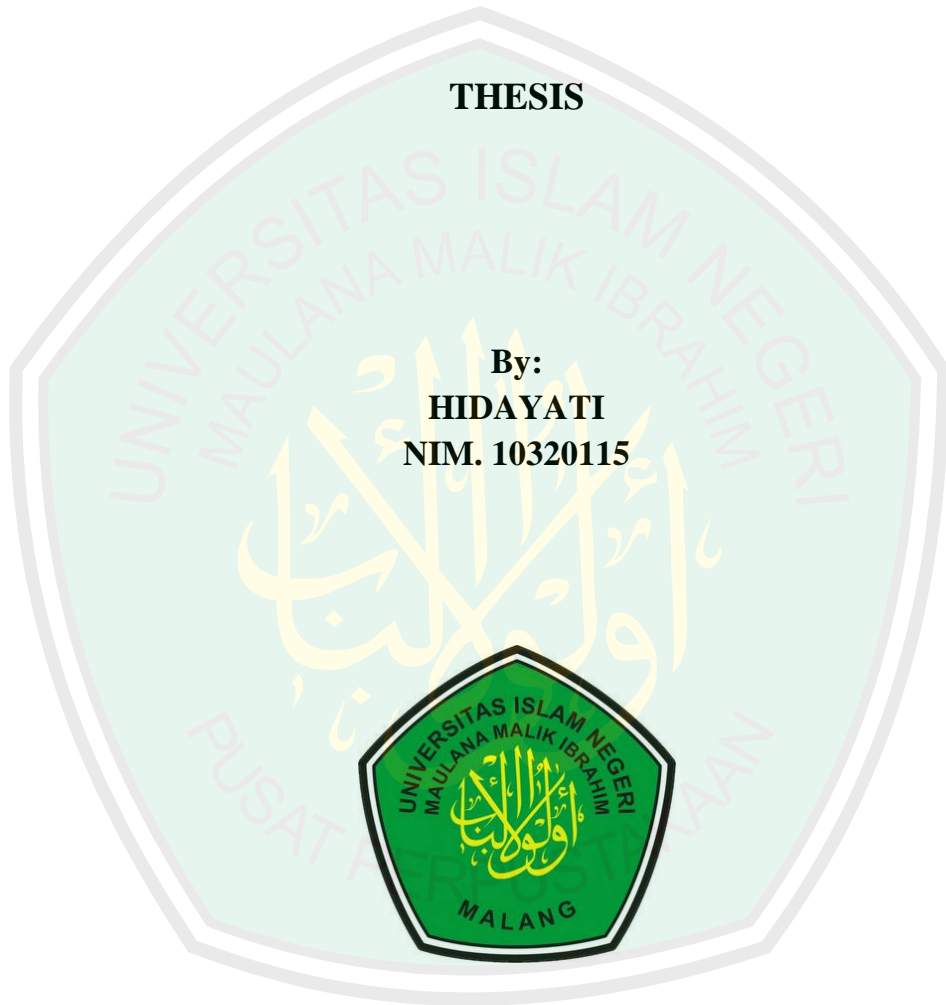


**THE REFERENCE ANALYSIS IN “*THE KILLERS*”  
SHORT STORY**

**THESIS**

**By:  
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FACULTY OF HUMANITIES  
MAULANA MALIK IBRAHIM STATE ISLAMIC  
UNIVERSITY MALANG  
2015**

**THE REFERENCE ANALYSIS IN “*THE KILLERS*”  
SHORT STORY**

**THESIS**

**Presented to:**

**The State Islamic University of Maulana Malik Ibrahim Malang  
In partial fulfillment of the requirements  
For the degree of Sarjana Sastra**

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**ENGLISH LETTERS AND LANGUAGE DEPARTMENT  
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2015**

## STATEMENT OF AUTHENTICITY

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Malang, December 11<sup>th</sup> 2014

The Researcher,

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## APPROVAL SHEET

This is to certify that Hidayati's thesis entitled **The Reference Analysis In “The Killers” Short Story** has been approved by the advisor for further approval by the Board of Examiners as one of the requirements for the Degree of Sarjana Sastra (S.S) in English Letters and Language Department.

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## MOTTO

فَبِأَيِّ آلَاءِ رَبِّكُمَا تُكَذِّبَانِ ﴿١٣﴾

فَمَنْ يَعْمَلْ مِثْقَالَ ذَرَّةٍ خَيْرًا يَرَهُ ﴿٧﴾ وَمَنْ يَعْمَلْ مِثْقَالَ ذَرَّةٍ شَرًّا يَرَهُ ﴿٨﴾

“So which of the favors of your Lord would you deny?”

(Q.S Ar Rahman: 13)

“So whoever does an atom’s weight of good will see it, and whoever does an atom’s weight of evil will see it”

(Q.S Al-Zalzalah: 7-8)

## DEDICATION

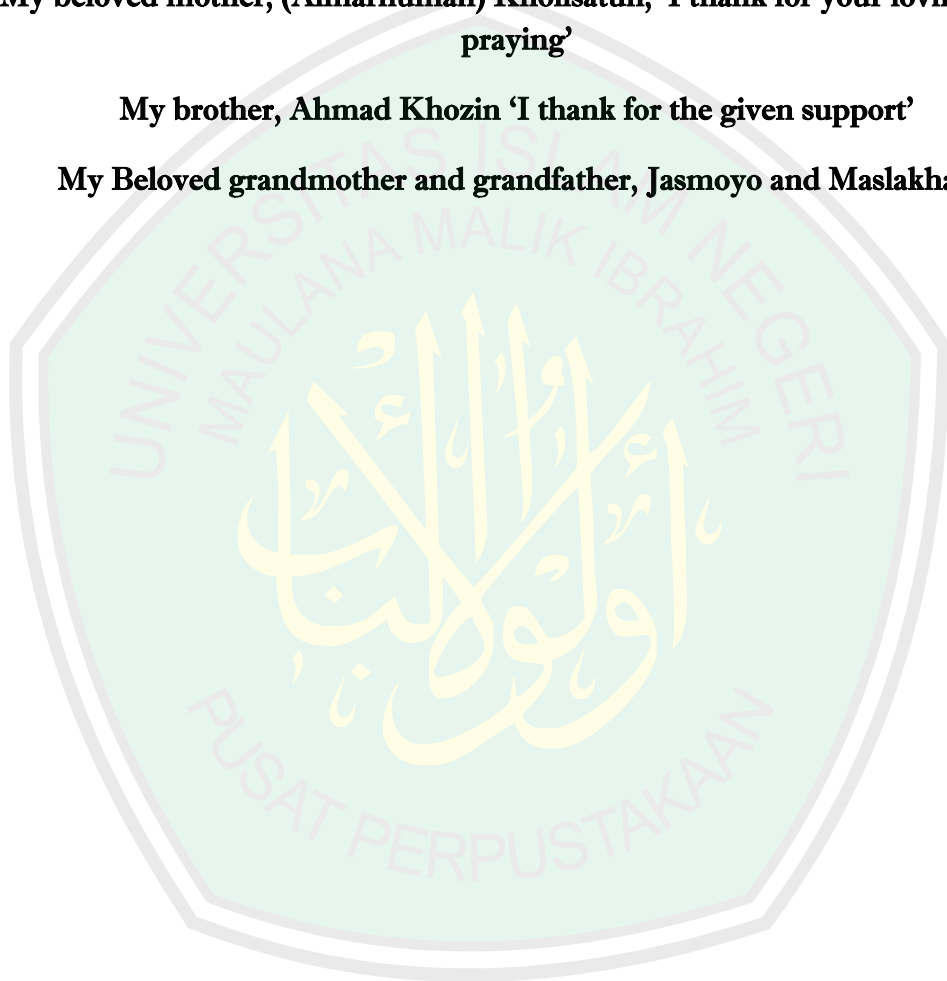
*I whole heartedly dedicate this thesis to:*

**My beloved father, Zuhri. 'You are always number one'**

**My beloved mother, (Almarhumah) Kholisatun, 'I thank for your loving and praying'**

**My brother, Ahmad Khozin 'I thank for the given support'**

**My Beloved grandmother and grandfather, Jasmoyo and Maslakhah**



## ACKNOWLEDGEMENT

Alhamdulillah, all praises belong to Allah SWT, the most Gracious and the most Merciful. Allah is the one I worship and ask for help, who has given me guidance and blessing in completing this thesis, entitled **The Reference Analysis In “The Killers” Short Story** as the requirement for the degree of Sarjana Sastra. Sholawat and Salam are delivered to the prophet, Muhammad saw who has brought Islam as the religion which is rahmatan lil al-amin.

First of all, in this short of this thesis acknowledgement, I am eager to express my sincere gratitude to my family especially to my beloved parents (Bapak Zuhri and Ibu Kholisatun (alm)) thank you very much for your prayer, pure love, support, affection, and advice.

Second one, I want to thank to my advisor Dr. Hj. Syafiyah, M.A, who has patiently and conscientiously guided and helped me to make this thesis more perfect. May Allah bless her and her family.

For the last of all, I want to express my gratitude for the following person:

1. Prof. Dr. H. Mudjia Rahardjo, M.Si, the Rector of the State Islamic University of Maulana Malik Ibrahim Malang.
2. Dr. Hj. Istiadah, M.A. the Dean of the Faculty of Humanities.
3. Dr. Syamsudin, M. Hum the Head of English Letters an Language Department.
4. Drs. H. Djoko Susanto, M.Ed, Ph.D, my academic advisor.



5. All lecturers of English Letters and Language Department who have helped me to increase my knowledge and to give the best service during my study.
6. All of my friends in English Letters and language Department that cannot mention one by one, thank you very much for your support, motivation and prayer.

Finally, I hope this study will be useful for some linguistic study and also can give a lot of benefit for students of English Letters and Language especially and it can be useful contribution as a useful reference for the further research. I realized that this paper is far from being perfect, therefore, suggestion and critics from the readers will be fully appreciated and always waited.

Last but not least, thanks for everyone who involved in fighting to makes this thesis better.

Malang, December 11<sup>th</sup> 2014

The Writer,

Hidayati

## ABSTRACT

Hidayati. 2015. *The Reference Analysis in "The Killers" Short Story*. Thesis. English Letters and Language Departement. Faculty of Humanities. The State Islamic University of Maulana Malik Ibrahim, Malang

Advisor : Dr. Hj. Syafiyah, M.A

Keywords: Reference, Personal Reference, Demonstrative Reference, Comparative Reference

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Reference is the elements of grammatical cohesion which concerns the relation between a discourse or text element and preceding or following element. Reference can help the reader to understand the sentences in the text. The writer takes the data from short story entitled "The Killers".

