A COLLOCATION IN H&M SUMMER MAGAZINE SINGAPORE 2014

A thesis

Submitted to Faculty of Adab and Humanities

in Partial Fulfillment of the Requirements for the Degree of Strata One

By:

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ENGLISH LETTERS DEPARTMENT

FACULTY OF ADAB AND HUMANITIES

STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH

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ABSTRACT


The research is aimed to give description and explanation about collocation and the effect of collocation to coherence in H&M Summer Magazine Singapore 2014. From the collocations theories, this thesis has three types of collocations, they are lexical collocation, lexico-grammatical collocations and grammatical collocations and this thesis has three types of coherence relations, they are causality relations, logical sequence relations, and matching relations.

This research was designed as a qualitative research. The qualitative research present the data of the research in the form of qualitative description. The source of the data in this study are sentences that contain collocation in English.

As result of the research, the writer concludes that there are 19 sentences of collocations. The writer found 14 lexical collocations and 5 grammatical collocations. The writer also found 12 causality relation, 5 logical sequence relations, and 2 matching relations. Mostly, the lexical collocations have existed in the magazine. The writer also gives the meaning of each collocations which is found.
APPROVAL SHEET

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LEGALIZATION

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The thesis entitled above has been defended before the Letters and Humanities Faculty Examination Committee on April 08th, 2015. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, April 08th, 2015

Examination Committee

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contain no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

Jakarta, January 28 2015

Sagita Deska Basmalah
ACKNOWLEDGEMENT

_In the name of Allah the Most Gracious, the Most Merciful_

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This thesis is presented to English Letters Department Faculty of Letters and Humanities, Syarif Hidayatullah State Islamic University Jakarta as a partial of requirements for the degree of strata one (S1).

My gratitude goes as well to my most beloved parents Lydia Sahureka and my love father Alm. Abdurahman for their love. And to my most beloved grandfather Theo Sahureka for his love, support, and continuous prayer. I thank so much for my beloved sister, Putri, and my beloved brother, Rafly, who always pray for me and support me.

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Jakarta, January 2015

The Writer
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CHAPTER I
INTRODUCTION

A. Background of the Study

English language is considered as an essential thing in every aspect of education and employment. As a Indonesian native speakers or English Foreign Learner (EFL), we often have difficulty in understanding the English language. Today, there are many English text. Text is used in linguistics to refer to any passage, speak or written, of whatever length, that does form a unified whole. Reference books which is used in school and university available in English, so it suggests that the capability to understand the English language text is very important. Today English has been taught from an early age, start from elementary school in Jakarta, especially those already enacted English as a second language after the obligatory Indonesian controlled by its students. Text in English now is not something that is strange to the people of Indonesia, many people who prefer the original English-language story books or magazine rather than the translate in Indonesia language, because there are some expressions that sounds better in English rather than in Indonesia language.

In Jakarta, one of the media in the form of text which is now widely favored by many people is an international magazine that no longer exists- with the translated in Indonesian. International magazine is now widely

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found in any bookstore, and purchased by the people in Jakarta. In the Magazine which is uses English language, the readers are required to understand each line in the article presented by the author. Authors also should understand the rules in the meaning that will be presented to the reader in order to be easily understood and can convey the information to its readers properly. Each writing in a magazine definitely has a special characteristics in conveying meaning and message in its writings, as the meaning of the linguistic concepts studied in semantic. Semantic is the field of linguistic that study of the meaning of the sign language

The characteristics of a writer in the delivery of messages in its writings, it is not loose on the selection of words and language phenomena in order to form a meaning concepts. One phenomenon that is quite interesting language to study in linguistic is collocations. Collocations is a association and pairs a lexeme regularly. Collocation means a natural combination of words, it refers to the way English words are closely associated with each other. Collocation is found in an article frequently, not only in the Indonesian but also in English that often found anyway. It can be difficult for learners of English to know which words collocate, as natural collocations are not always logical or guessable. There is for example, no obvious reason why we say making friends rather than getting friends, or we say heavy rain not strong rain.

