CHAPTER I

INTRODUCTION

1.1. BACKGROUND OF THE STUDY

Discourse analysis is the linguistic analysis of naturally occuring connected spoken or written discourse. It attempts to study the organization of language above the sentence or above the clause and therefore to study larger linguistic units, such conversational exchanges or written texts (Stubbs; 1983: 25).

Stubbs has stressed Discourse analysis as a linguistic analysis of two forms, spoken and written. Such analysis emphasises the social functions of language and the thematic informational structure of speech and writing. The study observes the words, the phrases, the clauses and the sentences which compose a discourse as a whole.

Discourse analysis is concerned with the study of the relationship between language and context in which it is used. Discourse analysts study language in use : written text of all kinds and spoken data from conversation to highly institutionalised forms of talk (McCarthy; 1991; 5).

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It has grown into wide-ranging and heterogeneous disciplines which finds its unity in the description of language above the sentence and an interest in the contexts and cultural influences which affect language in use.

A language is used to transmit information. Writers improve it to convey the knowledge they have to the readers. On the other hand speakers also do the same thing. Both of them intend to make others understand their sentences and utterances. Therefore it is possible for them to choose which form is more appropriate for their messages.

In this case I choose written language to be analysed. Written language or text as a technical term, refers to the verbal record of a communicative act (Brown and Yule; 1980; 6). The notion of text as printed record is familiar in the study of literature.

A literary work which is made can be enjoyed by everyone who is interested. The writer wants to share information to them through his work. It is not easy because he has two heavy duties. The first is that he can express his imagination in which he is able to write about everything he wants.The second is that the work must be possibly enjoyed by the readers without changing

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the idea he has. It means there is a tension between freedom and constraint which lies beneath linguistic perfomance (Chapman; 1973; 60).

Based on the explanation above a writer has to select appropriate words for his writing. Literary writers in all ages have experienced what is called 'the intorable wrestle with words'. Although they may have formulated no linguistic theories, they know well enough that meaning is not to be sought only at the level of the single word. It is important to recognize that they exist and not to suppose that words can be treated as isolated linguistic phenomena. A skilful writer has a large potential choice and exercise it widely. A successful writer is able to handle the problem by creating cohesion link in his work between the choice of the words and the context.

It is interesting to be analysed so I decide to select a literary work from the Middle East. There are some writers of literary works who have ability not less than those in other areas. They have their own characteristics which are influenced by the place they live. Their works spread almost all over the world.

One of them is Kahlil Gibran. He is very popular in producing beautiful stories. He can write in two

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languages, Arabic and English. It makes his works well-known.

Kahlil Gibran is an example of them who is able to do his job very well. He is very famous in composing the words, phrases, clauses and sentences to make an excellent discourse. His ability to organize them is not doubted anymore. It can be seen in Broken Wings. (The original title is Al-ajnihah al-Muutakasssirah). It has been translated into more than 1100 languages in the world.

This study is made based on the English translation by Anthony R. Ferris. There are so many literaries works from the Middle East which have been translated in English. It is known in the world that the translation has provided one of the most masterly translation that is ever made from an Oriented Classic (The Worlds' Great Classic; 1900;257).

The coherence of Broken Wings lies on its use of lexical cohesion. It is usually used as an ornament which can be found in some parts of a story. Gibran succeeds in finding another value, rather than only as an ornament. The coherence also holds significant role to make story coherent. He relates one word with another until it becomes a novel, Broken Wings. Its lexical

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cohesion is the important element that appears many times from beginning to end. It gives certain effects that also influence the improvement of the story.

1.2. STATEMENT OF THE PROBLEM

Based on the background of the problem above, I will try to find out possible answers to the two following questions :

1. How does Kahlil Gibran use lexical cohesion in Broken Wings?
2. What effect is emerged ?

1.3. OBJECTIVE OF THE STUDY

Regarding the explanation above, this research aims to describe Kahlil Gibran's way of using lexical cohesion and its emerged effect in Broken Wings. It is done by applying the theory of lexical cohesion.

1.4. SIGNIFICANCE OF THE STUDY

Hopefully this study will give a better understanding about discourse analysis. It is also

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expected to be an essential step to further research for the English Department students who want to analyze the same subject matter.

I hope it can give a little contribution to the readers of discourse analysis as a bridge between linguistic and literature

Finally the result of this study is expected to enrich the writings about Gibran's novel that is really interesting in a lot of aspects, especially in the aspect of lexical cohesion.

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1.5. SCOPE AND LIMITATION

Context in analysing discourse holds significant role. Therefore, I have to have broader knowledge about aspect of context of situation. It will help me   know better about the subject which I will discuss.

Dell Hymes (in Brown and Yule; 1983; 37) views the role of context as, on one hand, limitating the range of possible interpretation and, on the other, supporting the intended interpretation.

He sets about specifying the features of context which consists of some aspects : addressor, addressee, topic, setting, channel, code, message form, event, key

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and purpose.

I try not to create broad context more than I need to get interpretation close to the writer's idea. It means in this paper I do not have to use all aspect of context above to understand the story.

As a result, I will deal with the topic aspect. Topic means what is being talked about. It will lead the story being cohesive because it determines what elements which must be used in it. It helps a writer in developing his idea. It includes the choice of cohesive links.

After I have read this novel, I conclude that the topic is about the sweetness and the bitterness of love. It is able to be seen from the title and the content of the discourse.