This study is qualitatively designed as the purpose of this research is for getting a comprehensive understanding on the phenomena pertaining to the reference realized in the texts. This study is also descriptively analyzed since the results of this research are based on the writer's interpretation in form of description regarding the types of reference. The researcher becomes the main instrument to collect and analyze the data. The research instrument of this research is the researcher herself. The researcher starts from reading, collecting, and analyzing the data that relevant with this research. The data of this research were collected through some steps. Firstly, it was started by reading the text downloaded from internet. Secondly, the data are chosen by dropping and identifying the potential data which are important to be analyzed. The researcher adopted Halliday's theory.

In this study, the writer finds some types of reference; personal reference, demonstrative reference, and comparative reference. Types of reference that mostly occur in this research is personal reference. Then, the researcher also found several reasons that motivated using reference. First, the text is a narrative text that characterized minimalism with dominated by short dialogues, and the characters relatively same from the beginning to the end of the story. The second is Hemingway let the reader interpret the meaning of the story itself and the characteristics of the characters through dialogue. The writer suggests the next researchers to study more about other elements such as substitution, ellipsis, conjunction, and lexical cohesion.

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## ABSTRAK

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Advisor : Dr. Hj. Syafiyah, M.A

Kata kunci: Referensi, Referensi Persona, Referensi demonstratif, Referensi Komparatif

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Referensi merupakan unsur kohesi gramatikal yang menyangkut hubungan antara wacana atau unsur teks dan sebelum atau setelahnya unsur tersebut. Referensi dapat membantu pembaca untuk memahami kalimat dalam teks. Penulis mengambil data dari cerita pendek yang berjudul "*The Killers*".

Penelitian ini didesain secara kualitatif karena tujuan dari penelitian ini adalah untuk mendapatkan pemahaman yang mendalam mengenai fenomena *Referensi* yang ditemukan dalam teks. Penelitian ini juga dianalisa secara deskriptif karena hasil dari penelitian ini didasarkan pada interpretasi penulis dalam bentuk deskriptif mengenai jenis-jenis referensi. Peneliti menjadi instrumen utama dalam mengumpulkan dan menganalisis data. Instrumen penelitian dari studi ini adalah peneliti sendiri. Peneliti memulai dari membaca, mengumpulkan, dan menganalisa data yang relevan dengan penelitian tersebut. Data dalam penelitian ini dikumpulkan melalui beberapa langkah. Pertama, dimulai dengan membaca teks yang didownload dari internet. Kedua, data dipilih dengan cara memasukkan dan mengidentifikasi data yang potensial untuk dianalisis. Peneliti mengadopsi dari teorinya Halliday.

Dalam penelitian ini, penulis menemukan beberapa jenis referensi; referensi persona, referensi demonstratif, dan referensi komparatif. Jenis referensi yang kebanyakan muncul dalam penelitian ini adalah referensi persona. Selanjutnya, peneliti juga menemukan beberapa alasan yang melatarbelakangi penggunaan referensi. Pertama, teks merupakan teks naratif berciri minimalisme yang didominasi oleh dialog-dialog singkat, dan tokoh yang relatif sama dari awal hingga akhir cerita. Kedua adalah Hemingway membiarkan pembaca menginterpretasikan sendiri makna cerita dan karakteristik tokoh melalui dialog. Penulis menyarankan para peneliti selanjutnya untuk mempelajari lebih lanjut tentang unsur-unsur kohesi lain seperti substitusi, elipsis, konjungsi, dan kohesi leksikal.

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## **CHAPTER I**

### **INTRODUCTION**

This chapter deals with the discussion of background of the study, research questions, objectives of the study, significance of the study, scope and limitation, and research method.

#### **1.1 Background of the Study**

This research related to written text. The writing text should be organized as coherence as possible. In other words, sentence in a good writing must be related to each other to build a good paragraph, which has a related meaning. One of the ways to understand written text is by learning component, which called reference. This study is concerned with reference, which is part of cohesion. Reference is the specific nature of the information that is signaled for retrieval (Halliday & Hasan, 1980). Therefore, the meaning of reference is something used to identify something or someone being referred to, or in other words. It used as an introduction of people, places, and things into text.

Talking about cohesion means discussing a discourse (text) problem since cohesion is part of discourse. A discourse might be called cohesive if the connection of one element to another is well matched so that produced the coherence of sentences. It means that a discourse must include concept, idea, and thought, which understandable for listener and reader without any doubt whether for listener or reader.

Brown and Yule (1983) define the text as a verbal record of a communicative act and the representation of discourse. In addition, to avoid misunderstanding in comprehending a text, the writing should be organized as coherence as possible. A way to avoid misinterpretation in a text is by giving a reference, and of course, it is not easy to make a fine writing. We have to master reference and be able to employ it in order to relate one sentence to other sentences in producing a good writing.

Halliday and Hasan (1980) divide the types of cohesion into five categories; reference, substitution, conjunction, ellipsis and lexical cohesion. In this study, the researcher just focuses to one of them, reference. In general, a reference is something that refers to something else, or acts as a connection or a link between two things. Referent is the object which is named by a reference. It means that the referent words used to refer to the word that point to an entity that has already mentioned: to an entity that is mentioned in successive part of speech or the text. Then the referent words in reference indicate which entities a speaker or writer refers to.

Reference items are found in great deal in textbooks and in other reading materials. When we read a textbook, we find many cohesive items in it. Without knowing the cohesive items, consciously or not we hardly understand the text, because the sentences cannot bring clear meaning, in the sense that they have to be shown to hang together in a text. Therefore, if we want to understand the relation of meaning in a text we should also know or understand cohesive items in the text. We certainly know that our purpose in reading text is to understand its



content. If we recognized the meaning that is brought about of the text, we would be able to express our interpretation about it.

Based on Halliday and Hasan (1980: 38) reference is divided into three types, they are, personal reference, demonstrative reference, and comparative reference. Personal reference is reference by means of function in the speech situation, through category of person. Demonstrative reference is reference by means of location, on a scale of proximity. The last one is comparative reference in indirect reference by means of identity or similarity.

Since the speaker or the writer has his own style in speaking or in composing the utterance or text, the reference ties may also applied in different manner. Perhaps, it exists within the text (endophoric) or outside the text (exophoric). According to Halliday and Hasan (1980: 33), reference items may be endophoric or exophoric; and endophoric, they may be anaphoric or cataphoric. When it is presupposing an item that appears in the preceding text, it is known as anaphoric. We will call it cataphoric if the information is in the following sentences or presupposing, idea or items that appear in subsequent text.

The main purpose of using reference in written text is to make the text comprehensively understandable, so that the reader will get the idea from the text. The occurrence of reference in a text also gives a contribution to the author in avoiding repetition to use the same words and to make the reader understand in the interpretation of the text.

This study has previous studies in the same field, Setyowati (2008) in her thesis a Study of Cohesive Devices Found in the Main Character's Utterances of

Drama “Mcbeth” by William Shakespare. She analyzed the utterances in the main character by using Halliday and Hasan theory, in the result of her thesis she didn’t connect the term of text into the functional grammar as the way to construct the meaning. The second previous study was conducted by Rosita (2008), in her thesis a Discourse Study of Cohesive Devices Used in the Universal Declaration of Human Right Article, she analyzed thirty articles than classified the cohesive devices of the thirty articles into the types of cohesion without concluding which one of the cohesive devices most frequently used to affect the whole articles.

In *The Killers* short story there are a lot of reference can found and it is very interesting to be analyzed how the writer insert cohesion to convey the meaning. Based on the reason above, it is interesting to interpreting the cohesiveness and the message of the written text. For the further study, is to do study in interpreting the cohesiveness and the message of the text by looking at its cohesive devices especially, reference.

## **1.2 Research Questions**

Considering to the background of the study, the researcher proposes the problems as follows:

1. What are the types of reference found in *The killers* short story?
2. What are the reasons that motivate the use of reference in *The Killers* short story?

### 1.3 Objective of the Study

Based on the problem statement above, the objectives are:

1. To identify and classify the types of reference found in *The Killers* short story.
2. To describe the reasons of using reference in *The Killers* short story.

### 1.4 The Scope of the Study

This study is focusing on investigating the reference of the texts in “*The Killers*” short story. So, this study concerns on finding the types of reference of the texts. It is important to limit the analysis and the object of the analysis in order to get a clear and satisfactory result. Therefore, the writer would like to focus only on the grammatical cohesion namely reference.

### 1.5 The Significances of the Study

The results of the analysis are expected to be beneficial both theoretically and practically. At the theoretical level, the results of the analysis are expected to enrich the study of discourse study, especially grammatical cohesion. On a practical level, the results of this analysis are expected to provide significant contribution in terms of learning grammatical cohesion, so this thesis can use as reference for another analysis.

### 1.6 Research Method

This research provides description of research design, data sources, research instrument, data collection and data analysis processes as follows:

### 1.6.1 Research Design

This research employed a qualitative descriptive method of the short story *The Killers*. Another reason for employing this method is because the aim of this research is to understand phenomena occurred among research subjects. Creswell (1998: 24) defines:

*‘Qualitative research is complex, involving field work for prolonged periods of time, collecting words and pictures, analyzing this information inductively while focusing on participants view and writing about the process using expressive and persuasive language.’*

### 1.6.2 Data Source

In this study, the data was taken from the story entitled “*The Killers*”. The text is taken from [http://en.wikipedia.org/wiki/The\\_Killers\\_\(short\\_story\)](http://en.wikipedia.org/wiki/The_Killers_(short_story)). The short story as the data source was read through a close reading, that is by reading it repeatedly and intensively in order to find out the compiled and classified based on each reference that constructing the story.

### 1.6.3 Research Instrument

Research instrument of this qualitative research is the researcher herself. The researcher becomes the main instrument to collect and analyze the data. The researcher starts from reading, collecting, and analyzing the data that relevant with this research. Bogdan (1998) states that researchers need an instrument flexible enough to capture the complexity of human experience and only human instrument is capable of doing this task.

#### 1.6.4 Data Collection

The data of this research were collected through some steps. Firstly, it was started by reading the text downloaded from internet. After reading the story, the following process was taking notes and finally listing or grouping the data source related to the points which were discussed.