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Collocations has an important role in selecting a combination of words with other words. If we talk with English native speaker, sometimes we hear some sentence or words pair that is sounds does not make sense or it sounds weird if we translated in Indonesia, it can be a collocations. Selection of the word is done by because of the demands which must be precise in each word pairs. Because the accuracy of the word pairs can only be practiced through intuition. A native speakers of the language would be easier to give the precision of word pairs because the language has been trained intuition. The precision of word pairs that can only be analyzed by using collocation.

In the text language, especially the author is not only required to choose a good selecting combination of words in order to make easier the readers to understand the text but also the coherent of the text, meaningful communication in which the words or sentences are linked to one another. It can make sense the text and get the message from the text. To make sense of a whole text certainly as the reader need to work out how the parts of the text link to each other.

The unity of text is influenced by cohesion and coherence. Halliday and Hasan defined cohesion as the semantic one; it refers to relations of meaning that exist within the text, and that define it as a text⁵. Meanwhile, coherence is a connection between the sequential parts of text and between parts of a text and the world. World means the readers background

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knowledge. Sometimes in English text we find collocation which is not understand and not related with unity of paragraph.

In this research, the writer will analyze about the collocation and the effect of collocation from the coherence in each article in H&M Magazine. The writer studies about the collocation in English because collocation is important and interesting to study. Basically, as a English foreign learner, needs to learn collocations because it will help us to speak and write in English naturally and accurately. Learning collocations will also help us to increase our range of English vocabulary, for example, you will find it easier to avoid words like very or nice or beautiful or get by choosing a word that fits the context better and has a more precise meaning. This is particularly useful if we are taking a written exam in English and want to make a good impression on the examiners.

B. Focus of the Study

Based on background of the study, this research focuses on collocation and coherence in H&M Singapore Magazine Summer Season 2014 Edition.

C. Research Questions

Based on background of the study, the problem that many appear are as follow :

1. What types of collocations are found in H&M Singapore Magazine Summer 2014 Edition?

D. Significances of the Research

The writer hopes this research can give more value to readers in English and they can write and speak in English very well. The writer hopes this research can add vocabularies in English for readers and they can write and speaks in English very well.

The writer realized to study about collocation in the language is very important things that need to be reserached. This study is expected to be an important contribution to the knowledge of Collocation in the semantic field.

E. Research Methodology

1. Objective of Research

The objectives of the studies are to find out the types of collocation in the H&M Singapore Magazine Summer 2014. Thus, The writer wants to know how the meaning of those collocation and affect the collocations to coherence in the magazine.

2. The Method of the Research

The method of this research is a qualitative research by analyzing the data, because the data in this research is in the form of text and use a content analysis. The writer tries to find out the answer the research question. Qualitative research is the research which rely a verbal data and
other non-numerical as a based of analysis and resolving the research question like content analysis, discourse analysis, and naturalistic research.  

3. Technique of Data Analysis

The step for analyzing the data are:

a. The writer collects the data and classify collocations that are found based on the relevant theories and other supporting theories.

b. The writer analyzes the collocation affect to coherence in each paragraph.


The instrument of the research is the writer, books as a reference of theory and H&M Singapore Magazine Summer 2014. The writer is reading, putting a mark, collecting, classification, and analys data from H&M Singapore Magazine Summer 2014.

5. Unit of Analysis

The unit of analysis in this research is H&M Singapore Magazine Summer which is published on Summer Season 2014 (June-August).

6. Place and Time of Research

This research is start in Maret 2014 and finished in Januari 2015.

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CHAPTER II
THE THEORETICAL DESCRIPTION

A. Previous Research

Before this research, there are researches on Collocation which focus on English source text. The differences of this research between previous research is the writer find the relation affect between the collocation and the coherence.

The first research by Putri Agung Rizki (2011) uses Mildred L. Larson’s theory and Michael McCarthy’s theory of her analysis on novel Rick Riordan’s Percy Jackson and the olympians “The battle of the Labyrinth” with title, An Anlysis on Indonesian Translated Collocation in Rick Percy Jackson and the olympians “The battle of the Labyrinth”. This study analysis discourse and types of collocation in the translated novel. The result is there are 356 collocations translated literally and 81 collocations translated dynamically. Most of the collocations found in this novel were translated by literal translation.

