March and symbolizes prosperity and wealth. It is also an emblem of bushido, the warrior code of the samurai. Because the blossom is so short-lived, the fallen flower stands as a symbol to warriors who died young (Kramer, 2011:11). This proves that the cherry blossoms have a very unique philosophical meaning in history. “Cherry tree symbols mean death and rebirth and new awakenings. Because of their considerable value as both food and ornamental plants, many cherry and other fruit tree species have been introduced to parts of the world” (Kramer, 2011:11).

The story of the four acts of this drama has a groove that is very interesting to be analyzed. As the plot of *The Cherry Orchard* revolves around the loss of the cherry orchard, this event is considered to have a very important role although only consist of the family's gradually loss of the orchard: Act One tells about the cherry orchard in danger situation of being sold; Act Two tells about the orchard on the verge situation of being sold; Act Three tells about the orchard is sold; and Act Four, finally the orchard is has been sold. Thus, the characters are defined by their responses to the progress of the sale.

Started from a decision before finally auctioned off the orchard, Lopakhin want to save the Gaev's estate from rejection is done by him and Lubov that caused the situation became uncertain. Act One, Lopakhin try to inform their family about dire financial position. His solution of their problems is to cut down their orchard, divide their land into plots and he proposes to hire the newly opened land to build a villa. But both Lubov and Gaev immediately dismiss his plan, they are behaving like underestimate and ignore. The same thing happened in the Act Two when Lopakhin is still trying to persuade and with the same results he still cannot persuade Lubov and Gaev to cut down their orchard. The situation can be seen from the following dialogue in page 14 lines 22-28:

22. LOPAKHIN. You must make up your mind definitely-- there's no time to waste. The question is perfectly plain. Are you willing to let the land for villas or no? Just one word, yes or no? Just one word!
23. LUBOV. Who's smoking horrible cigars here? [*Sits.*]
24. GAEV. They built that railway; that's made this place very handy. [*Sits*] Went to town and had lunch . . . red in the middle! I'd like to go in now and have just one game.
25. LUBOV. You'll have time.
26. LOPAKHIN. Just one word! [*Imploringly*] Give me an answer!
27. GAEV. [*Yawns*] Really!
28. LUBOV. [*Looks in her purse*] I had a lot of money yesterday, but there's very little to-day. My poor Varya feeds everybody on milk soup to save money, in the kitchen the old people only get peas, and I spend recklessly. [*Drops the purse, scattering gold coins*] There, they are all over the place.

receives the news that Lopakhin has bought the orchard, she is shocked. She needs to steady herself against a table, and later collapses in a chair and weeps with sadness. While on the other hand Lopakhin very glad. Lopakhin expressed his excitement at the dialog below. The situation can be seen from the following dialogue in page 28 line 129:

129. LOPAKHIN. I bought it! Wait, ladies and gentlemen, please, my head's going round, I can't talk [*Laughs*] When we got to the sale, Deriganov was there already. Leonid Andreyevitch had only fifteen thousand roubles, and Deriganov offered thirty thousand on top of the mortgage to begin with. I saw how matters were, so I grabbed hold of him and bid forty. He went up to forty-five, I offered fifty-five. That means he went up by fives and I went up by tens. Well, it came to an end. I bid ninety more than the mortgage; and it stayed with me. The cherry orchard is mine now, mine! [*Roars with laughter*] My God, my God, the cherry orchard's mine! Tell me I'm drunk, or mad, or dreaming. [*Stamps his feet*] Don't laugh at me! If my father and grandfather rose from their graves and looked at the whole affair, and saw how their Ermolai, their beaten and uneducated Ermolai, who used to run barefoot in the winter, how that very Ermolai has bought an estate, which is the most beautiful thing in the world! I've bought the estate where my grandfather and my father were slaves, where they weren't even allowed into the kitchen. I'm asleep, it's only a dream, an illusion. It's the fruit of imagination, wrapped in the fog of the unknown. [*Picks up the keys, nicely smiling*] She threw down the keys, she wanted to show she was no longer mistress here. [*Jingles keys*] Well, it's all one! [*Hears the band tuning up*] Eh, musicians, play, I want to hear you! Come and look at Ermolai Lopakhin laying his axe to the cherry orchard, come and look at the trees falling! We'll build villas here, and our grandsons and great-grandsons will see a new life here. Play on, music! [*The band plays. LUBOV ANDREYEVNA sinks into a chair and weeps bitterly. LOPAKHIN continues reproachfully*] Why then, why didn't you take my advice? My poor, dear woman, you

can't go back now. [*Weeps*] Oh, if only the whole thing was done with, if only our uneven, unhappy life were changed!

