

CHAPTER 2

THEORETICAL FRAMEWORK

In linguistics, the term discourse analysis is gaining prominence and is essential. It also discusses the relationship between language and society, culture, and thought. “The term discourse analysis remains unclear or somewhat confusing because it has expanded to cover various meanings and activities” (Fauziaty, 2004, p. 119). Discourse analysis is the study of the relationship between formal and functional features. The formal aspect of a text relates to its quality. Nonetheless, the functional aspect refers to the aims, results, and conditions that allow it to be categorized as good.

Concerning linguistic topics, Discourse Analysis is based on the spoken or written language used to communicate a message in a specified context. Furthermore, it involves various actions concerning the dominant ideology in culture. People can see or participate in a wide range of spoken interactions, such as telephone conversations, formal meetings or classroom discussions, small talk in cafés, and private interactions with close friends. They will encounter numerous beginnings and endings and distinct role connections, purposes, and situations. Discourse Analysis is distinct from grammar and phonological studies. However, it is concerned with a considerable measure more than linguistic form, namely how a conversation between two or more people is rational and straightforward.

Because spoken language came first, written texts are more than “conversation written down.” In actuality, written language performs a variety of functions identical to those spoken language. Action (public signs, product labels, menus, bills, etc.), information (newspapers, magazines, advertisements, pamphlets, etc.), and entertainment (newspapers, magazines, television commercials, pamphlets, etc.) rely on written language (comic, fiction, drama, newspaper, film subtitles, etc.). The characteristics of the original works will reflect these diverse purposes.

Thus, the study of conversation must contain an analysis of language usage. However, it cannot be limited to describing linguistic forms without considering the purposes or roles these forms are designed to fulfill in human affairs. Also, a reader or listener is more than a signal decoder.

Conversation comprises the utterances or phrases a sender uses to communicate with a recipient within the discourse context. According to this definition, discourse analysis examines the relationship between language form and language function in verbal communication by analyzing the language used by the speaker to the recipient.

2.1. Text, Context, and Discourse

Text and context cannot be separated from discourse. (Yule & Brown, 1983, p. 6) states that the text refers to the spoken records of a communication act. Text is naturally occurring spoken, written, or signed language recognized for analysis. Text is a semantic unit, suggesting that it is not simply a phrase; it has a specific structure that can be systematically expressed. Text is continuously produced: text production never stops as long as text producers exist (Mey, 1993, p. 183). It is difficult to determine whether a sequence is “long enough” to label a text in text processing.

The preceding paragraph highlights the significance of context in discourse analysis; context refers to the context in which language is used. According to Mey (1993, p. 183), context is a constant, not a static, concept; it must be acknowledged to engage, allowing the language interpretations of their interaction to be acceptable. This understanding enables comprehension of the verbal representations of their interaction. Context is more than a question of understanding references and the subject matter. Additionally, it is what gives our words a greater depth of meaning.

Discourse is described as meaningful, coherent, and purposeful stretches of language, but it also refers to the unity and connected utterances that a sender uses to communicate with a recipient. Language use, whether spoken or written, is a social practice that defines discourse (Fauziaty, 2004, p. 119). To explain discourse,

we must consider aspects other than language: the context, the individuals involved, what they know, and what they are doing.

According to the preceding definition, discourse is a text given context through interaction. Therefore, discourse cannot be interpreted in the same manner as our feelings regarding the suitability of phrases; instead, we must consider the context, the individuals involved, their knowledge, and their actions. In this context, however, the ultimate purpose of discourse analysis is to illustrate and explain the connection between meaning and intentions through words.

2.2. Seven Standards for Textuality

Texture or textuality separates a text or speech from non-textual elements. In other words, texture or textuality are suitable terms to describe the characteristic of text (Halliday & Hasan, 1976, p. 2). According to (Beaugrande & Dressler, 1981), there are seven standards for identifying textuality: cohesion, coherence, intentionality, informativity, acceptability, situationality, and intertextuality.

2.2.1. Cohesion

An article is easy to read and comprehend if its structure and meaning are clear and consistent. Cohesion is the aspect of form that relates to the formal elements of language, namely how propositions relate to one another to produce a text. It implies that cohesion is a syntactic arrangement in which sentences are arranged in an integrated way to create conversation regarding grammatical and particular lexical levels.

