

CHAPTER II

THEORETICAL FRAMEWORK

2.1. GENERAL DESCRIPTION OF THE OBJECT OF THE RESEARCH

Broken Wings consists of ten chapters built up into one narrative story. If I look at the topic, the sweetness and the bitterness of love, this novel is like a common love story. There is a young couple, Selma Karamy and 'I', who fell in love. In the beginning they had beautiful life but then Selma had to marry Mansour Bey Galib, A Christian Bishop's nephew. She could not do anything because she was really an obedient daughter. Both of them were like two birds whose wings were broken. Selma's marriage was not happy, moreover she did not have a baby to strengthen the ties of spiritual relation between her and her husband. Five years later she gave birth to a baby boy. Unfortunately, this child was born at dawn and died at sunrise. At a moment Selma was dying with her baby in her arms.

This novel is very excellent. Kahlil Gibran writes it by using proper words so that the ordinary love seems beautiful and terrible at the same time. It makes the readers get involved and understand what he means with love. It is because of his ability in choosing words.

It is supported with the setting where Broken Wings is produced, Beirut. It is the largest city in the country, is situated on the Mediterranean Sea, at the foot of the Lebanon Mountains. Beirut is built on two hills, Al Ashrafiyah and Al Musaytibah, which extend into the sea. The climate is Mediterranean, with hot, humid summers and short rainy season in winter.

This background gives contribution a lot to Gibran in improving his story. His impression of the nature around him is also mentioned in Broken Wings. It is :

Love is the only freedom in the world because elevates the spirit that the laws of humanity and the phenomena of nature do not alter its course.
(page 25).

Based on the explanation above, it is important for us to know more who Kahlil Gibran is. Therefore, I also need his biography to add more information about the setting in which this story is made.

2.1.1. BIOGRAPHY

He was born in January 6th 1883 in Bsharri Lebanon. He was a Lebanese-American philosophical essayist, novelist, mystic poet and artist whose

writings, both in Arabic and English, achieved great influence.

Having received his primary education in Beirut Gibran emigrated with his parents to Boston in 1895. He returned to Lebanon in 1898 and entered Institute of Wisdom where he excelled in Arabic language. Then Gibran spent 1908-1910 in Paris. Finally he settled in Lebanon for the rest of his life.

Gibran's literary and artistic output is highly romantic in outlook. His writings in both languages, which deal primarily with such themes as love, death, nature, and a longing for the homeland, are full of lyrical outpourings and are expressive of Gibran's deeply religious and mystic nature.

Gibran's principal works in Arabic are : 'Ara'is al-murui (1910; Nymphs of the Valley; 1948), Dam'ah wa Ibtisamah (1914; A Tear and a Smile; 1950) and Al-Ainiyah al- Mutakassirah (1922; Broken Wings; 1962) His principal works in English are The Madman (1918) The Prophet (1923), The Son of Man(1928). The others are Al-Arwah al- Mutamarridah (1920; Spirits Rebellious; 1948), Al-Awasif (1923;The Storms), Al-Mawakib (1923; The Processions), The Forerunner 1920), and Sand and Foam (1926).

Travelling a lot from one country to another so he has experiences about many things. It influences his writings because it can add his knowledge about humanity and nature, his favor for the themes of his works.

2.2. RELATED STUDIES OF OTHER THESIS ABOUT THIS WORK

This paper is only one of some studies that talks about cohesive relationships.

There is a linguist, Winifred Crombie, who has made a research on Milton's Areopagitica. She examines a section of his story in terms of some of the ways in which discourse segments may be related to one another and to determine the extent to which those relationships may be regarded as stylistically significant.

Crombie focuses her subject, to the aspect of *logico deductive* (cause-effect relation), *associative* (comparison-contrast relation), and *temporo-contigual* (event-time relation). She finds out that the use of those three main types of cohesive relationship has given big influences to Areopagitica.

Milton in his story has moved from comparison to contrast. He moves immediately, using the comparison as a

basis, to a relation of contrast so that the two things, a Man and a good Book, are no longer compared but contrasted. Thus :

as God almost kill a Man as kill a good Book
 who kills a Man kills a reasonable creature ;
 God's image
 but he who destroys a good Book, kills reason
 itself

The interaction of relations here makes the argument more credible, the establishment of the comparative similarity relates on preparing the way for the simple contrast. In turn, the simple contrast relation, providing as it does the grounds for the reinterpretation of the comparative similarity relation as conclusion. In arguing that a man is 'reasonable creature' but a book is 'reason itself', Milton is now claiming that a good book is more valuable than a person.