The second research by Brett Laybut (2008) from University Birmingham, use Firth and Sinclair theory of her analysis on Football Report text with title, Collocation in Football Report. This study analysis type collocation using BBI Dictionary and Halliday’s theory as a supporting theory. The result is many collocations which is consist of
lexical and grammatical collocations, and the writer find the relation between collocations and contextual situation from the text.

The third research by Mashadi Said (2010) from Gunadarma University, use Palmer and Baker’s Theory on his analysis with entitled, *Ketidaklaziman Kolokasi dan Implikasinya Terhadap Pembelajaran Bahasa*. The result is there are find 176 collocation In English language translated to Indonesia, many found translated incorrect.

**B. Concept**

1. **Definition of Collocation.**

Collocation is a new phenomena in a language, and it is a very important and crucial in every language. The term of collocation was first introduced by Firth, J.R. Firth defined collocation as ‘the company words keep’ it means of their relationship with other words. Based on of the journal said *Kolokasi bersifat terbatas dan tidak semua kata dapat berkolokasi. Kolokasi ialah kecendrungan sejumlah kata untuk bergabung secara teratur dalam suatu bahasa*. The term of ‘collocation’ originally is from the Latin verb ‘collocate’ which means ‘to set in order/to arrange’. A collocation is a combination of two or more words the which frequently occur together. Another definition is that it might be the way words combine in predictable ways. These combination sounds natural to native

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speakers, but students of English have to make a special effort to learn them because it is often difficult to guess. Some combinations just sound “wrong” to native speakers of English.

Although one might think that a language would only have one word for each idea, and that words would fit together quite simply to express relationships, this is actually not true. Words often have quite restricted usages, dictated by words with they collocate (co-occur). For example, we say that humans eat food, while animals eat feed, whereas the word have same meaning is food. In this collocation phenomenon, every language has its own characteristics in combining a word with another word. As in Bahasa Indonesia, phrases mati lampu, the word mati can be collocated with lamp. That sounds clear and logical, but it is not the same as in English. The word death can not be collocated with lamp and produces the phrases death lamp it is does not clear and logical.

Collocation can be counted as a pressuposed meaning. Pressuposed meaning arises from co-occurrences restrictions. Restrictions on what other words or expression we expect to see before or after a particular lexical unit. One of restrictions in pressuposed meaning is collocational restrictions: these are semantically arbitrary restrictions which do not follow logically from the propositional meaning of a word. For instance,

12 Ibid. p. 21
in English, teeth are brushed, but in German and Italian they are polished, in polish they are washed, and in Russian they are cleaned. Because they are arbitrary, collocational restrictions tends to show more variation across language.

The main characteristics of collocations are that their meanings reflect the meaning of their constituent parts (in contrast to idioms) and that they are used frequently, spring to mind readily, and are psychologically salient (in contrast to free combinations)\(^\text{13}\).

Sometimes collocation are translated into different words combinations to indicate the same meaning. For instance phrase “She runs a bath” is not literally translated to \textit{dia menjalankan mandi}, because the words of \textit{mandi} does not go with \textit{menjalankan} in Indonesian language. Same of that, phrase in indonesian language “\textit{Mati lampu}” in English language it can not be \textit{death lamp}, because \textit{death} words can not be collocated with \textit{lamp}, in English phrase “\textit{mati lampu}” literally translated \textit{the light is out}. That are translated \textit{dia mandi} and \textit{the light is out} make the translation acceptable without destroying the meaning and keep the original message in the source language.

2. Types of Collocations.

Collocation is a term which is used and understood in many different ways. In English, as in other language, there are many fixed, identifiable, non idiomatic phrases and constructions. Such groups of

words are called recurrent combinations, fixed combinations, or collocations\textsuperscript{14}. Many Linguist divide collocations into some kinds. Collocations fall into several types: Grammatical Collocations, Lexico-Grammatical Collocation and Lexical Collocations.