#### 1.6.5 Data Analysis

The data was analyzed qualitatively and descriptively based on Halliday's Theory. The analysis was start by finding out the types of reference used in a text, and then followed by analyzing how they are presented in the text. Those sub classification were analyzed and explained descriptively based on the concept of cohesion specially reference items proposed by Halliday and Hasan (1976), in their book entitled *Cohesion in English*, and also supported by other discourse theories.

### 1.7 Definition of Key Terms

#### 1. Reference

Reference is the specific nature of the information that is signaled for retrieval. In the case of reference the information to be retrieved is the referential meaning, the identity of the particular thing or class of things that is being referred to; and the cohesion lies in the continuity of reference (Halliday & Hasan, 1976: 31).

#### 3. Personal Reference

Personal reference is reference by means of function in the speech situation, through the category of person. It is involved into three

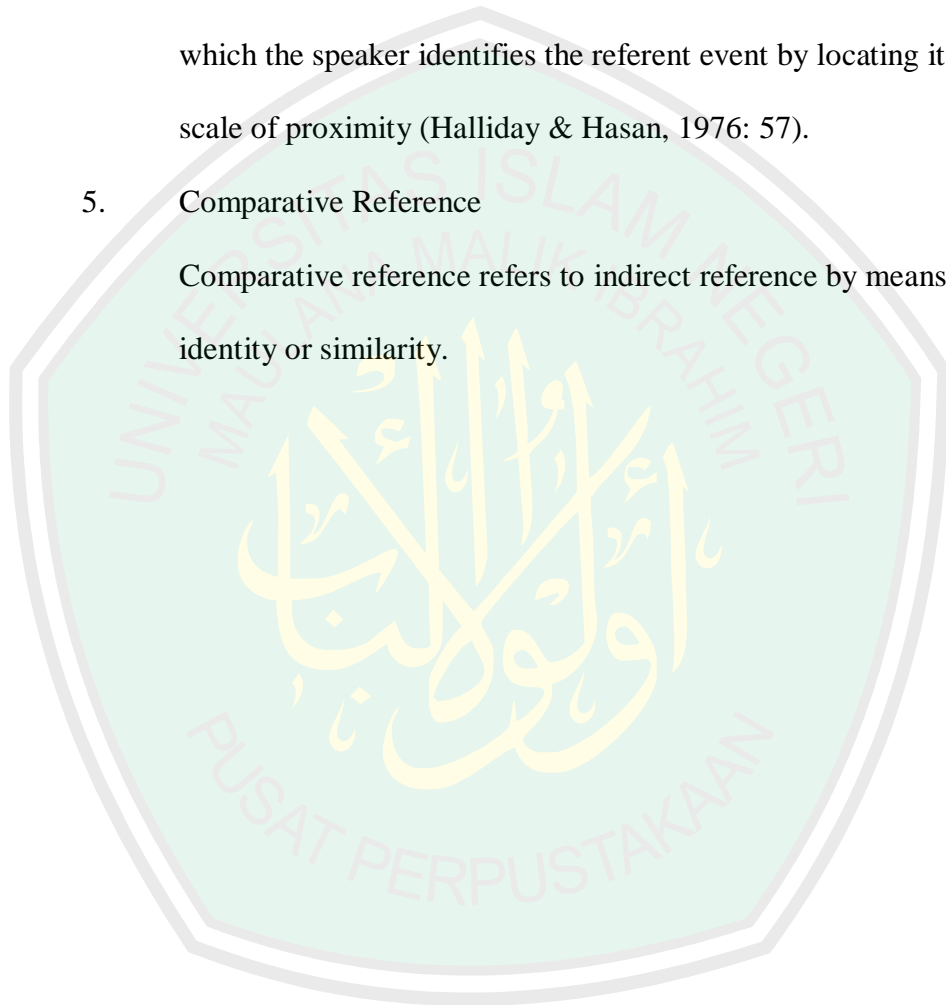
classes: personal pronouns, possessive determiners (or possessive adjectives), and possessive pronouns.

4. Demonstrative Reference

Demonstrative reference is essentially a form of verbal pointing in which the speaker identifies the referent event by locating it on a scale of proximity (Halliday & Hasan, 1976: 57).

5. Comparative Reference

Comparative reference refers to indirect reference by means of identity or similarity.



## **CHAPTER II**

### **REVIEW OF THE RELATED LITERATURE**

This chapter presents some theories that are related to this study. The discussion covers discourse, discourse analysis, and the concept of cohesion.

#### **2.1 Discourse**

The word 'discourse' has taken various meanings. In order to specify it, the numerous senses are analyzed, and it has to be defined. Originally, the word 'discourse' comes from Latin 'discursus' which showed 'conversation, speech' (Gee, 1999: 10). In our daily lives, it is familiar to hear people talk about discourse. Discourse is a term that is used not only in linguistics but also it is used in several disciplines like sociology, psychology, medical science, politics, and etc.

Widdowson defines Discourse as an area of the language study is concerned with how people make meaning and make out of meaning in texts and as social practice. All texts, whether simple or complex, are the uses of language which are produced with the interest to refer to something for some purpose (Widdowson, 2007: 24).

People use discourse for several purposes. In society, we can find discourse in daily life practice. For example, in wedding party especially in Islam tradition, a sequence of sentences which are revealed by the bride to marry the bridegroom is a discourse. In this case, discourse is to legitimate the relationship between a man and a woman. The discourse has a result in which a man can have

an intimate relation with the woman and own her formally. In this study, discourse refers to a text in the form of written discourse.

## 2.2 Discourse Analysis

Discourse analysis is a branch of linguistics that studies language use in relation to social factors that influence our daily interactions. It deals with the way people use language in its appropriate context in certain ways to have certain affects; in order to construct versions of their experiences according to Yule (1996: 83) *“When it is restricted to linguistic issues, discourse analysis focuses on the record (spoken and written) of the process by which language is used in some context to express intention.”* The focus of discourse analysis is any form of written or a spoken language such as: conversation, dialog, articles, books, and so on. Discourse analysis is often described as *“language in use”* by means; the way of understanding social interactions, and how written and spoken texts are used in a specific context to make meanings. *“It tends to focus specifically on aspects of what is unsaid or unwritten within the discourse being analyzed”* (Yule, 1996: 84). So discourse analysis is all what people “perceive” or “think” about any given topic.

Brown and Yule (1989: 68-73) stated that the analysis of discourse is necessarily the analysis of language in use. Discourse Analysis has its own area in linguistics as interdisciplinary studies that attaches to other disciplines. Discourse can not only be conducted through linguistics but it can be analyzed from other disciplines. Discourse Analyst is committed to the investigation of the relationships between forms and functions. Rankema (2009: 3) confirmed that



Discourse Studies is the discipline devoted to the investigation of the relationship between forms and functions in verbal communication. It is clear enough that indeed the area of Discourse Analysis focuses on the language in use.

Discourse Analysis can be used to investigate words, sentences, expressions or meanings beyond people's expressions. In communication people are used to choose words and the arrangement of sentences. Therefore, what words they produce, what symbols they give, and intonation is not merely as the way of individual expression or communication but intentionally people commit it for certain purpose.

### **2.3 The Concept of Cohesion**

Before going to understand about the definition of cohesion, we should know firstly some concepts related to the cohesion. Those mentioned concepts are:

#### **2.3.1 Text**

A text, according to Halliday and Hassan in their book 'Cohesion in English' mentioned:

*'A text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size. A text is sometimes envisaged to be some kind of super-sentence, a grammatical unit that is larger than a sentence but is related to a sentence in the same way that a sentence is related to a clause, a clause to a group and so on: by constituency the composition of larger units out of smaller ones. But this is misleading. A text is not something that is like a sentence, only bigger; it is something that differs from a sentence in kind.... A text does not consist of sentences; it is realized by, or encoded in, sentences. If we understand it in this way, we shall not expect to find the same kind of structural integration among the parts of a text as we find*

*among the parts of a sentence or clause. The unity of a text is a unity of a different kind.*

The result of the argument is that text does not have grammatical structures (like sentences and smaller units), and text cannot be assessed with regard to grammaticality. Instead, text conveys meaning in contexts, and what might be called discourse structure should be explained with reference to the dynamics of the whole communication situation. To the processes of production and comprehension which can hardly be treated adequately without recourse to the intentions, expectations and partially shared worlds of the communicating parties.

A text may be spoken or written, prose or verse, dialogue or monologue. Written texts are different from spoken interaction. To compile a written text, a writer has to think more, a writer should compose a well-formed text so that his or her readers understand it easily. A text is considered to be well-formed one when the clauses and sentences within the text link one to another. A well-formed text will be created if the texts are mutually relevant to each other reveal major factors about the standards of textuality.

### **2.3.2 Texture**

A text must have Texture, as what Halliday and Hasan wrote in their book the unity of text has strong connection with texture. The concept of texture is entirely appropriate to express the property of being text. A text has texture, and this is what distinguishes it from something that is not a text. It derives that texture from the fact that it functions as a

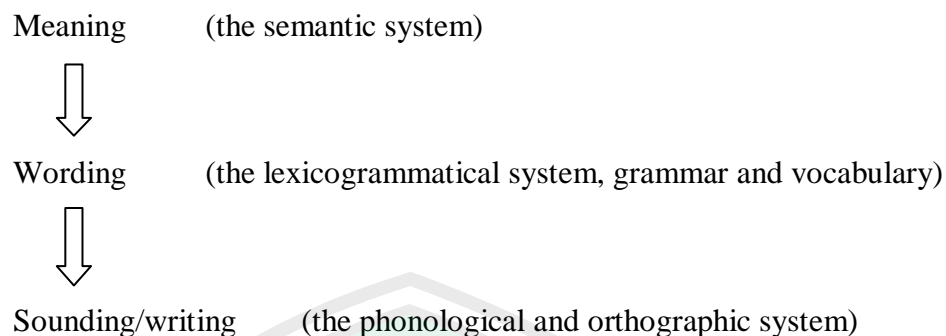
unity with respect to its environment (Halliday & Hasan: 1976). Texture is shown by the relations of meaning which exist within a text. The study on relation of meaning which exist within a text is then called cohesion.

### 2.3.3 Cohesion

The concept of cohesion is a semantic one; it refers to relations of meaning that exist within the text, and that define it as a text. Cohesion occurs where the interpretation of some element in the discourse is dependent on that of another (Halliday & Hasan, 1976: 4).