Cohesion essentially refers to the interaction between forms. In other words, the elements of discourse (words or sentences) that organize a discourse have a complete and consistent link. In other words, cohesion is a component of the internal characteristics of speech structure.

According to Halliday and Hassan (1976, p.4), the aspects of discourse cohesion can be separated into two categories: grammatical cohesion and lexical cohesion. Elements of grammatical cohesion include reference, substitution, ellipsis, and conjunction. Comparatively, lexical coherence comprises synonyms, antonyms, hyponyms, repetition, and equivalence. Consider the following example:

The store no longer sold porcelain figurines. The man behind the counter said it used to, but they did not sell very well. However, sales were doing better since the business had switched to plastic.

The interpretation of “it” is dependent on that of “store,” just as “they” is dependent on “porcelain figurines” the meaning of “used to” depends on “sold porcelain figurines” cohesion refers to the connection which exists between elements in the text.

2.2.2. Coherence

If cohesion relates to the production of texts, then coherence is a component of meaning that refers to features of speech or displays how suggested ideas might be read and concluded. According to Renkema (2004, p.138), coherence is the linked piece of a discourse; semantic cohesiveness that external factors to the discourse can generate. Consequently, coherence is the continuity of information.

Coherence relates to how textual components, such as the configuration of underlying concepts and relationships, are mutually acceptable and related. In other words, coherence is the listener's or reader's comprehension of the intended message. Coherence can arise implicitly since it pertains to features of meaning that require interpretation. The inward element is the coherence of the cohesive element (Keraf, 2005, p.30).

Coherence is the integration of concepts across the speech, and cohesion is one method for achieving coherence. Coherence is an essential characteristic of discourse for maintaining the integrity of its meaning. If a speech lacks coherence, the relationship between semantics and pragmatics should be nonexistent and irrational. The following example is not problematic in terms of coherence:

The method is pretty simple. First, you arrange this into distinct categories. Then, of course, one pile may be adequate, dependent on how much there is to do. If you have to go somewhere else owing to inadequate facilities, that is the next step; otherwise, you are pretty well set.

When particular knowledge about washing clothes is applied to the text, this seemingly disconnected passage becomes cohesive and easy to understand.

2.2.3. Intentionality

The third of seven textual standards is known as intentionality. To produce a cohesive and coherent text, the producer's attitude aims to produce a set of occurrences that adhere to Grice's maxims, including maxims of quantity, maxims of quality, maxims of relation, and maxims of manner, in addition to developing the concept of speech acts in order to achieve the "desirable intention" to disseminate information or achieve a predetermined objective (Beaugrande & Dressler, 1981, p.7). Intentions of text creators are subsumed under the concept of intentionality. In the most general definition of the phrase, the author of a book aims for the linguistic configuration being produced to be cohesive and consistent (Beaugrande & Dressler, 1981, p.113). Moreover, a text must be intended and recognized as such in order to be used in communicative interaction.

2.2.4. Informativity

Informativity relates to whether elements of the text have communicative value. It concerns the degree to which information in a communication is fresh or unexpected to the text recipient. To describe informativity, Beaugrande and Dressler (1981, p.139) believe a speech should contain a new and unexpected thought. The term informativity is applied to define the extent to which a speech is current or unexpected for the listeners. Usually, the notion is applied to content; however, it can apply to other language systems, such as the structural or syntactic ones. Moreover, the text has to combine prior and new or known and unknown information in a balanced manner to be more intriguing for the receivers.

As a result, important information offered by the writer or singer to the hearer or listener must be contained in the song lyrics.

2.2.5. Acceptability

According to Beaugrande and Dressler (1981, p.129), acceptability refers to the text readers' perspective in communication. In the most direct meaning of the phrase, text readers must accept a language configuration as a cohesive and coherent text capable of using it. Several explanations lead to problems in deciding on the acceptability of an utterance, such as intonation, dialect, and grammaticality. Intentionality and acceptability are often complementary principles. In any text, there is a producer who desires to produce a piece of information and a receptor who needs to be willing to take the provided text as a communicative text. Consider the following example:

Rich people are not poor, and poor people live in need; need transcends the law, and those who live outside the law live like wild animals. Therefore, you are doomed for eternity.