The first type is the lexical collocations. As the words occur together within the same lexical sets, or as the words that occur together reveal close semantical relationship\textsuperscript{15}. In this terminology, lexical collocations combine two equal lexical components, it contrast to grammatical collocations, lexical collocations do not contain grammatical elements. In lexical collocations, too, there are fixed and loose combinations\textsuperscript{16}, especially in verb+noun combinations, the combinations are fixed in which the choice of words that collocate each other is definite, such as: commit a murder or break the rules, and these combinations: do a murder, or damage the rules are unlikely. This fixed structure are idiomatic, however their meanings are still predictable from the elements of the combinations. In comparison, in loose collocations the collocate are freely combined. The meanings of these loose collocations can still be derived from their individual words. In contrast, there are fixed combinations consisting of several lexical items which are relatively frozen expression and whose meanings are sometimes hardly derivable.

\textsuperscript{14}Ibid, p. 57.

1. Verb (usually transitive) + Noun/Pronoun (or prepositional phrase)
   
The characteristic of this collocations consist of a verb denoting creation or activation and a noun/a pronoun, for example:
   
   (denoting creation) *come to an agreement, compose a music*, etc.
   
   (denoting activation) *set an alarm, launch a missile*, etc. However, not all verbs denoting creation and activation can be considered collacable to any nouns. Combinations of verbs, such as *build, cause, cook, make*, etc + nouns are limitless, their meanings are predictable. Therefore these combinations are not considered collocations.
   
   Similarly, there are some nouns with polysemous meanings.

2. Verb (meaning eradication and or null + a Noun)
   
   Example: *reject an appeal, revoke a license, annul a marriage, withdraw an offer*.
   
   Some verbs denoting similar meaning and that can be used with large number nouns are considered as free combinations. For example the verb *destroy* can combine with almost any nouns denoting physical objects like *village, school, document*, etc.
3. Adjective + Noun

In some instances, more than one adjective (or more than one form of the same adjective) can collocate with the same noun. For example: *strong/weak tea, kind/kindest/best regards.*

4. Noun + Verb

The verbs names an action characteristic of the person / things designated by the noun. For example: *alarms go off, bees buzz, bomb explode.*


This type of collocation indicates the unit that is associated with a noun.

   a. Larger unit to which a single member belongs. For example: *a herd of buffalo, a bouquet of flowers,* etc.

   b. The specific, concrete, small unit of something larger, more general. For example: *a bit of advice, an article of clothing,* etc.

6. Adverb + Adjective

The meaning of most adverbs in this combination is “very”. For example: *deeply absorbed, closely acquainted, hopelessly addicted,* etc.

7. Verb + Adverb

For example: *appreciate sincerely, argue heatedly,* etc.

In the lexical collocations, the things that should be remembered is with reference to the lexical sets, shares the same concept; sets she notes that lexical sets are “actual words and expression” that belong to
categorization of words by linguistic convention based on various exposures to the world\textsuperscript{17}.

Second type is lexico-grammatical collocation, the Lexico-grammatical collocation which are restricted by the association of certain vocabulary, grammar and the meaning of the words in the collocations\textsuperscript{18}. Therefore, the word *sweet* collocates with sugar. The word *sweet* which is specially related to sense like that of *sugar* must collocate with words that share the same characteristics as *sugary*, and that shows semantical relationship. Thus, *sweet* acts as a noun that is modified by the adjective next to it.

The lexico-grammatical collocation is restricted by the association of certain vocabulary, grammar and the meaning of the words in the collocation. Afterwards, the definition of the words and there are collocates are matched to decided whether or not they are classified as lexico-grammatical.

Third type is grammatical collocations consist of dominant word such as a noun, or an adjective or a verb, plus particle (a preposition, an adverb or a grammatical structure such as an infinitive, a gerund or clause)\textsuperscript{19}. All verbs that appear with preposition are listed. The following examples: at night, extend to, good at, fall for, to be afraid that, These examples are grammatical collocations which are lexicalized as single

\textsuperscript{18} Ibid, p. 28. 
\textsuperscript{19} Ibid, pp. 56-53.
units whose meanings are formulaic and whose co-occurences are highly likely\textsuperscript{20}.