A good literary work or text occurs when the sentences have relationship on another and convey the same idea leading to a unified unit of sentence. The sentence must have something to relate to the next one in order to become a cohesive text. In short, a text stands as a text by means of cohesion. If it were not for cohesion, some successive sentences would be parted from each other and would not form a text. Baker (1992: 218) says, “*Cohesion is the network of surface relations which link words and expressions to other words and expressions in a text.*”

Since cohesion is part of language which has semantic relations, it is expressed through three levels coding of Language, i.e. semantic, lexicogrammatical, and phonological. As described also by Halliday and Hasan (1976: 7) by diagram below:



### **Scheme 1. Three Levels Coding of Language**

Halliday dan Hasan (1976: 7) tried to see the cohesion from two sides: grammatical cohesion and lexical cohesion, and they state that cohesion is divided into two main parts: grammatical cohesion and lexical cohesion. Grammatical cohesion is the way that grammatical features are attached together across sentences boundaries. It consists of reference, substitution, ellipsis and conjunction. Lexical cohesion is the way aspect of vocabulary link parts of texts together. It contains reiteration and collocation. Grammatical cohesion (reference, substitution, ellipsis, and conjunction) holds texts together. Cohesion is also maintained by lexical cohesion (Reiteration and collocation).

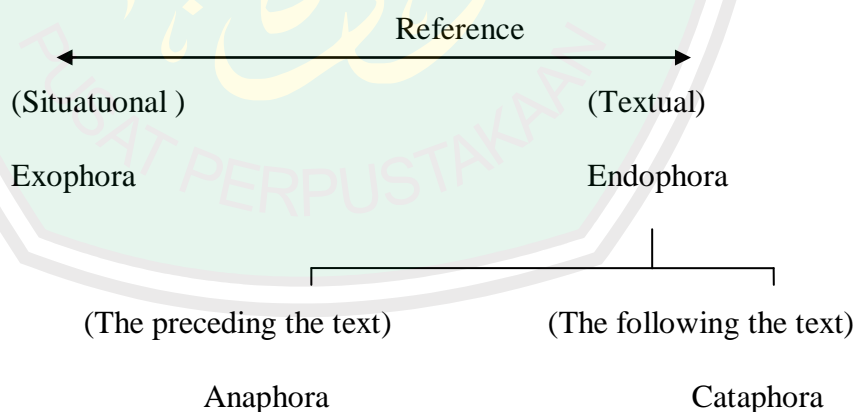
#### **2.3.4 Types of Grammatical Cohesion**

Halliday and Hassan (1976) provide us with the basic categories of grammatical cohesion pointing that we can systematize this concept by classifying it into a small number of distinct categories, they refer to them as: reference, substitution ellipsis and conjunction; these categories have a theoretical basis and specific types of grammatical cohesion, which has also provide a practical means for describing and analyzing texts.

### 2.3.4.1 Reference

Reference is the specific nature of the information that is signaled for retrieval. In the case of reference the information to be retrieved is the referential meaning, the identity of the particular thing or class of things that is being referred to; and the cohesion lies in the continuity of reference (Halliday & Hasan, 1976: 31).

Referencing cohesion functions to retrieve presupposed information in text and must be identifiable for it to be considered as cohesive. In written text, referencing indicates how the writer introduces participants and keeps track of them throughout the text (Eggins, 1994: 95). Generally, reference is divided into two: situational reference (exophora) and textual reference (endophora) (Halliday & Hasan, 1976: 33). It can be shown as follows:



**Scheme 2. Types Reference by Halliday and Hasan**

Exophora (*exophoric*) is 'reference outside the text which makes interpretation possible only by making use of the context in which the text is being used' (Bell, 1991: 156).

Example:

*That must have cost a lot of money*

The sentence is having exophoric reference; “*that*”. Readers or hearers can understand what is meant by ‘*that*’. If there is statement, e.g. ‘*He has just been on Holiday in Mesir*’, which provides the context of situation.

In other hand, *endophora* (endophoric) is ‘*reference to item within the text itself which make interpretation possible by making use the contex*’ (Bell, 1991: 156). Endophoric reference is divided into “*anaphoric/anaphora*” which refers to a reference to an earlier part of the text, “*cataphoric/cataphora*” which means reference to the following text. Here are the examples:

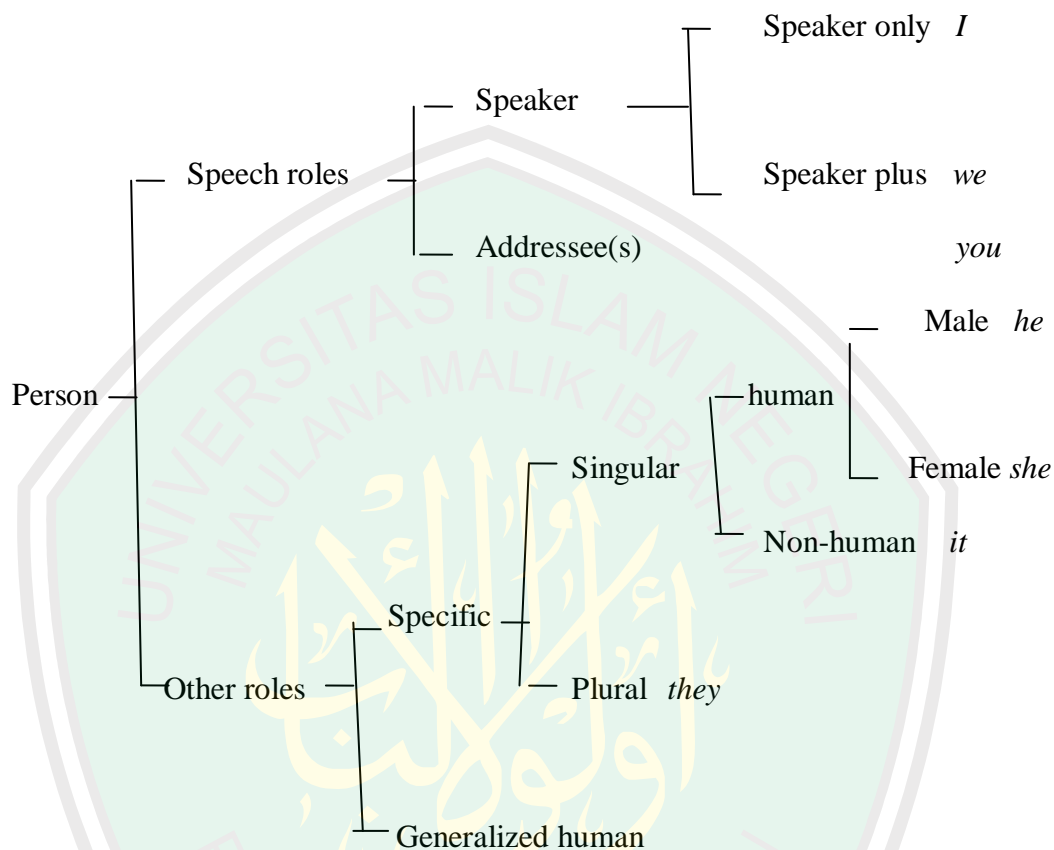
- Wash and core six *cooking apples*. Put *them* into a fireproof dish. (Anaphoric)
- I will tell it. I saw him come to your room together with his friend tonight. (Cataphoric)

Halliday and Hasan (1976: 44) propose three types of reference. They are personals, demonstratives and comparatives.

#### **a. Personal Reference**

Personal reference is reference by means of function in the speech situation, through the category of person. It is involved into three classes: personal pronouns, possessive determiners (or possessive adjectives), and possessive

pronouns. Here is a diagram defining personal roles in the communication process.



**Scheme 3. Personal Roles in the Communication Process**

**(Halliday & Hasan, 1976: 44)**

The significance of the person system is that it is the means of referring to relevant person and objects. From the diagram above, there are two roles; speech roles and other roles. In the speech roles, personal reference acts as the roles of speaker and addressee. Speaker is the one who speaks in a communication and addressee is the speaker in

a communication and addressee is the opposite acting as the recipient of the communication.

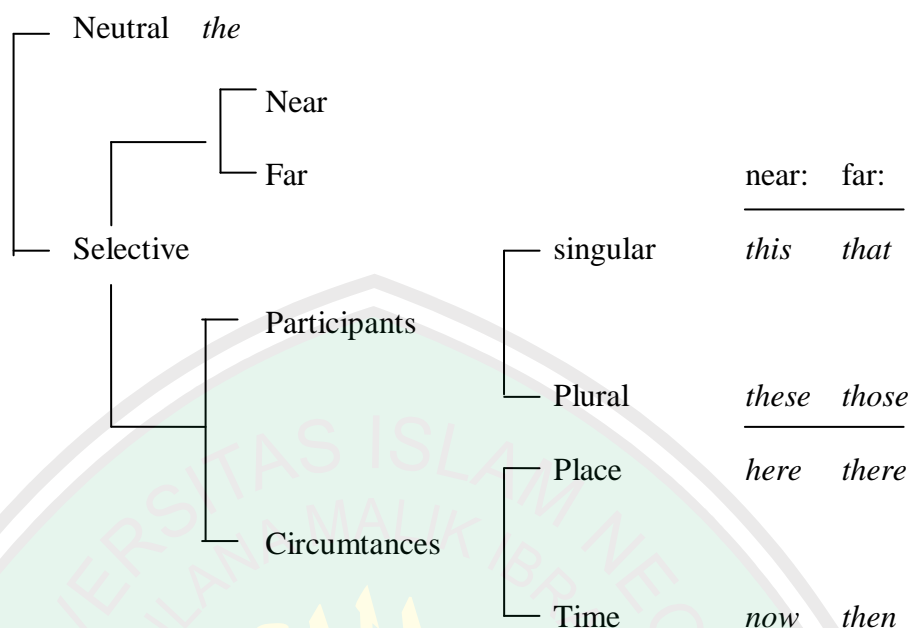
Here, 'person' system is categorized into noun, subclass pronoun and function as head in the nominal group. Those two items of speech roles (speaker and addressee) have one form when the nominal group is subject (I, you, we, he, she, it, they, and one) and different at other form (me, you, us, him, her, it, them, one) (Halliday & Hasan, 1976: 45). Meanwhile, the other roles are categorized into determiner function as Head (mine, yours, ours, his, hers, its, theirs) and modifier (my, your, our, his, her, its, their, one's).

The traditional concept of personal reference recognizes first person (I, me, we), second (you), and third person (he, she, him, her, they). The first and second person forms essentially refer to the situation, whereas those of the third person essentially refer anaphorically or cataphorically to the text.