Many people will find the example unacceptable because of its twisted internal logic.

2.2.6. Situationality

It concerns the elements that make a text relevant to a particular setting. People can make such decisions due to the context in which the material is displayed, generated, and handled. In fact, it is necessary to evaluate the situationality of a text to know where it occurred and what role it played in the context. In addition, situationality is defined by all aspects that render a text relevant to the current communication context. For example, a text features situationality if it ties discourse or an act of communication to a specific situation.

2.2.7. Intertextuality

The final standard is intertextuality which is a term to suggest that all texts, whether written or spoken, formal or informal, are in some manner connected. It refers to the relationship between a text and other texts that share the same features. It is stated that "intertextuality subsumes how the production and reception of a text depend upon the participants' knowledge of other texts." In other words, intertextuality includes how the production and reception of a given text are affected by the formulation and the structure of other texts identical to it. Intertextuality can

also be recognized simply as the relationship of a text with other texts. Between texts of the same genre, the relationship can be of a form and content, but between texts of different genres, the relationship can only be of content. (Beaugrande & Dressler 1981, p.182). Intertextuality is the study of the features that make the use of one text contingent on prior knowledge of one or more texts.

This song analysis illustrates intertextuality by comparing the title's meaning to the entire song's lyrics and evaluating the relationship between each line.

Seven standards from the preceding paragraphs have been established to answer the question of what characterizes a discourse. First, a series of utterances is only a discourse if the cohesion between the sentences can be stated in words or if the listener or reader can understand the relationship between the phrases (coherence). Second, the writer's intent must distinguish a series of statements (intentionality). Third, in addition to being informative and palatable to the audience, discourse must be situationally suitable and consider the interaction between texts.

In discourse research, the first criteria for textuality, "cohesion," as the apparent relationship in discourse, has received considerable attention, according to Halliday and Hassan. They provide the most thorough description of this apparatus (McCarthy, 1991, p. 35). Five distinct types of coherence were identified: reference, ellipsis, substitution, conjunction, and lexical.

A. Reference (Referring Expressions)

These are words whose meaning cannot be determined without reference to other words or elements of the context that both the sender and the recipient understand. The most notable example is third-person pronouns.

-she/her/hers/herself

-he/him/his/himself

-it/its/itself

-they/them/their/theirs/themselves.

If we listen to a story and somebody says, "So I ate it," we may know its meaning from somewhere earlier in the story. We choose the most likely meaning for "it" from the text.

e.g., “There was a pineapple on the table. So, I ate it”

We would assume that the speaker had eaten pineapple, not the table (even though the word table is nearer).

According to McCarthy (1991, p. 35), reference items in English include pronouns (e.g., he, she, it, him, they, etc.), demonstratives (this, that these, those), the article ‘the,’ and items like such ‘a’.

B. Ellipsis

Ellipsis is the omission of part of a sentence assuming that a preceding sentence or the surrounding context will clarify the meaning. Occasionally, we do not even need to offer a replacement for a word or phrase already been used. Instead, we can omit it with confidence that the missing piece can be reconstructed effectively.

Instead of answering, “Would you like a glass of beer?” I would like a glass of beer. We can say, “Yes, I would,” knowing that, like a glass of beer, will be understood. When someone says, “What are you doing?” we can answer “Eating a mango” instead of “I am eating mango” because we know that I am is understood and does not have to be said.

e.g., nominal ellipsis

Nelly liked the green tiles, myself I preferred the blue.

e.g., verbal ellipsis

A: Will anyone be waiting?

B: Jim will, I should think.

e.g., clausal ellipsis

A: Is it going to rain?

B: I think so.

C. Substitution

The second type of formal connection between sentences is the substitution of “do” or “so” for a word or group of words that appeared in an earlier sentence. It would be pretty lengthy. If we had to always respond to a question such as “Do you like mangoes?” with “Yes, I like mangoes” or “Yes,

I think I like mangoes,” we would be winded. It is much faster and has the same meaning as saying “Yes, I do” or “Yes, I believe so.”

Replacement is comparable to ellipsis. It operates in English at nominal, verbal, and clausal levels (McCarthy, 1991, p. 35).

McCarthy stated that the most frequently substituted items in English are:

One (s) : I offered him a seat. He said he did not want one.