Based on Felicity O’Donnel and Michael McCarthy books, they divided kinds of collocation into a several part of grammatical collocations

1. Verb +Noun.

<table>
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<tr>
<th>Verb</th>
<th>Noun</th>
<th>Example</th>
<th>Meaning of verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drew up</td>
<td>A list</td>
<td>Our lawyer <strong>drew up a contract</strong> for us to sign</td>
<td>Prepare something usually official. In writing</td>
</tr>
<tr>
<td>Pass up</td>
<td>A Chance</td>
<td>I didn’t want to <strong>pass up the chance</strong> of seeing Hong Kong so I agreed to go on the trip</td>
<td>Fail to take advantage of</td>
</tr>
</tbody>
</table>

Some of verbs always take an object noun or pronoun before that-clause\textsuperscript{21}, for example:

- She **assured me** that she would arrive on time.
- They **convinced us** that we should invest our money.


2. Noun+Verb

<table>
<thead>
<tr>
<th>Noun</th>
<th>Verb</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opportunity</td>
<td>Arise</td>
<td>An <strong>opportunity arose</strong> for me to work in China, so I went and spent a year there.</td>
</tr>
<tr>
<td>Standards</td>
<td>Slip</td>
<td>People feel educational <strong>standard slipped</strong> when the government cut finances.</td>
</tr>
</tbody>
</table>

3. Noun+Noun

- Noun+noun collocations used to describes group or set.

  Example:

  *There’s been a *spate of attacks/thefts* in our area recently.*
  *(unusually large number, happening in close succession)*

  *Lina was screaming because her *mom and dad* were not around*₂².

- Noun+noun collocations used with Uncountable nouns.

  Example:

  *By a *stroke of luck*. I found my keys in the rubbish bin.*

4. Adjective + Noun

- He waited in the **vain hope** that the Minister would meet him.

  *(unlikely to be fullfilled hope)*

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• The **simple truth** is that no one was aware of the problem.

5. Adverb + Adjective

• Joe’s sister was a **stunningly attractive** woman.

6. Verb + Adverb or prepositional phrase

• I don’t like to travel with my brother because he **drives recklessly**. (wildly, without care)

• As soon as the singer came on stage she **burst into song**.

3. Coherence

One of the way to understanding the text for reader which is written by author is the ability of author to manage its text or paragraph become a good text or paragraph. Certainly rely on the syntactic structure and lexical items used in a linguistic message to arrive at an interpretation, but it is a mistake to think that operate only with this literal input to our understanding. It can recognise, for example, when a writer has produced a perfectly grammatical sentence from which we can derive a literal interpretation, but which we would not claim to have understood, simply because we need information.

We can assume to linguistic messages which are not presented in sentences and consequently can not be discussed in terms of syntactic well-formedness, but which are readily interpreted. For example:

_Epismetics Seminar: Thursday 3rd June, 2.00 p.m._

_Steve Harlow (Department of Linguistics, University of York)_

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24 *Ibid*, p. 223
Although it is not stated, literally, in this discourse fragment, I know that Steve Harlow (and not a person called Epistemics Seminar) give a talk (and not write or sing or show a film) with the title shown in quotation marks in the University of Edinburgh; on the nearest 3rd June to the time of the notice being displayed, and so on.

The key to the concept of coherence (everything fitting together well) is not something that exists in words or structures, but something that exist in people. It is people who ‘make sense’ of what they read or hear. The people try to come at an interpretation that is in line with their experience of the way the word is. Untung Yuwono cited in his book “Koherensi adalah keberterimaan suatu tuturan atau teks karena kepaduan semantisnya. Secara lebih spesifik, koherensi diartikan sebagai hubungan antara teks dan faktor di luar teks berdasarkan pengetahuan seseorang. Pengetahuan seseorang yang berada di luar teks itu sering disebut konteks bersama (shared-context).”