It seems that an examination of Areopagitica in terms of its cohesive relation helps explain the effect which seems odd in view of the conclusion Milton has.

The other linguist who does the same thing is Panuti Sudjiman. She makes a study on Totilawati Tjitrawasita's Jakarta. She focuses her subject to the lexical choices of that short story.

Panuti has an interest in Tjitrawasita's skill in using lexical relationships and the emerged effect. She looks at the use of foreign words in conversation between

characters in the story causing significant impressions, such as intellectual and higher class.

" What will you have, Sir ? juice, cocacola ? "
" Anything... "
" Kopi is better "

This event shows the difference between conventional and modern people.

The use of Javanese words also show the characteristic of Pak Pong, one of the characters in the story, as a village man.

...then he took slepi from his pocket.

Tjitrawasita chooses 'slepi' rather than the word 'rokok' to emphasize his Javanese-minded.

The two studies, Panuti's and Crombie's show how writers of literary works use appropriate cohesive relations to make them more valuable and understandable to be read. The studies above give a picture I will discuss in chapter three.

2.3. RELATED THEORIES

Cohesion is defined by Reinhart (1980) as the formal connectedness of sentences within a text. So it is a necessary condition of a text to be globally coherent.

Reinhart's statement relates to the meaning of a text, the verbal record of a communicative event. There are some conditions in which a text is called a text and this distinguishes it from something that is not a text. She gives solution that makes it different from other materials. In order for sentences to be formally connected or cohesive, there is certain condition that the relevant sentences must meet, the use of vocabulary patterns above sentence level.

Halliday and Hasan (1976) also support Reinhart's idea about cohesion relationships to make coherent text. They say that related vocabularies items occur across clause and sentence boundaries in written texts, and they are a major characteristic of coherent discourse.

There is one example of such a cohesive relationship is given.

....like a secret of earth revealed to Heaven. The orange trees and apple trees, looking like houris
(Gibran's Broken Wings; 1962; 23)

The example above shows the cohesive link which is represented by the use of hyponymy. The superordinate is plant and the ordinate is the words that are underlined such as orange trees and apple trees. In this case

all those words are arranged beautifully to build a good picture of Summer season in Beirut.

A writer recognizes not only the general probability of occurrence of a word but also the probability of words being associated together with others. If a discourse talks about love, there will be found certain terms, such as : happiness, affection, sweetheart and, even, bitterness.

In this case topic and setting have significant role for literary writers. It will help him to decide appropriate words to get good writings. It makes the vocabularies used offer openings for possible improvement.

It is hoped that certain value can be achieved from the use of certain words. Yet skillful writer has a large potential choice and exercises words widely. One thing they share with the readers is the tension between freedom and constraint which lies beneath all linguistics performance. They are free to improve the creativity of playing words. However, the constraint will limit it so that it is still related to the topic.

The choice of word becomes a heavy concentration for a writer. It is lifted from the lexicon for a particular use and it is returned to it with signs of

their honour still upon them. It is felt that this close consideration of single word removed from daily speech is somewhat artificial. A writer takes such care his language that is believed worthwhile to apply special technical methods to the result as being said by Chapman (1973).

Halliday and Hasan (1976) give technical method for the problem of diction of words above. It is the attempt to study vocabulary patterns above sentence level that is known as lexical cohesion. Observing lexical links according to their model is useful to analyze a discourse in various ways. For one thing, the lexical items can be grouped based on the type of lexical cohesion by looking at the lexical relation in any given text. The second is that the words presented by the writer is appropriate used in one story but it is not if it is put on the other story.

There are some types of lexical cohesion that significant in Broken Wings. They are antonymy, hyponymy and partwhole.

However, the ways in which they co-occur and interrelate and the frequency with which certain types of relation occur varies from writer to writer and from discourse to discourse.

A somewhat different type of lexical relation in discourse is when a writer rearranges the conventional and well-established lexical relations and adjust usual conceptualisations of how words relate to one another for the particular purpose of the text. An expectation as to how words are conventionally used are disturbed.

A simple example that is given by McCarthy (1991; 72) is a review of a book on American military planning :

The depressing feature of Allen's documents is the picture which emerges of smart but stupid military planners, the equivalent of America's madder fundamentalist...
(The Guardian, November 13th 1987; 15)

Here, two words, smart and stupid, frequently occurring in the language as antonyms, and therefore incompatible, are to be interpreted as compatible description of the military experts. To do this we have to adjust good expectations of how the two words operate as a related pair. One reasonable interpretation would be that the experts are clever ('smart') but morally reckless ('stupid'); to interpretate them as meaning 'intelligent' but 'unintelligent' would clearly be a nonsense.