#### **b. Demonstrative Reference**

Demonstrative reference is essentially a form of verbal pointing in which the speaker identifies the referent event by locating it on a scale of proximity (Halliday & Hasan, 1976: 57).





#### **Scheme 4. Demonstrative Reference**

(Halliday & Hasan, 1976: 57)

Based on Halliday and Hasan's theory, demonstrative reference includes demonstrative pronoun, demonstrative adjective, demonstrative adverb, and the definite article "*the*" (Halliday & Hasan, 1976: 57-75)

#### **c. Comparative Reference**

Comparative reference is indirect reference by means of identity or similarity. This reference is divided into two: general and particular comparison.

##### **1. General Comparison**

General comparison expresses likeness between things which may take the forms of identity (the same thing), or of similarity (like each other) or

difference. It may be anaphoric because a thing can't just be 'like' but it must 'like something' which can be retrieved from anywhere in the text. Therefore, it builds cohesive text (p.78).

General comparison is expressed by certain class of adjectives and adverbs. The adjective function in the nominal group either as Deictic (e.g.: identical in the identical two words) or as Epithet (e.g.: identical in two identical cards). Meanwhile, the adverbs function in the clause, as adjunct (e.g.: identically in the others performed identically) (p.80).

Example:

- a. It's *the same* cat as the one we saw yesterday.
- b. It's a *similar* cat to the one we saw yesterday.
- c. It's a *different* cat from the one we saw. Yesterday.

(Halliday & Hasan, 1976: 80)

## 2. *Particular Comparison*

Particular comparison expresses comparability between things in respect of a particular property, quantity or quality. The comparison in terms of quantity can be expressed in

the Numerative element in the structure of the nominal group, either (a) by a comparative quantifier e.g. more in more mistakes or (b) by an adverb of comparison sub modifying a quantifier: as in as many mistakes (p.80).

On the other, the comparison in terms of Quality able to be expressed in two ways; a) in the Epithet element in the nominal group either by a comparative adjective, e.g.: *easier, more difficult in easier tasks, more difficult tasks* or by an adverb of comparison submodifying an adjective, e.g. *So in so difficult task*, b) as adjunct in the clause, either by a comparative adverbs (e.g. *faster in Cambridge rowed faster*) or in by adverb of comparison submodifying an adverb (e.g. *as in the she sang as sweetly*) (Halliday & Hasan, 1976: 81).

#### **2.3.4.2 Substitution.**

Another kind of grammatical cohesion is substitution. Substitution is a relation between linguistic items or it is as replacement of one item by another. Substitution, on the other hand, is relation within the text. A substitute is a sort of counter which is used in place of the repetition of particular item. For example, in

- a. My axe is too blunt. I must get a sharper **one**
- b. You think Joan already knows?- I think everybody **does**

*One* and *does* are both substitutes: one substitutes for axe and does for knows, and it would be entirely possible to 'replace' one by axe and does by knows.

Since substitution is grammatical relation, a relation in the wording rather than in meaning, the different types of substitution are defined grammatically rather than semantically. The criterion is the grammatical function of substitute item. In English, the substitute may function as a noun, as a verb, or as a clause.

#### **2.3.4.3 Ellipsis**

Ellipsis is the omission of a word or part of sentences. It is exactly the same of presupposition by substitution. According to Halliday and Hasan (1976) is an omission of certain elements from a sentence or a clause and can only be recovered by referring to an element in the proceeding text. For Example:

*Have you been swimming? – yes, I have*

The sentence above occur ellipsis, which is in the sentence *yes, I have*, it should *yes, I have been swimming*.

#### **2.3.4.4 Conjunction.**

The fourth and final type of cohesive relation in the grammar is conjunction. Conjunction is the relationship which indicates how the subsequent sentence or clause should be linked

to the preceding or the following (parts of the) sentence. This is usually achieved by the use of conjunction. And the relationship in conjunction can be hypotactic (which combine a main clause with subordinate clause or phrase) or paratactic (which have two main clauses).

Conjunction is rather different in nature from the other cohesive relations, from both reference, on the one hand, and substitution and ellipsis on the other. It is not simply an anaphoric relation. Halliday and Hasan (1976: 226) classified four types of conjunction there are: additive, adversative, causal and temporal.

### 1) Additive Conjunction.

Additive conjunction contributes to give an additional information without changing information in the previously clause or phrase. Here are some items of the conjunction relations of additive type: and, and also, further (more), moreover, besides that, by the way, or, nor, neither etc. For examples:

- a. **Besides** being mean, he is also hateful.
- b. He no longer goes to campus **and** is planning to look for a job.

The conjunction relationship in (a) is hypotactic (which combine a main clause with subordinate clause or

phrase) and in (b) is paratactic (which have two main clauses).

## 2) Adversative Conjunction.

The basic meaning of adversative relation is 'contrary to expectation'. The expectation may be derived from the content of what is being said, or from communication process (Halliday & Hasan, 1976: 250).

Here are the conjunctive relations of the adversative type: however, but, in fact, nevertheless, instead etc. For example:

*She failed. However, she is tried her best.*

In this sense, the meaning is 'as against'. This is normally a true adversative and it can be expressed in although clause. '*She failed, although she is tried her best*'

## 3) Causal Conjunction.

Causal Conjunction expresses "result, reason and purpose", and the simple form of causal relation is expressed by so, thus, hence, therefore, consequently, accordingly, and number of expressions like as a result (of that), in consequence (of that), because of that. All these regularly take place in the initial clause or sentence and they express causality. For example:

*...she felt that there was no time to be lost, **as** she was shrinking rapidly; **so** she got to work at once to eat some of other bit*

#### **4) Temporal conjunction.**

The relation between the theses of two successive sentences that may be simply one of sequence in time. This temporal relation is expressed in its simplest form by **then**.

*I heard Mr. Andre's lecture. Then, I am inspired to conduct the action of selling.*

Besides then there are still many sequential senses like next, afterwards, after that, soon, subsequently and number of other expressions.

### **2.3.5 Types of Lexical cohesion**

Lexical cohesion occurs when two words in a discourse are semantically related in some way. Halliday and Hasan (1976) classify lexical cohesion into two main categories: reiteration and collocation.

#### **2.3.5.1 Reiteration**

According to Halliday and Hasan (1976: 278) Reiteration is a form of lexical cohesion which involves the repetition of a lexical item, at one end of the 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 the use of a synonym, near synonym or super ordinate.” Reiteration can be identified through the

following classes; Repetitions, general word, synonymy, and super ordinations.

#### **2.3.5.2 Collocation**

Collocation is the second type of lexical cohesion and deals with the relationships between words on the basis of the fact that these often occur in the same surroundings. By this type of cohesion the readers background knowledge about the subject in hand plays an important role in the perception of lexical-collocational relationships. These can be text as well as context-bound, which means that words and phrases related in the text do not necessarily relate in any other texts as well. Halliday and Hasan (1976) stated that collocation as an important part of creating cohesion in connected text.



## CHAPTER III

### FINDINGS AND DISCUSSION

This chapter consists of the findings and the discussion of the findings. The discussion further is projected to answer the research questions aforementioned in the chapter one.

#### 3.1 FINDINGS

In this section, it is presented the findings of this study after the analysis process. The researcher found there are three types of reference in *'The Killers'* short story. They are personal reference, demonstrative reference, and comparative reference.

##### 3.1.1 Personal Reference

The first type of reference that is analyzed by the researcher is personal reference. Personal reference is reference by means of function in the speech situation, through the category of person. The existence of this type of personal reference reflected in this short story as follow

##### Data 1

*The door of Henry's lunchroom opened and two men came in. **They** sat down at the counter.*

*"What's **yours**?" George asked **them**.*

In the data above, there are three personal pronouns namely *they*, *yours* and *them*. *They*, *yours* and *them* refer to Al and Max (in the short story here, they are as a hitman called The Killers). Personal references in the data above have

functions as a head. According to Halliday and Hasan (1976) this system of reference is known as person. It is categorized as anaphoric reference because it refers to the preceding reference (two men). It also can be classified as endophoric reference, because the identification lies in the text.

## Data 2

*"I don't know," said Al. "I don't know what I want to eat."*

In the sentence above, there is personal reference *I*. '*I*' in the sentences is referring to something by specifying its function or role in the situation. In the sentence, personal reference '*I*' refer to the character '*Al*' that he is confused to choose what he want to eat. The functions of *I* is to show the speaker. Personal reference '*I*' that is talked by *Al* can be categorized as endophoric reference, because the identification is in the text. It is also can be categorized as cataphoric, because it is referring to the following data (*Al*).

## Data 3

*"I'll take ham and eggs," the man called Al said. **He** wore a derby hat and a black overcoat buttoned across the chest. **His** face was small and white and **he** had tight lips. **He** wore a silk muffler and gloves.*

Personal reference *he* is categorized as other role in subject participant. Generally, personal reference *he* is used to refer to singular male person. *He* is referring to the person which is *Al*. Here, there is also determiner *his*. It is non-subject that changed from *he* into *his*. Meanwhile, it is changed into *his* which function as modifier or head. This type of reference can be categorized as an anaphoric reference because *his* in the sentence refers back to *Al*.

#### Data 4

*"We're killing **him** for a friend. Just to oblige a friend, bright boy"*

*"Shut up," said Al from the kitchen. "**You** talk too goddamn much."*

*"Well, I got to keep bright boy amused. Don't I, bright boy?"*

*"**You** talk too damn much," Al said.*

In the data, *we* is categorized as anaphoric reference. The meaning of *we* refer to *the killers* in the story. *We* have functions as head that show participant subject (Al and Max). We also can see that '*you*' in the next sentence is referring to the person which is *Max* (one of The Killers). The functions of personal reference "*you*" as a head. The changing happens because the change of the speaker roles. The reference itself can be categorized as anaphoric reference, because it is back to *Max*.

#### Data 5

*"**He** comes here to eat every night, don't he?"*

*"Sometimes **he** comes here."*

*"**He** comes here at six o'clock, don't he?"*

*"If **he** comes."*

*"**We** know all that, bright boy," Max said. "Talk about something else. Ever go to the movies?"*

*"Once in a while."*

*"**You** ought to go to the movies more. The movies are fine for a bright boy like you."*

*"What are **you** going to kill Ole Anderson for? What did **he** ever do to **you**?"*

*"**He** never had a chance to do anything to us. **He** never even seen **us**."*

In the example above, personal reference *he* is referring to Ole Anderson. He is the homicide target of *Al* and *Max* as The Killers. *He* is categorized as substitute roles in subject participant. There is also a personal pronoun *we* that refers to *the killers (Al and Max)*. *You* is referring to *Max*. The last is personal reference '*us*' that refers to *the killers*. The function of *he*, *we*, *you*, and *us* are as head that show subject. It can be categorized also as anaphoric reference.