Do : Did Mary take that latter? She might have done.

So/not : Do you need a lift? If so, wait for me, if not, I will see you there.

Same : She chooses the roast duck; I choose the same.

D. Conjunction

The conjunction is a relationship that specifies how two sequences of a sentence or clause should be connected to the preceding or subsequent parts of the sentence. There are four conjunctions: addition, causality, temporality, and adversative.

e.g.

1). Addition conjunction

She is intelligent. Moreover, she is reliable.

2) . Causality conjunction

Kevin fell into the river and caught a chill.

3) . Temporality Conjunction

I got up and made my breakfast

4) . Adversative

I have lived here for ten years and never heard of that job.

E. Lexical Cohesion

Lexical cohesion is not concerned with grammatical and semantic cohesion but rather with cohesion based on song lyrics’ word choice. Lexical cohesion consists of two types, namely reiteration, and collocation. Reiteration is the repetition of words in the repetition, synonyms, and superordinate. In contrast, collocation uses a set of words that have meaning within the same affinity.

e.g., Now I am climbing the walls cause I miss you. I miss you.

This repetition indicates that the singer or composer emphasizes the phrase "I miss you." It indicates that he misses his love terribly.

e.g., The teacher should know the condition of the students to pursue the target or goals of learning English for Indonesian students, especially for blind students. This is the reason why a teacher has to master Braille.

The word "blind" has a close relationship with "Braille." Braille is a letter used by the blind to learn to read.

2.3. Speech Act Theory

2.3.1. The Notion of Speech Act

Speech act theory emphasizes a communication process performed through speech and explores the role of discourse in a given situation. People produce speech and act on utterances to express thinking. It arises from the insight that while sentences are usually used to communicate state events, the uttering of specific sentences under certain conditions must be viewed as the performance of an act. His most essential observation is that some utterances are neither statements nor questions concerning a piece of information but rather actions, as in the following instance:

- a. "I do" (take this woman to be my lawful wedded wife) - as uttered in the marriage ceremony.
- b. "I name this ship Queen Elizabeth" - as uttered when smashing the bottle against the stem.
- c. "She gives and bequeaths her watch to her brother" - as occurring in a will.

These sentences share similar characteristics. They contain a specific type of performance verb that executes a specific action when spoken in a particular context. It may also require a detailed response.

Performatives necessitate both the proper context and language (grammatical instructions). The other example is ordering someone to do something, such as "I order you to clean the boots" or "clean your boots!", which is commonly associated with ordering. However, such utterances will only be

perceived as orders if certain conditions are met and the receiver is aware. The order's fulfillment conditions are as follows:

- a. The sender believes the action should be done
- b. The receiver can do the action
- c. The receiver should do the action.

The statement will not be interpreted as an order if these conditions are not met.

Briefly, speech act theory primarily concerns what people “do” with language - with language's function. It provides a framework for identifying the conditions underlying the production and comprehension of an utterance as a particular linguistically realized action. A context precedes every communication. Context is a vast field that comprises numerous aspects. When people communicate, they cannot articulate their ideas effectively. They are unable to express their emotions accurately. Therefore the interlocutor is unable to comprehend the context. For these reasons, people typically employ speech acts to help them fulfill the conversation's purpose and accurately transmit their thoughts. According to Searle (1969, p. 23), a speaker may incorporate three types of acts into his or her speech. They are the act of expressing something (locutionary act), the act of performing something (illocutionary act), and the act of influencing the speaker's discourse (perlocutionary act).

2.3.2. Kind of Action

A. Locutionary act

The locutionary act is speech or creating a series of meaningful sounds. The locution act generates an intelligible speech, indicating that the speaker intends for his or her statements to be understood by the receivers. According to (Leech, 1983, p. 199), a locutionary act is a speech act: an expression having a specified meaning and reference. Austin relates locution to communication delivery (Ideational Communication).

The previous definition clarifies that a locutionary act is an essential act of utterances. It thus refers to the act of speaking. We must use words or sentences if we are to say anything. For Example, when someone says, “you cannot do that,” it

is a simple act performed by saying something; in this case, the speaker is saying. The locution was the utterances: “you cannot do that.”