4.1.2.3. Social Change of *The Cherry Orchard*

Ironically, when the estate is auctioned, it is purchased by Lopakhin. He used to be a slave at the orchard, but after he won his freedom, he became a successful merchant and could afford to purchase the estate. The sale of the cherry orchard exemplifies the old order giving way to the new. Several characters address the potential differences between social change and social progress (Kramer, 2011:10).

Apart from some of the characters reactions caused by loss of orchard, raises their general attitude towards the social changes. From their own perspectives, the characters are unable to determine the significance of the sound, because although they are detached enough from their usual surroundings to be able to hear the sound of change they are still too involved in their own affairs to objectively identify. Act Three, when the sale of the orchard has become more and more inevitable, Varya reprimands Epikhodov for acting disrespectfully. The situation can be seen from the following dialogue in page 27 lines 105-111:

105. VARYA. Haven't you gone yet, Simeon? You really have no respect for anybody. [*To DUNYASHA*] You go away, Dunyasha. [*To EPIKHODOV*] You play billiards and break a cue, and walk about the drawing-room as if you were a visitor!

billiards. However, Varya had lost authority over Epikhodov. She acted in an appropriate manner before the freed slaves.

Epikhodov realized that the social change implies new rights to him and she rejects his authority; Varya did not accept the rejection of his authority so the argument between Varya and Epikhodov shows a problem that appears when someone tries to enforce the rules were outdated. It also shows the way in which the characters feel the social changes: Varya still aims to establish the authority if the change never happened, while Epikhodov clumsy aspire to be better in his new role.

Every character has the interesting side to be understood and analyzed. Thus in every act is always managed to create tension and curiosity for readers. Regardless of the tension between characters from different sides of the social problems between the former nobles and peasants, tensions also emerged among former peasants. Even though Lopakhin and Trofimov accept social change, makes their too different in the approach. Lopakhin is a merchant and then Trofimov is the student.

An overview of the contradiction between Lopakhin and Trofimov who has a different activity is as a worker and a student who used to using thought as a point of view to make things quite clear in their discourse about social conditions and changes in Russia. In Act Two, friendly conversation occurs between

Trofimov, Gaev, Lubov and Lopakhin. In the dialogue below describes their conversation got an answer from Trofimov be polite and dignified impressed with some perspective. He showed the image as a critical to talk about human survival achieved with effort and work as well as some perspectives on the few who work in Russia so most of them are not able to work hard to achieve what they want. He also insinuated that people who have an intellectual treat the peasants like animals. The situation can be seen from the following dialogue in pages 17-18 lines 99-106:

99. TROFIMOV. Yesterday we talked for a long time but we didn't come to anything in the end. There's something mystical about the proud man, in your sense. Perhaps you are right from your point of view, but if you take the matter simply, without complicating it, then what pride can there be, what sense can there be in it, if a man is imperfectly made, physiologically speaking, if in the vast majority of cases he is coarse and stupid and deeply unhappy? We must stop admiring one another. We must work, nothing more.

100.GAEV. You'll die, all the same.

101.TROFIMOV. Who knows? And what does it mean--
you'll die? Perhaps a man has a hundred senses, and
when he dies only the five known to us are destroyed and
the remaining ninety-five are left alive.

102. LUBOV. How clever of you, Peter!

103.LOPAKHIN. [*Ironically*] Oh, awfully!