Coherence can be formulated in terms of relations between propositions as expressed the sentences of a discourse, relative to some possible worlds, and relative to some set of knowledge or other cognitive information. Coherence contributes to the unity of a pieces of discourse or paragraph such that the individual sentences or utterances hang together and relate to each other. Each sentence or utterance is related both to the previous and the following

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sentences in ways that lead the reader toward an easier and more effective interpretation of the text.\textsuperscript{28}

The term coherence has been used in relation to texts and in relation to the mental representation of a text. Coherence is a property of an ideal text. Reinhart (1980) specifies a ideal coherent text as having three properties. First, \textit{connectedness}; the clause of a text should be formally connected, in that each adjacent pair is either referentially linked, or linked by a semantic connector. The connector functioned to connect the previous clauses or sentences to the previous clauses or sentences. Secondly, \textit{consistency}; each sentence has to be logically consistent with the previous sentence. Three, \textit{relevance}; each sentence of the discourse must be relevant to an underlying discourse topic, and to the context of utterance.\textsuperscript{29} The topic must be coherent to the supporting sentence.

Coherence concerns the way in which the things that the text is about, called textual word, are mutually accessible and relevant. The textual word is considered to consist of concepts and relations.\textsuperscript{30} A concept is defined as ‘a configuration of knowledge (cognitive content) which can be recovered or activated with more or less unity and consistency in the mind’, and relations as the links between the concepts “which appear together in a textual world.”\textsuperscript{31}

\begin{flushright}
\textsuperscript{31} Ibid, p. 544.
\end{flushright}
Based on the Kirsten Malmkjaer’s book, some of the most common relations can be classified in terms of two major notions, namely causality relations, logical sequence relations, and matching relations.

1. Causality relations ‘concern the ways in which one situation or event affects the condition for some other one’ Dressler (1987:4), and are of four major types of causality relations:

a) Cause-Effect: *David hit the ball so hard that it flew over the hedge,* here the event of ‘hitting the ball hard’ has created necessary conditions for the event of ‘the ball flying over the hedge’. Usually signalled by because and so.

b) Enablement: *Tabitha lay quitely in the sun and Tomas crept over and pulled her tail,* here a weaker relations obtains between the event consisting of ‘Tabitha lying quitely in the sun’, and the event consisting of ‘Tomas creeping over and pulling her tail’; the former event is a sufficient, but not a necessary, condition for the later.

c) Reason: *Because I’ve been writting about text linguistics all day I deserve a rest this evening;* in this case, the second event follows as a rational response to the first, but is not actually caused or enabled by it.

d) Purpose: *You are reading this to find out about text linguistics;* in this case, although the first event enables the second, there is an added dimension, in so far as the second event is the planned outcome of the first.
2. Logical Sequence relations ‘are relations between successive event or ideas, whether actual or potential’. Coherence is mostly related to the principle of paragraph development. Logical sequential coherence can be achieved through the ability to organize and develop the ideas into paragraph. The principle of development should be characterized by:

a) Logical order refers to the organization of thoughts in logical order or logical sequence thesis, supporting arguments/ideas, and conclusion.

b) Continuity refers to the organization of thought from a thesis, supporting arguments/ideas, to conclusion.

c) Leading paragraph division refers to the way of organizing the thought from one paragraph to another in order to show the line of thought.

The type of Logical Sequence include:

a. Condition-Consequence, signalled by, if (then), as long as, while.
   Example: if the new software works, everyone should be happy.

b. Instrument-Achievement, signalled by, by (means of), to.
   Example: By appealing to scientists and technologists to support his party, Mr. Wilson won many middle-class votes.

c. Temporal Sequence, signalled by, (and), then, first, second, before after.
   Example: First, John went grocery shopping
   Then he disappeared in a liquid store

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3. Matching relations ‘are relations where statements are “matched” against each other in terms of identically of description\textsuperscript{33}. The type of matching relations:

a. Contrast, signalled by, however, but.

b. Compatibillity, signalled by, (and), (similiarly).

Matching is what happens when two parts of a discourse are compared in respect of their detail. Sometimes they are matched for similarity, in which case we call the resulting relation matching compatibillity, and sometimes for difference, in which case we call the resulting relation matching contrast\textsuperscript{34}.