#### Data 6

*Their faces* were different, but they were dressed like twins. Both wore overcoats too tight for them. They sat leaning forward, *their elbows* on the counter.

The determiner *their* serves function referring to *Al* and *Max* (The Killers). The changing happens due to the change of speaker roles. The reference in the data can be categorized as anaphoric reference.

#### Data 7

George put the two platters, one of ham and eggs, the other of bacon and eggs, on the counter. He set down two side dishes of fried potatoes and closed the wicket into the kitchen.

"Which is *yours*?" *he* asked *Al*.

In this example data, possessive pronoun *yours* has function as head. *Yours* is categorized as cataphoric reference, because *yours* refers to the following reference that is *Al*. *Al* is one of the Killers in this story. Personal pronoun *he* is referring to *George*. *He* also has function as head. It is categorized as anaphoric reference, because *is* refers to the preceding sentence (*George*).

**Data 8**

*“This is a hot town,” said the other. “What do **they** call **it**?”  
 “Summit.”*

In the data above, *they* and *it* are categorized as exophoric reference since they refer to outwards. The source of identification not lies in the text. The meaning of *they* in the text is referring to the community or the people living in a small town where Henry’s restaurant is. Then, the meaning of *it* refers to the weather in a small town.

**Data 9**

*“I can’t stand to think about him waiting in the room and knowing he’s going to get **it**. It’s too damned awful.”  
 “Well,” said George, “you better not think about **it**.”*

Personal reference *it* is referring to the killing by Al and Max to Ole Anderson. *It* usually used to make specific reference to things. In this example, we can see that the meaning of *it* in the sentences is outside the text. This mean it can be categorized as exophoric reference. Exophoric reference only be known and understood based on the context, in particular contexts situation of discourse.

**3.1.2 Demonstrative Reference**

The second types of reference that appear in this short story is demonstrative reference. Demonstrative reference is essentially a form of verbal pointing in which the speaker identifies the referent event by locating it on a scale of proximity. The form of demonstrative reference can be seen as follow:

**Data 10**

*The door of Henry's lunchroom opened and two men came in. They sat down at the counter.*

In the example above, '*the door*' refers to the door of Henry's restaurant. Demonstrative reference is presented by definite article '*the*'. The functions of article '*the*' here is to explain nouns that located in Henry's Lunchroom. This reference can categorized as cataphoric reference, because it refers to the following sentence.

**Data 11**

*Outside it was getting dark. **The streetlight** came on outside the window. **The two men at the counter** read **the menu**. From the other end of the counter Nick Adams watched them. He had been talking to George when they came in.*

Demonstrative reference above also uses definite article '*the*'. '*The streetlight*' refers to *the streetlight outside the window of Henry's lunchroom*. The context has been explained in the following sentence "*The streetlight came on outside the window*". '*The two men*' is referring to *two men who comes to Henry's lunchroom*. Then, '*the counter*' refers to *the counter in Henry's lunchroom*. The last is '*the menu*' is referring to *menu in Henry's lunchroom*. It is categorized as endphoric reference, because the source of identification lies in the text.

**Data 12**

*"I'll have a roast pork tenderloin with apple sauce and mashed potatoes," the first man said.*

*"It isn't ready yet."*

*“What the hell do you put it on the card for?”*

*“**That’s** the dinner,” George explained.*

In this data, ‘*that*’ is demonstrative reference which refers to *a roast pork tenderloin with apple sauce and mashed potatoes*. It is represented by nominal demonstrative. It shows the nominal demonstrative noun or noun phrase, either single or plural, which has been mentioned by speakers previously in the data above. The function of *that* is to show person, noun, or sentence that has been mentioned previously. Since it refers to the text this personal reference can be categorized as anaphoric reference.

#### **Data 13**

*“What do they do **here** nights?” Al asked.*

*“All right, nigger. You stand right **there**,” Al said.*

*“There ain’t anything to do **now**.”*

*Here* in the sentence is referring *the town*. Then, *there* refers to *a place in lunchroom*. They are demonstrative reference organized as adverbial demonstrative. Furthermore, *now* refers to *the time, when Nick talking with Ole Anderson in Ole Anderson’s room*. It is also categorized as anaphoric reference like in the previous data.

### 3.1.3 Comparative Reference

Another type of reference that is analyzed is comparative reference.

Comparative reference is indirect reference by means of identity or similarity. The evidence of this situation may be seen as follow:

#### Data 14

*The two men at the counter read the menu.*

*From **the other** end of the counter Nick Adams watched them*

From the data above, the word “*the other*” refers to another part of *the counter* which has been mentioned in the preceding sentence. So, using “*the other end of the counter*” in this sentence is to clarify that *the counter* in the previous data is the same counter in the following data. But, this counter has two sides, first side is where Al and Max are, and the second side is where Nick Adams is.

#### Data 15

*“I’ll take ham and eggs,” the man called Al said. He wore a derby hat and a black overcoat buttoned across the chest. His face was small and white and he had tight lips. He wore a silk muffler and gloves.*

*“Give me bacon and eggs,” said **the other man**. He was about **the same** size as Al.*

In the data above, the word “*The other man*” in the sentence is comparative reference data referring to “*the man*” in the previous sentence. The word “*the other*” has purpose to explain that “*the man*” in the data is a different.



Furthermore, in the next, the word “*the same*” is comparative reference that organized as general comparison which explain the same thing. The comparison is contained in the sentences. It contains sentences which clarify using the word “*the same*” in the data. Using the word “*the same*” can be seen that “*the man*” named Al who is described in the preceding sentences has the same size with the second man that mentioned in the following sentences.

#### Data 16

*Their faces were **different**, but they were dressed like twins.*

In this data, the word “*different*” indicate a comparison between two things, so it is considered comparative reference. In this case, the word “*different*” refers to a comparison between two men who had been mentioned previously; like in the data *I'll take ham and eggs, "the man called Al said* and data *"Give me bacon and eggs," said the other man*. So, from these data, it is clear that two people are compared with different face is the man called Al and the other man (the other boys).

#### Data 17

*“You’re a pretty bright boy, aren’t you?”*

*“Sure,” said George.*

*“Well, you’re not,” said the other little man. “Is he, Al?”*

*“He’s dumb,” said Al. He turned to Nick. “What’s your name?”*

*“Adams.”*

*“**Another bright boy**,” Al said. “Ain’t he a bright boy, Max?”*

In this data, the word “*another*” indicates that there is first bright boy besides “*another bright boy*”. To determine the comparison of the word “*another*”, then we can read in the previous data. From all utterances in the data above, it can be seen that “*another bright boy*” who intended in the data is Nick, and the comparison who became the first bright boy is George.

#### **Data 18**

*George put two platters, one of ham and eggs, **the other** of bacon and eggs, on the counter.*

Other comparative reference contained in the data above. From sentences in these data, it is clear that *the other* is a comparison that refers to the other things are not equal. Specifically, there are two platters are compared, the first platter containing ham and eggs, while the second platter (called the other) contains bacon and eggs.

#### **Data 19**

*George looked up at the dock. It was a quarter past six. The door from the street opened. A streetcar motorman came in.*

*“Hello, George,” he said. “Can I get supper?”*

*“Sam’s gone out,” George said. “He’ll be back in about half an hour.”*

*“I’d better go up the street,” the motorman said. George looked at the clock. It was twenty minutes, past six.*

*“That was nice, bright boy,” Max said. “You’re a regular little gentleman.”*

*“He knew I’d blow his head off,” Al said from the kitchen.*

*"No," said Max. "It ain't that. Bright boy is nice. He's a nice boy. I like him."*

*At six-fifty-five George said: "He's not coming."*

***Two other people** had been in the lunchroom. Once George had gone out to the kitchen and made a ham-and-egg sandwich "to go" that a man wanted to take with him. Inside the kitchen he saw Al, his derby hat tipped back, sitting on a stool beside the wicket with the muzzle of a sawed-off shotgun resting on the ledge.*

In the data above contained general comparison. "Two other" in the sentences refers to the comparison of two things, which are not the same. It can be found in the previous data, namely: *The door from the street opened. A streetcar motorman came in. "Hello George," he said. "Can I get supper?" "Sam's gone out," George said. "He'll be back in about half an hour." "I'd better go up the street," the motorman said.* From the information in this data, it is clear that the word "two other" in the data is a comparative that refers to "A streetcar motorman". It means that "A streetcar motorman" is the first visitors in Henry's restaurants, then "two other people" were mentioned are two other visitors who come after "A streetcar motorman".

## **Data 20**

*In the five minutes a man came in, and George explained that the cook was sick.*

*"Why the hell don't you get **another cook**?" the man asked.*

In this part, *another* is the comparative reference that refers to the cook in the previous sentence '*In the five minutes a man came in, and George explained that the cook was sick*'. Thus, the cook who is mentioned in the previous sentence is a different person with another cook mentioned in the following data.

### 3.2 DISCUSSION

On the basis of data analysis presented above, the researcher found three types of reference; personal reference, demonstrative reference, and comparative reference. Using personal reference which is realized through personal pronouns occupy the head, possessive determiners as deixis, and possessive pronouns occupy the head. The uses of pronouns that refer to *it* as anaphoric not only refer to objects or a particular object, but also on the clause or combination of clauses. Halliday and Hasan (1976: 52) said as extended reference.

Exophoric reference can only be known and inferred based understanding of the context of the discourse, in particular context of the situation. Exophoric reference in this short story manifested in the form of a pronoun that refers to *it* and *they*. According to Halliday and Hasan (1976: 20) stated that a text cannot be evaluated without knowing about the context of the situation.