I also concern with the setting aspect. It is because the relationship among the choice of words , topic and setting are very close. As I have mentioned above a writer is able to improve his idea by following the topic which he has. The setting also supports the choice of words. The background of place and time where the event is situated determines and limit words that are used.

Broken Wings whose setting is about 1920-s in the Middle East has its own significance in visualizing the

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topic of love. At that time it was still a shame to talk about love honestly so it needs a certain way to express it. In this case it is presented by using words that are tied with East norms.

Consequently I will limit my discussion based on two aspects, topic and setting. They will help me tofocus to my subject, to find out·how Kahlil Gibran use of such lexical relation in <u>Broken Wings</u> and the effect that emerges.

1.6.THEORETICAL BACKGROUND

This research is concerned with the study of the relationship between language and the context in which it is used. I deal with Discourse Analysis approaches referring to some relevant theories.

Harris (1952) says that discourse analysis is a method of seeking in any connected discrete linear material, which contains more than one elementary sentence characterizing the whole discourse or larger section of it.

Sentences in a discourse cannot be separated only as sequences of words that do not relate each other. Each of them has its own meanings, but as a part of a

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discourse it depends on the context. The words and their meanings are determined by its context. They are composed to be considered as a well-formed written discourse.

McCarthy (1991) suggests that cohesion as a guide to coherence and coherence is something created by a writer in the act of writing a text. Coherence is the condition in which a text hangs together, that it makes sense and it is not just a jumble of sentences.

Cohesion is defined by Reinhart (in Brown and Yule; 1983) as the formal connectedness of sentences within a text. The cohesive relationship which is important to be analysed in <u>Broken Wings</u> is lexical relationship.

Literary critics have perhaps been wiser than linguists in understanding what literature does for the words that they use. Words which are lifted from the lexicon for a particular use may be returned to it with sign of their honour still upon them, as being said by Chapman (1973).

Halliday and Hasan take the view that the primary determinant of whether a set of sentences do or do not constitute a text depends on cohesive relationships within and between the sentences, which create texture : a text has texture and this is what distinguishes from

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something that is not a text. The texture is provided by the cohesive relation.

Halliday and Hasan (1976) formulate some types of cohesive relationship which can be formally established within a text, providing cohesive ties which bind a text together. The cohesive relationship which particularly interests them is reference, substitution, ellipsis and lexical relationship.

In this paper I focus to the lexical relationships based on the Halliday and Hasan's theory as my subject because it is very significant in Broken Wings. Kahlil Gibran uses a lot of lexical relationship that lie from the beginning of the story to the end.

1.7. METHOD OF THE STUDY

The method used in this analysis is descriptive analysis method which is based on the library research. I will decribe what lexicon cohesion is, based on Halliday and Hasan's theory that I have mentioned in the theoretical background above. Then I will try to explain what kind of lexical relations that Gibran uses and the effect in the story.

1.7.1. TECHNIQUE OF DATA COLLECTION

Data are collected from books, articles, and other printed materials related to the Gibran's story and the theory of lexical cohesion, particularly the process of choosing words and their meanings.

1.7.2. TECHNIQUE OF DATA ANALYSIS

All the data whichhavebeen collected will be analysed. It is done orderly and sistematically by:

- making a list all sentences those contain the three kinds of lexical cohesion,hyponym, partwhole and antonym.
- classifying them according to their use in the story.
- analysing them to find out Gibran's ability in using words and their meanings in his story.

1.8. THE DEFINITION OF KEY TERMS

Discourse analysis is a language study in use. It is not only concerned with the description and analysis of spoken interaction but also equally interested in the organization of written discourse.

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Written discorse is an event that is written structurally is realized in linguistic behaviour by using sequences of sentences.

Context. One of the uses of linguistic form identifies a range of meanings. A context can support the range of meanings. When a context has been determined, it eliminates the meanings possible to that context.

Lexical cohesion. It relates vocabulary items which occur across clause and sentence boundaries in written texts and it is a major characteristic of coherence discourse.

Cohesion is the formal connectedness of sentences within a text.

Antonymy is a word that is opposite in meaning to another word, or a term which is the opposite or antithesis of another, or a word directly opposed to another meaning.

Hyponymy is a word which of its meaning include the wider meaning of certain group.

Partwhole is a word that is a part of a large section or a part which depends on the larger section or a part of a whole that cannot exist by itself.

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1.9. ORGANIZATION OF THE PAPER

This paper is arranged into four chapters orderly and sistematically. The first chapter gives illustration of what will be discussed. It is started by the explanation about the subject matter, lexical relation in Gibran's Broken Wings. It discusses the objective of the study and the way to get it by using appropriate theories. There are also definition of key terms to describe important words those spread over in the story from the beginning to the end.

The second chapter studies further the theories related with the subject. It also contains some connected studies of other thesis about this work.

The third chapter is the core of this paper. The analysis is divided into two parts, first is the classification of lexical relations that are in this story. In this part I will mention all sentences in the story that contain the lexical cohesion by giving numbers. The sentences will be classified based on the types, whether they include hyponym, partwhole or antonym. Secondly I will analyze them one by one. I will look for the effect of each sentences. Then, they will be analysed globally.

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The last part of this paper is the conclusion. The result of the analysis is written shortly and clearly. There is also some suggestions for students who want to study the subject further.