104. TROFIMOV. The human race progresses, perfecting its powers. Everything that is unattainable now will some day be near at hand and comprehensible, but we must work, we must help with all our strength those who seek to know what fate will bring. Meanwhile in Russia only a very few of us work. The vast majority of those intellectuals whom I know seek for nothing, do nothing, and are at present incapable of hard work. They call themselves intellectuals, but they use "thou" and "thee"

105. LOPAKHIN. You know, I get up at five every morning, I work from morning till evening, I am always dealing with money--my own and other people's--and I see what people are like. You've only got to begin to do anything to find out how few honest, honourable people there are. Sometimes, when I can't sleep, I think: "Oh Lord, you've given us huge forests, infinite fields, and endless horizons, and we, living here, ought really to be giants."

Trofimov had an argument that humans pride means nothing when looking at the terrible conditions in Russia. He viewed everlasting of life is not possible and as supported by the statement of Gaev that all humans will die, no matter whether they work or not. He sees the answer to all social problems in Russia as hard work. While Lopakhin in the dialogue above response the statement of Trofimov with describe about he is a hard worker who worked morning till evening so it is sometimes difficult to sleep because most of his time in spend at work.

4.1.2.4. Memory and Past of *The Cherry Orchard*

Memory is seen both as a source of personal identity and as a burden preventing the attainment of happiness (Kramer, 2011:10). Memories are looked like a time machine, because we will never be able to repeat the time that has been missed. The only way to repeat time is the way we recall a memory we've ever experienced, indirectly we repeat time even just in the shadows and illusions. In Act One, *Fiers* remember events in the past. Which at that time, he saw how productivity activities in the cherry orchard. Thus makes him cannot remember even the recipe and how to make cherry jam. Moreover, delivery activities dried cherries that were often seen now had disappeared and the only one who remembered only the taste of cherries that is good. The situation can be seen from the following dialogue on page 7 lines 115-117:

115. FIERS. In the old days, forty or fifty years back, they dried the cherries, soaked them and pickled them, and made jam of them, and it used to happen that . . .
116. GAEV. Be quiet, Fiers.
117. FIERS. And then we'd send the dried cherries off in carts to Moscow and Kharkov. And money! And the dried cherries were soft, juicy, sweet, and nicely scented. They knew the way.

It seems clear that *Gaev* impressed indifferent and unconcerned with the affairs of his garden because the responses obtained by *Fiers* is he told to stop talking because he did not want to discuss the issue of the cherry orchard. The response received

was brief and means nothing. He should have been more concerned with what they have so that they can develop a business that has been pioneered by his family.

4.2 Discussions

Cohesion is part of the text-forming component in the linguistic system and also a part of the language system, which is expressed partly through the grammar and partly through the vocabulary. Cohesion refers to a semantic or meaning relation that exists between two or more elements within a text. Cohesive devices are the components of cohesion in creating a text unity of meaning within a text which can be formed of words or phrases, or utterances. It is divided into two types, namely grammatical and lexical cohesion. Grammatical cohesion consists of reference, substitution, ellipsis, conjunction whereas lexical cohesion consists of repetition and collocation.

Heteroglossia is 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. It is a way of conceiving the world as made up of a roiling mass of languages, each of which has its own distinct formal markers. These features are never purely formal, for each has associated with it a set of distinctive values.

However, the writer needs to know the lexical cohesion and the Bakhtin concept of heteroglossia that used in drama script *The Cherry Orchard* script in English translation by Julius West. Drama is chosen since it is interesting

and it contains of writing and presenting plays which can be observed by three main types of lexical cohesion such as repetition, systematic semantic relations and non-systematic semantic relations. There are many categories of lexical cohesion such as repetition, hyponymy, co-hyponymy, meronymy, co-meronymy, holonymy, synonymy, antonymy and collocation. Language is essentially composed of utterances rather than sentences, and utterances are always, except in some imagined ideal conditions, dialogized in the sense that each is viewed from the perspective of the others. The writer wants to classify inevitable phenomenon with unique points of view and forms of conceptualizing by four acts based on ‘The Cherry Orchard’ drama script. There are four categories of heteroglossia such as the characters, history, social change and memory and the past of the cherry orchard.

People need cohesion to communicate with other people by using the words that consist of meaning. It contributes to the application of general role of cohesion which is the one of linking two or more words, expressions, sentences. Based on the concept of heteroglossia is the one of concept to make the unity of text easier to understand the context especially in meaning.