\textsuperscript{33} Kirsten Malmkjæer, \textit{Loc. cit.}

\textsuperscript{34} \textit{Ibid}, p. 546.
CHAPTER III

RESEARCH FINDINGS

A. Data Description

The writer uses the fashion text of H&M Magazine Summer 2014 as the unit of analysis a research. The Magazine was published on summer edition 2014. The writer wants to propose only three types of collocations in the magazine. There are the Lexical Collocation, Grammatical Collocation and Lexico-grammatical Collocation. In the H&M Magazine Summer 2014, the writer tabulates data by classifying them in the tables below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Data</th>
<th>Type of Collocation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Just like a sweet souvenir or a picturesque postcard.</td>
<td>Lexical Collocation 3rd</td>
</tr>
<tr>
<td>2.</td>
<td>She is one of famous face for Maybelline and recently graced the cover of French Vogue.</td>
<td>Lexical Collocation 3rd</td>
</tr>
<tr>
<td>3.</td>
<td>Recently, the dark side of the ocean has been having a bit of a moment.</td>
<td>Lexical Collocation 3rd</td>
</tr>
</tbody>
</table>
4. Since the *red carpet*, along with so many other moments of a celebrity’s life, seems so airbrushed, this offers a glimmer of reality.  

5. If you dream of being part of it all by landing a job in fashion, this is, of course, *good news*.  

6. The bigger the hit and the more exciting the video, the more the song get shared on *social media* and played on the radio, in stores, in gyms.  

7. For *extra-smart days* and for impressing clients, I have a black Bottega Veneta Intrecciato tablet case.  

8. Other *work hard* to preserve and protect the ocean.  

9. She was *open-minded*, so it only took us two or three hours
<p>| | | |</p>
<table>
<thead>
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<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>10.</td>
<td>From smart watches to do-it-all tablets, via Tumblr blogs and digital printing, <em>fashion folk</em> have embraced technology to the full.</td>
<td>Lexical Collocation 5th</td>
</tr>
<tr>
<td>11.</td>
<td>You could use flowers as table decorations, send some out with the invite, or even set a floral <em>dress code</em>.</td>
<td>Lexical Collocation 5th</td>
</tr>
<tr>
<td>12.</td>
<td>Thanks to the internet’s amazing archive of old imagery, we now live in a world where the past is <em>easily accessible</em> to anyone at any time.</td>
<td>Lexical Collocation 6th</td>
</tr>
<tr>
<td>13.</td>
<td>They dress for necessity, rather than style, but still look so dignified and <em>effortlessly elegant</em></td>
<td>Lexical Collocation 6th</td>
</tr>
</tbody>
</table>
14. There’s something about the sheer scale that makes any problems feel smaller, and *instantly calms* me.

15. She was *open-minded*, so it only took us two or three hours together.

16. *To create it,* Czech-born Berdych talked to the H&M design team about what he likes, and also what the current fashion trends are.

17. I definitely think studying business gives you a fantastic advantage in the fashion industry, and *makes you stand out* in a sea of fashion college rooted CV’s.

18. While some of us won’t abandon the opportunity to show as much leg as possible, the denim *cut-offs* for 2014 are clearly moving.
downwards-to the knee, more precisely.

| 19. | The most stylish shirts of today are embellished, embroidered and come in luxe materials such as leather and silk. | Grammatical Collocation 6th |

B. Data Analysis

In this part, the writer uses data from the italic words in the classification of the English collocation. It also gives an explanation of collocation effect of coherence in every paragraph and give the meaning of the collocations. There are many references of book and dictionaries such as; Cambridge Advanced Learner’s Dictionaries, Oxford Advanced Learner’s Dictionaries and English Collocations in use, the books by Felicity O’dell and Michael McCarthy to judge the collocations. All of them will be used to determine the naturalness and clarity of the collocation in the sentence in which is assisted by three raters.

1. Lexical Collocations

As the words occurred together within the same lexical sets, or as the words that occur together reveal close semantical relationship, they are said to form lexical collocations. In this terminology, lexical collocations combine two equal

lexical components, contrast to grammatical collocations, lexical collocations do not contain grammatical elements.

1. Adjective + Noun

In some instances, more than one adjective (or more than one form of the same adjective) can collocate with the same noun. For example: *strong/weak tea*, *kind/kindest/best regards.*

**DATUM 1:**

At the end of the day, the appeal of the sea is freedom, whether that’s a licence to enjoy fun and frivolity on the French Riviera, or to flee the city and enjoy the solitude of the English coast. Just like a sweet souvenir or a *picturesque postcard*, bringing beachy pieces into your wardrobe can be the perfect way to get into the holiday spirit, fantastic about new adventures, remember summers gone by.