Demonstrative reference that used in the story are definite article '*the*', adverbial demonstrative, and nominal demonstrative. Using article '*the*' in the story refers to the object or nouns that lies in the Henry's restaurant. Then, nominal demonstrative is used to explain the noun or noun phrase, either single or plural, which has been mentioned by speakers in the data "*That's the dinner,*"

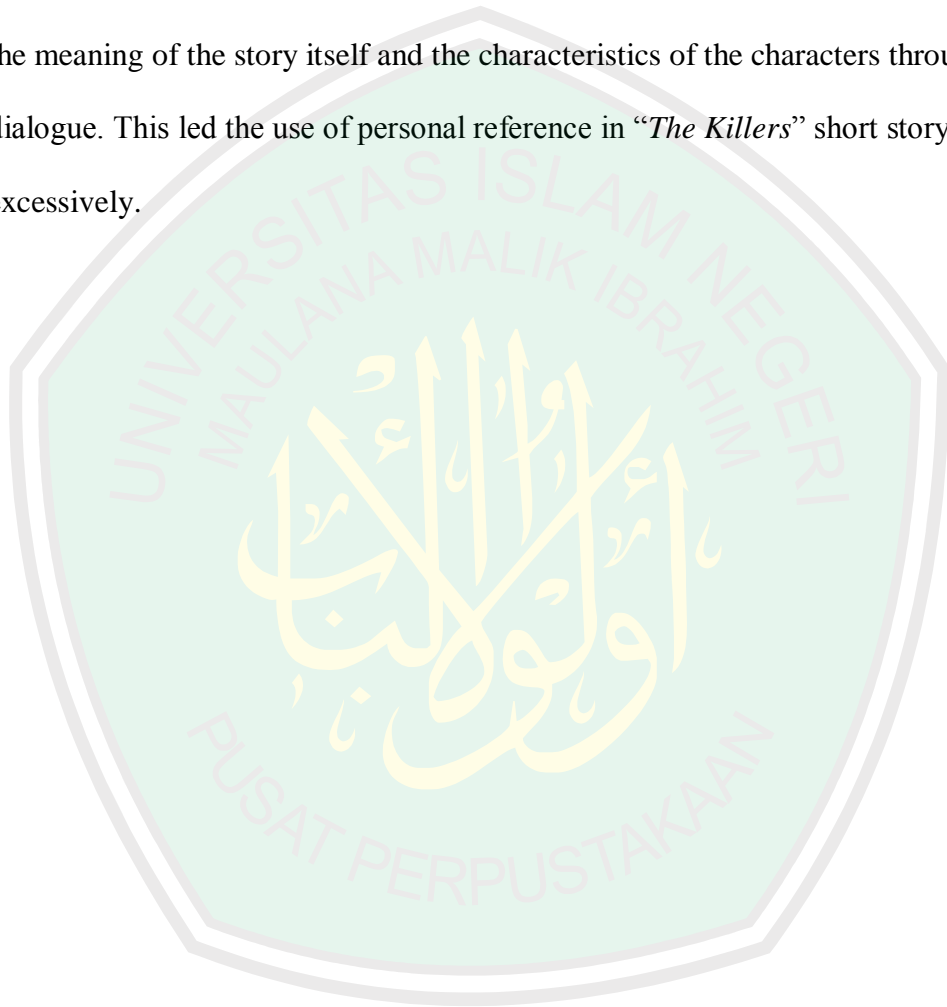
*George explained.* There is also using adverbial demonstrative, they are *here*, *there*, and *now*. The adverbial demonstrative shows place and time.

Furthermore, comparative reference of this short story is about general comparison, both of which refer to things that are not the same or not similar like the word of *other* and *different*. Although refers to things that are the same or similar things like the word *the same*. In this analysis, the writer does not find comparative reference that explains particular comparison.

In this research, the writer also found several reasons of using reference in “*The Killers*” short story. First, this discourse is a narrative text that characterized minimalism with a tendency dominated by short dialogues, and the characters relatively same from the beginning to the end of the story. So, to avoid mentioning the same character, the writer more use personal pronouns. Moreover, in each dialog mentioned who said the dialogue, so personal reference aspect can be found almost in sentences of the data in the text.

In addition, special reason using reference aspect in the text is Hemingway attempt to introduce the characteristics of the characters in the story. In short story, Hemingway introduces the characteristics of the characters through short dialogues. This is done by mentioning specific noun or noun phrase that refers to the character of the story happen again. The mention of nouns and noun phrases as the reference element is almost always followed by the use of the personal pronoun that is the element of cohesion. For example, some dialogues, mentioned the phrase *The Bright Boys* referring to *Nick* and *George* repeatedly. Without long description, Hemingway wants to imply to readers that *Nick* and *George* (The

Bright Boys) is a protagonist who is the hero in this story. Therefore, from this fact, it can be concluded that Hemingway wants the reader to recognize and learn the characteristics of the characters through short dialogues. In other words, without comments and descriptions clearly, Hemingway let the reader interpret the meaning of the story itself and the characteristics of the characters through dialogue. This led the use of personal reference in “*The Killers*” short story excessively.



## CHAPTER IV

### CONCLUSIONS AND SUGGESTIONS

After analyzing and interpreting the data, the researcher formulates the conclusion and suggestion. This chapter consists of conclusion and suggestion that are related to the research findings.

#### 4.1 CONCLUSIONS

From the findings and discussion based on the theory of Halliday and Hasan (1976), it can be concluded that:

The types of reference found in *The Killers* short story are: 1) personal reference (anaphoric and exophoric reference), 2) demonstrative reference (cataphoric, endphoric, anaphoric) and 3) comparative reference. The dominant types of reference found in *The Killers* short story is personal reference which is found on nine data from twenty data. The functions of reference found in *The Killers* short story are many. The functions of personal reference are as the head of reference, referring to the previous object and make specific reference to things. While the second type, demonstrative reference has functions as referring to the following sentence. The last type, comparison reference has a function as general comparison which refers to things that similar or not similar.

*The Killers* short story is a narrative text that characterized minimalism with a tendency dominated by short dialogue, the characters relatively same from the beginning to the end of the story. The description involves devices cohesion, so to avoid mentioning the same character, the writer uses personal pronouns.

Furthermore, Hemingway wants to introduce the characteristics of the characters through minimalist dialogues.

#### **4.2 SUGGESTION**

After doing this research, the researcher admits that there are some weakness and limitation of this study. The researcher, therefore, suggests the next researchers to study more deeply and more focus, especially the other elements such as substitution, ellipsis, conjunction and lexical. The subject of the research can be analyzed from other interesting topics such as the joke conversation and speech. By applying this suggestion, it is expected that the next study in this area will be better and will provide more tangible descriptive knowledge of it.



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# **APPENDICES**



## **The Killers**

**By Ernest Hemingway**

The door of Henry's lunchroom opened and two men came in. They sat down at the counter.

"What's yours?" George asked them.

"I don't know," one of the men said. "What do you want to eat, Al?"

"I don't know," said Al. "I don't know what I want to eat."

Outside it was getting dark. The streetlight came on outside the window. The two men at the counter read the menu. From the other end of the counter Nick Adams watched them. He had been talking to George when they came in.

"I'll have a roast pork tenderloin with apple sauce and mashed potatoes," the first man said.

"It isn't ready yet."

"What the hell do you put it on the card for?"

"That's the dinner," George explained. "You can get that at six o'clock."

George looked at the clock on the wall behind the counter.

"It's five o'clock."

"The clock says twenty minutes past five," the second man said.

"It's twenty minutes fast."

"Oh, to hell with the clock," the first man said. "What have you got to eat?"

"I can give you any kind of sandwiches," George said. "You can have ham and eggs, bacon and eggs, liver and bacon, or a steak."

"Give me chicken croquettes with green peas and cream sauce and mashed potatoes."

"That's the dinner."

"Everything we want's the dinner, eh? That's the way you work it."

"I can give you ham and eggs, bacon and eggs, liver—"

"I'll take ham and eggs," the man called Al said. He wore a derby hat and a black overcoat buttoned across the chest. His face was small and white and he had tight lips. He wore a silk muffler and gloves.

"Give me bacon and eggs," said the other man. He was about the same size as Al.

Their faces were different, but they were dressed like twins. Both wore overcoats too tight for them. They sat leaning forward, their elbows on the counter.

"Got anything to drink?" Al asked.

"Silver beer, bevo, ginger-ale," George said.

"I mean you got anything to drink?"

"Just those I said."

"This is a hot town," said the other. "What do they call it?"

"Summit."

"Ever hear of it?" Al asked his friend.

"No," said the friend.

"What do they do here nights?" Al asked.

"They eat the dinner," his friend said. "They all come here and eat the big dinner."

"That's right," George said.

"So you think that's right?" Al asked George.

"Sure."

"You're a pretty bright boy, aren't you?" a

"Sure," said George.

"Well, you're not," said the other little man. "Is he, Al?"

"He's dumb," said Al. He turned to Nick. "What's your name?"

"Adams."

"Another bright boy," Al said. "Ain't he a bright boy, Max?"

"The town's full of bright boys," Max said.

George put the two platters, one of ham and eggs, the other of bacon and eggs, on the counter. He set down two side dishes of fried potatoes and closed the wicket into the kitchen.

“Which is yours?” he asked Al.

“Don’t you remember?”

“Ham and eggs.”

“Just a bright boy,” Max said. He leaned forward and took the ham and eggs. Both men ate with their gloves on. George watched them eat.

“What are you looking at?” Max looked at George.

“Nothing.”

“The hell you were. You were looking at me.”

“Maybe the boy meant it for a joke, Max,” Al said.

George laughed.

“You don’t have to laugh,” Max said to him. “You don’t have to laugh at all, see?”

“All right,” said George.

“So he thinks it’s all right,” Max turned to Al. “He thinks it’s all right. That’s a good one.”

“Oh, he’s a thinker,” Al said. They went on eating.

“What’s the bright boy’s name down the counter?” Al asked Max.

“Hey, bright boy,” Max said to Nick. “You go around on the other side of the counter with your boy friend.”

“What’s the idea?” Nick asked.

“There isn’t any idea.”

“You better go around, bright boy,” Al said. Nick went around behind the counter.

“What’s the idea?” George asked.

“None of your damned business,” Al said. “Who’s out in the kitchen?”

“The nigger.”

“What do you mean the nigger?”

“The nigger that cooks.”

“Tell him to come in.”

“What’s the idea?”

“Tell him to come in.”

“Where do you think you are?”

“We know damn well where we are,” the man called Max said. “Do we look silly?”

“You talk silly,” Al said to him. “What the hell do you argue with this kid for? Listen,” he said to George, “tell the nigger to come out here.”

“What are you going to do to him?”

“Nothing. Use your head, bright boy. What would we do to a nigger?”

George opened the slit that opened back into the kitchen. “Sam,” he called.

“Come in here a minute.”

The door to the kitchen opened and the nigger came in. “What was it?” he asked.

The two men at the counter took a look at him.

“All right, nigger. You stand right there,” Al said.