B. Illocutionary act

An illocutionary act is a production of the art of speaking: the utterance of a statement, offer, or commitment. We form an utterance with some kind of function in mind. According to Leech (1983, p. 199), the illocutionary act communicates discourse (interpersonal communication). Thanking, offering, apologizing, challenging, complaining, mocking, identifying, protesting, and disappointing are examples of illocution acts. The illocutionary act is analyzed based on context; it is about what is behind the text. Context is the background knowledge assumed to be shared by the speaker and hearer and contributes to the hearer’s interpretation of what the speaker means by a given utterance (Leech, 1983, p.13).

According to Fauziati (2004, p. 122), an illocutionary act is a speech act or utterance. It consists of wagers, pledges, etc. For example, “I promise to come.” The previous expression has the illocutionary effect of promising.

C. Perlocutionary act

A perlocutionary act is the vocal performance of an act. In perlocutionary, there is an influence effect. A speaker conducts the perlocutionary act by producing an utterance intended to produce a specific effect on the listener and others. A perlocutionary act is the listener’s response to the speaker’s utterance. Thus, utterances might motivate the listener to act. In addition, a perlocutionary act is intended to affect the listener, such as humiliating, intimidating, persuading, and so on. Finally, a perlocutionary act is an illocutionary act’s impact on the hearer, such as shocking, misleading, persuasive, etc. This is often referred to as ‘the act of affecting someone.’

Additionally, illocutions frequently induce listeners to act. In this regard, they constitute perlocutionary acts. If you say, “I bet you a dollar that he will win,” and I respond, “On,” then your illocutionary act of proposing a bet has resulted in my perlocutionary action of accepting it. The persuasive power of your words to induce me to bet has been successful.

The contrasts between illocutions, perlocutions, and other speech act categories have typically been illustrated by lists of verbs and verb-like expressions.

For example:

Illocutionary: report, announce, predict, admit, opinion, ask, request, suggest, order, propose, express, congratulate, promise, thank, etc.

Perlocutionary: bring hearer to learn, persuade, deceive, encourage, irritate, frighten, amuse, get the hearer to do, inspire, impress, distract, get the hearer to think about, embarrass, attract attention, bore. (Leech, 1983, p. 203)

2.4. Previous Related Studies

In this term paper, I review related literature from another term paper titled “Discourse Analysis of the Commercial Advertisement Text in Hotel Brochures,” conducted by Muhammadiyah University of Surakarta student Suropto Ali in 2004-2005. My previous research in the field of discourse analysis had a similar focus.

There are differences in data source and analysis. For example, Ali’s research employed the commercial advertisement text in brochures and Hymes’s speaking model for data analysis. While I use song lyrics as the data, I analyze them using seven standards for textuality. I also employ speech acts to analyze song lyrics’ discourse.

I also reviewed relevant literature from another term paper entitled “Discourse Analysis of Cinderella Story,” by Muhammadiyah University of Surakarta student Dhian Yuni Arifiyani from 2004-2005. She focused her research on cohesion in English children’s books. There is a similarity between Yuni’s research and this research in that the focus is on discourse analysis and the use of seven standards of textuality. However, there is a difference in the data, as Yuni’s research uses English story books, whereas I use song lyrics as the data.

Brigitta Abrahamsson, a student from the Department of Languages and Literatures/English University of Gothenburg, authored an essay about discourse analysis in Spring 2011. “Gender Roles in Pop Lyrics: A Discourse Analysis of the Lyrics of Lady Gaga” is the title of her essay. She focused her essay on the gender perspective of discourse analysis. The similarities lie in the data, which are song

lyrics, while the differences lie in the data analysis, for which I employ seven standards for textuality.

Hermawati Paulina, a Muhammadiyah University of Surakarta student, published a previous study in 2001-2002. “*Analisis Wacana Pada Tajuk Rencana Di Surat Kabar Harian Kompas Edisi Juli-September 2000 (Sebuah Studi Piranti Kohesi dan Koherensi)*” is the title of her term paper. Her research centered on discourse analysis of editorials in Kompas, particularly the analysis of coherence and cohesion. She attempted to explain the various types of cohesion and coherence. This research is similar to Paulina’s research in that the focus is on the field of Discourse Analysis and the use of seven standards for textuality; however, I use song lyrics as the data, which is different.

