

**A STYLISTIC ANALYSIS OF LEXICAL COHESION AS FOUND IN
FOUR OF KAHLIL GIBRAN'S POEMS**

A Thesis

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ABSTRAK

Di dalam penelitian ini dibahas bagaimana pengarang menggunakan perangkat kohesi leksikal dalam menyampaikan makna sastra dalam sebuah puisi serta kemunculan perangkat kohesi leksikal yang disampaikan pengarang tersebut. Tujuan penelitian ini adalah untuk mengetahui bagaimana ia menggunakan perangkat kohesi leksikal tersebut dalam menyampaikan makna sastra yang terdapat dalam puisi-puisinya serta perangkat kohesi leksikal yang muncul dalam puisi-puisinya.

Penelitian ini menggunakan teori stilistika yang dikemukakan oleh Peter Verdonk (2002) dan kohesi leksikal yang dikemukakan oleh Halliday dan Hasan (1976). Sumber data diambil dari puisi-puisi yang ditulis oleh Kahlil Gibran. Dalam pengumpulan data, penulis mengambil data dalam bentuk bait dari puisi-puisi Gibran. Dalam menganalisis data penulis menggunakan metode referensial. Kemudian hasil analisis data disajikan secara informal serta menggunakan tabel untuk membantu penyajian hasil analisis.

Dari hasil analisis dapat disimpulkan berdasarkan efek psikologis, Gibran mengekspresikan tentang keindahan kematian bahwa kematian itu merupakan hal yang tidak perlu ditakuti melainkan hal yang ditunggu - tunggu. Gibran juga menyampaikan pesan moral dan agama dimana ia menceritakan situasi - situasi yang membuatnya marah, sedih dan gundah serta keinginan-keinginannya yang membuat pembaca mengingat kembali akan kekuasaan Sang Pencipta. Kemudian dari hasil analisis tersebut juga ditemukan semua tipe kohesi leksikal, yaitu: 1) reiterasi (*reiteration*) yaitu: kata umum (*general words*), repetisi (*repetition*), sinonim (*synonym*), antonim (*antonym*), hiponim (*hyponym*) dan meronim (*meronym*), 2) kolokasi (*collocation*). Gibran cenderung menggunakan reiterasi terutama kata - kata umum (46.6%), repetisi (15.5%), dan kolokasi (15.5%) agar pembaca memahami peranan kohesi leksikal yang dimaksud penulis untuk menemukan makna sastra yang ingin disampaikan oleh pengarang.

CHAPTER 2

REVIEW OF RELATED LITERATURE

2.1. Review of the Previous Studies

Mazid (2002) analyzes about the poem of Philip Larkin's Talking in Bed "A stylistic analysis of Larkin's talking in Bed." He uses the descriptive methods in analyzing. In his analysis, he follows three main steps related to the three main "stylistic levels" of a text that proposed by Finch (1998: 208) such as: the "micro", the "intermediate", and the "macro" levels. The "micro level" is the level of the poem as a form that deals with study investigating the overall structure of the poem and grammatical structure of the sentences from a traditional, pre-function, and point of view. The "intermediate level" of the poem as a discourse deals with the different meanings of the major lexical items, the semantic of negations, the instances of anomaly, ambiguity and polysemy and the use of adjective in the poem. The "macro level" of the poem as communication event relates to the biographical context and generic and other text-external aspect of the poem. Mazid also investigates this poem based on Halliday's theory about three metafunction, they are; images, isotopies-language, love, and nature: lexical sets, cohesive devices, representation of reality (field) and transitivity choices-processes, references and the deictic sub-words of the poem.

In his finding, the lexical items are established to the cohesive chains and three deictics sub-words of the poem they are; the past, the present, and the

tenseless. Mazid avoids an emotional linguistic dilemma of a people who are unable to communicate, a couple who used and to be honest. He also finds that in the levels of the form and discourse in the poem confirm many of the features of the communication situation where it was written. The poem is true to its own genre and the author, to the sensibility to which it belongs, with its minimal symbolism and ambiguity, and to the socio-historical conditions where it occurred. This research has similar theory focuses on the use of lexical cohesion using Halliday's and Hasan's theory meanwhile Mazid broadens his analysis by using Halliday's theory focuses on the metafunctions.

Elizabeth (2008) analyzes about Stylistic Analysis of Shelley's poems. Elizabeth focuses her analyzes into stylistics analysis deals with two of Shelley's poem "Ozymandias" and "England in 1819." In stylistics analysis of two of Shelley's sonnets, Elizabeth begins with an analysis of the cohesive devices proposed by Halliday and Hasan's theory such as: reference, substitution and ellipsis, conjunction, and lexical organization. In her analyzing, Elizabeth investigates that Shelley uses of repetition such as: (sand—sand, and—and, repetition of the device of quotation) to create cohesion at the lexical level. She concludes that Shelley begins with an analysis of the cohesive devices that is discussed in the stylistics such as: reference, substitution and ellipsis, conjunction, and lexical organization. Ozymandias is a documented historical figure, and the use of that name throughout the poem seems to refer to the

existing historical record in a specific way. Elizabeth also uses fifteen endophoric personal and demonstrative references in this poem ([personal: *who—traveler, them—legs, whose—visage, its--visage, them—passions, my—Ozymandias*] demonstrative: *those--frown those—survive, these—visage/legs, that—hand, that—heart, these—quotation, that—quotation, visage, legs*). Elizabeth creates chains of semantic near-equivalents in this poem.

Meanwhile, in “England in 1819” Elizabeth employs two exophoric references (*England, “time’s worst statute unrepealed”*), and six endophoric references (*their—princes, who—princes, their—rulers, they—rulers which—grave, our—England*) in this poem. The exophoric references rely on readers’ knowledge of history and politics for their resolution. There are two important examples of ellipsis which occur in line nine and ten. Overall, the entire poem seems to be in a relation of extension to the title of the poem. It is written as one continuous sentence, a garden path, with a great reversal of meaning in the last two lines.

More specifically, there are two other important conjunctions in the poem, in lines two and three (“mud from a muddy spring” seems to elaborate “princes”) and in lines four and five (“But” seems to elaborate “rulers who neither...”). Lexically, Elizabeth founds that Shelley creates chains of words with shared semantic features.

CHAPTER 4

CONCLUSION

After analyzing the data, the writer finds out that the meaning of the poem can be discovered by analyzing the lexical cohesion as found in four of Gibran's poems. The usage of the lexical cohesion helps the reader to catch the messages that is conveyed by the poet. In expressing his idea, the poet tends to more use repetition and collocation than other types of lexical cohesion. By using repetition and collocation, it shows how far Gibran informs his ideas about his imagination that is being a criminal, his wishes that are being the spirits without trouble and so on. The writer concludes that the usage of repetition and collocation can create psychological effect to the reader. To find out the effect, the intuitions play important role in catching the message of literary works. Stylistically, Gibran's poems have characteristics as subject point of view in which he tells about his messages about morality and also religion.

The writer finds that all kinds of lexical cohesion are general words (46.63%), repetition (15.5%), collocation (15.5%), antonym (6.6%), synonym (6.6%), meronym (4.4%) and hyponym (3.3%). In other side, the role of repetition and collocation are very important because by using both of these words, the reader can find the purpose of Gibran's poems quickly.

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