Sam, the nigger, standing in his apron, looked at the two men sitting at the counter. “Yes, sir,” he said. Al got down from his stool.

“I’m going back to the kitchen with the nigger and bright boy,” he said. “Go on back to the kitchen, nigger. You go with him, bright boy.” The little man walked after Nick and Sam, the cook, back into the kitchen. The door shut after them. The man called Max sat at the counter opposite George. He didn’t look at George but looked in the mirror that ran along back of the counter. Henry’s had been made over from a saloon into a lunch counter.

“Well, bright boy,” Max said, looking into the mirror, “why don’t you say something?”

“What’s it all about?”

“Hey, Al,” Max called, “bright boy wants to know what it’s all about.”

“Why don’t you tell him?” Al’s voice came from the kitchen.

“What do you think it’s all about?”

“I don’t know.”

“What do you think?”

Max looked into the mirror all the time he was talking.

“I wouldn’t say.”

“Hey, Al, bright boy says he wouldn’t say what he thinks it’s all about.”

“I can hear you, all right,” Al said from the kitchen. He had propped open the slit that dishes passed through into the kitchen with a catsup bottle. “Listen, bright boy,” he said from the kitchen to George. “Stand a little further along the bar. You move a little to the left, Max.” He was like a photographer arranging for a group picture.

“Talk to me, bright boy,” Max said. “What do you think’s going to happen?”

George did not say anything.

“I’ll tell you,” Max said. “We’re going to kill a Swede. Do you know a big Swede named Ole Anderson?”

“Yes.”

“He comes here to eat every night, don’t he?”

“Sometimes he comes here.”

“He comes here at six o’clock, don’t he?”

“If he comes.”

“We know all that, bright boy,” Max said. “Talk about something else. Ever go to the movies?”

“Once in a while.”



"You ought to go to the movies more. The movies are fine for a bright boy like you."

"What are you going to kill Ole Anderson for? What did he ever do to you?"

"He never had a chance to do anything to us. He never even seen us."

And he's only going to see us once," Al said from the kitchen:

"What are you going to kill him for, then?" George asked.

"We're killing him for a friend. Just to oblige a friend, bright boy."

"Shut up," said Al from the kitchen. "You talk too goddamn much."

"Well, I got to keep bright boy amused. Don't I, bright boy?"

"You talk too damn much," Al said. "The nigger and my bright boy are amused by themselves. I got them tied up like a couple of girl friends in the convent."

"I suppose you were in a convent."

"You never know."

"You were in a kosher convent. That's where you were."

George looked up at the clock.

"If anybody comes in you tell them the cook is off, and if they keep after it, you tell them you'll go back and cook yourself. Do you get that, bright boy?"

"All right," George said. "What you going to do with us afterward?"

"That'll depend," Max said. "That's one of those things you never know at the time."

George looked up at the dock. It was a quarter past six. The door from the street opened. A streetcar motorman came in.

"Hello, George," he said. "Can I get supper?"

"Sam's gone out," George said. "He'll be back in about half an hour."

"I'd better go up the street," the motorman said. George looked at the clock. It was twenty minutes, past six.

"That was nice, bright boy," Max said. "You're a regular little gentleman."

“He knew I’d blow his head off,” Al said from the kitchen.

“No,” said Max. “It ain’t that. Bright boy is nice. He’s a nice boy. I like him.”

At six-fifty-five George said: “He’s not coming.”

Two other people had been in the lunchroom. Once George had gone out to the kitchen and made a ham-and-egg sandwich “to go” that a man wanted to take with him. Inside the kitchen he saw Al, his derby hat tipped back, sitting on a stool beside the wicket with the muzzle of a sawed-off shotgun resting on the ledge.

Nick and the cook were back to back in the corner, a towel tied in each of their mouths. George had cooked the sandwich, wrapped it up in oiled paper, put it in a bag, brought it in, and the man had paid for it and gone out.

“Bright boy can do everything,” Max said. “He can cook and everything. You’d make some girl a nice wife, bright boy.”

“Yes?” George said, “Your friend, Ole Anderson, isn’t going to come.”

“We’ll give him ten minutes,” Max said.

Max watched the mirror and the clock. The hands of the clock marked seven o’clock, and then five minutes past seven.

“Come on, Al,” said Max. “We better go. He’s not coming.”

“Better give him five minutes,” Al said from the kitchen.

In the five minutes a man came in, and George explained that the cook was sick.

“Why the hell don’t you get another cook?” the man asked. “Aren’t you running a lunch-counter?” He went out.

“Come on, Al,” Max said.

“What about the two bright boys and the nigger?”

“They’re all right.”

“You think so?”

“Sure. We’re through with it.”

“I don’t like it,” said Al. “It’s sloppy. You talk too much.”

“Oh, what the hell,” said Max. “We got to keep amused, haven’t we?”

"You talk too much, all the same," Al said. He came out from the kitchen. The cut-off barrels of the shotgun made a slight bulge under the waist of his too tightfitting overcoat. He straightened his coat with his gloved hands.

"So long, bright boy," he said to George. "You got a lot of luck."

"That's the truth," Max said. "You ought to play the races, bright boy."

The two of them went out the door. George watched them, through the window, pass under the arc-light and across the street. In their tight overcoats and derby hats they looked like a vaudeville team. George went back through the swinging door into the kitchen and untied Nick and the cook.

"I don't want any more of that," said Sam, the cook. "I don't want any more of that."

Nick stood up. He had never had a towel in his mouth before.

"Say," he said. "What the hell?" He was trying to swagger it off.

"They were going to kill Ole Anderson," George said. "They were going to shoot him when he came in to eat."

"Ole Anderson?"

"Sure."

The cook felt the corners of his mouth with his thumbs.

"They all gone?" he asked.

"Yeah," said George. "They're gone now."

"I don't like it," said the cook. "I don't like any of it at all"

"Listen," George said to Nick. "You better go see Ole Anderson."

"All right."

"You better not have anything to do with it at all," Sam, the cook, said. "You better stay way out of it."

"Don't go if you don't want to," George said.

"Mixing up in this ain't going to get you anywhere," the cook said. "You stay out of it."

"I'll go see him," Nick said to George. "Where does he live?"

The cook turned away.

"Little boys always know what they want to do," he said.

"He lives up at Hirsch's rooming-house," George said to Nick.

"I'll go up there."

Outside the arc-light shone through the bare branches of a tree. Nick walked up the street beside the car-tracks and turned at the next arc-light down a side-street.

Three houses up the street was Hirsch's rooming-house. Nick walked up the two steps and pushed the bell. A woman came to the door.

"Is Ole Anderson here?"

"Do you want to see him?"

"Yes, if he's in."

Nick followed the woman up a flight of stairs and back to the end of a corridor.

She knocked on the door.

"Who is it?"

"It's somebody to see you, Mr. Anderson," the woman said.

"It's Nick Adams."

"Come in."

Nick opened the door and went into the room. Ole Anderson was lying on the bed with all his clothes on. He had been a heavyweight prizefighter and he was too long for the bed. He lay with his head on two pillows. He did not look at Nick.

"What was it?" he asked.

"I was up at Henry's," Nick said, "and two fellows came in and tied up me and the cook, and they said they were going to kill you."

It sounded silly when he said it. Ole Anderson said nothing.

"They put us out in the kitchen," Nick went on. "They were going to shoot you when you came in to supper."

Ole Anderson looked at the wall and did not say anything.

“George thought I better come and tell you about it.”

“There isn’t anything I can do about it,” Ole Anderson said.

“I’ll tell you what they were like.”

“I don’t want to know what they were like,” Ole Anderson said. He looked at the wall. “Thanks for coming to tell me about it.”

“That’s all right.”

Nick looked at the big man lying on the bed.

“Don’t you want me to go and see the police?”

“No,” Ole Anderson said. “That wouldn’t do any good.”

“Isn’t there something I could do?”

“No. There ain’t anything to do.”

“Maybe it was just a bluff.”

“No. It ain’t just a bluff.”

Ole Anderson rolled over toward the wall.

“The only thing is,” he said, talking toward the wall, “I just can’t make up my mind to go out. I been here all day.”

“Couldn’t you get out of town?”

“No,” Ole Anderson said. “I’m through with all that running around.”

He looked at the wall.

“There ain’t anything to do now.”

“Couldn’t you fix it up some way?”

“No. I got in wrong.” He talked in the same flat voice. “There ain’t anything to do. After a while I’ll make up my mind to go out.”

“I better go back and see George,” Nick said.

“So long,” said Ole Anderson. He did not look toward Nick. “Thanks for coming around.”

Nick went out. As he shut the door he saw Ole Anderson with all his clothes on, lying on the bed looking at the wall.

“He’s been in his room all day,” the landlady said downstairs. “I guess he don’t feel well. I said to him: ‘Mr. Anderson, you ought to go out and take a walk on a nice fall day like this,’ but he didn’t feel like it.”

“He doesn’t want to go out.”

“I’m sorry he don’t feel well,” the woman said. “He’s an awfully nice man. He was in the ring, you know.”

“I know it.”

“You’d never know it except from the way his face is,” the woman said.

They stood talking just inside the street door. “He’s just as gentle.”

“Well, good night, Mrs. Hirsch,” Nick said.

“I’m not Mrs. Hirsch,” the woman said. “She owns the place. I just look after it for her. I’m Mrs. Bell.”

“Well, good night, Mrs. Bell,” Nick said.

“Good night,” the woman said.

Nick walked up the dark street to the corner under the arc-light, and then along the car-tracks to Henry’s eating-house. George was inside, back of the counter.

“Did you see Ole?”

“Yes,” said Nick. “He’s in his room and he won’t go out.”

The cook opened the door from the kitchen when he heard Nick’s voice.

“I don’t even listen to it,” he said and shut the door.

“Did you tell him about it?” George asked.

“Sure. I told him but he knows what it’s all about.”

“What’s he going to do?”

“Nothing.”

“They’ll kill him.”

“I guess they will.”

“He must have got mixed up in something in Chicago.”

“I guess so,” said Nick.

“It’s a hell of a thing!”

“It’s an awful thing,” Nick said.

They did not say anything. George reached down for a towel and wiped the counter.

“I wonder what he did?” Nick said.

“Double-crossed somebody. That’s what they kill them for.”

“I’m going to get out of this town,” Nick said.

“Yes,” said George. “That’s a good thing to do.”

“I can’t stand to think about him waiting in the room and knowing he’s going to get it. It’s too damned awful.”

“Well,” said George, “you better not think about it.”