The adjective *picturesque* is define as “attractive in appearance, especially in an old-fashioned way.” Adjective *picturesque* collocate with the noun *postcard* which is defined as “a card, often with a photograph or picture on one side, which can be sent without an envelope”. Actually the word of *picturesque* uses for especially of a place. The writer consider it as be a weak collocation. The adjective picturesque occurs together with noun postcard is becoming the lexival collocation because it has close semantical relationship. The journalist use the

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collocation *picturesque postcard* means a postcard which is attractive and beautiful in appearance.

The concept of the paragraph is telling about the appeal of the sea is freedom make a people feeling calm and enjoy the fun, frivolity, soltitude of the sea. This paragraph is coherent. The collocation *picturesque postcard* show as compatibility to the next sentence. In this case, the collocation used to express like a good things if people bring the beach wear for their holiday because it is make a spirit to enjoy their holiday.

**DATUM 2:**

American-born Emily Didonato is an all-around beauty who combines editorial and campaign work effortlessly and charismatically. She is one of *famous faces* for Maybelline and recently graced the cover of French Vogue.

The adjective *famous* is define as “known and recognized by many people”. Adjectives *famous* collocate with the noun *face* which is defined as “the front of the head, where the eyes, nose, and mouth are”. The adjective *famous* occurs together with the noun *face* is becoming the lexical collocation because they have close semantical relationship. The journalist uses the collocation *famous face* means people who are known and recognized by many people.

The concept of the paragraph is introduced Emillt Didonato who is a famous model and born in America. This paragraph is coherent. The collocation *famous face* as a enablement in this paragraph for the next sentences which still
related with the sentences before. The collocation *famous faces* is weaker relations between the sentence before into the next sentence. The collocations of *famous faces* is a sufficient, but not a necessary.

**DATUM 3:**

“Designers find inspiration in arcane spots. When you talk about something like ‘the sea’, it can mean so many varied things. For Coco Chanel, it symbolised sensuality, minimalism and freedom from the shackles of Edwardian formality. Prada and Versace would look at the seaside in two entirely different ways. When clever designers turn to the seas for the inspiration, it’s seldom just about 50 shades of blue. And, it isn’t just for cruise collections.”

Many possible routes, then. Recently, the *dark side* of the ocean has been having a bit of a moment. Miuccia Prada’s acclaimed S/S 2014 menswear collection offered a vision of a troubled paradise, all moody, dusty Hawaiian prints and battered suitcase. She was intrigued by the pain and trouble that can occur in front of a backdrop of idyllic summer fun. Man about Town’s fashion director Elgar Johnson is unsurprised that so many designers find beauty in the harsher side of the waves. “The sea’s exciting just because it’s so schizophrenic. It can be both dark and light. calm and violent.”

The adjective *dark* is define as “with little or no light” adjective *dark* collocate with the noun *side* which is defined as “a part of something, especially in relation to a real or imagined central line”. The adjective *dark* occur with the noun *side* is becoming the lexical collocation because they have same lexical sets.
Journalist uses the collocation *dark side* means a part of something with little or no light.

The concept of the paragraph is about the inspiration of designer for making their collection. Many inspiration that comes in their mind. One of them is inspiration of the sea. This paragraph is coherent. The second paragraph is still refers the concept and supports the concept. The sentence which consist of collocation *dark side* show as a compatibility relation. In this case, the designer make a similarity between dark side of the ocean and their collection. It is explained in sentence Miuccia Prada’s acclaimed S/S 2014 menswear collection offerd a vision of a troubled paradise, all moody, dusty Hawaiian prints and battered suitcase. So, this paragraph shows a matching relation for similarity.

**DATUM 4:**

It’s daily read on perezhilton.com, a permanent fixture in the Mail Online’s side column, and has dedicated hashtags on Instagram and Tumblr. Airport fashion, particularly the celebrity kind, has never held a greater fascination. From Rosie Huntington-Whiteley’s arrivals-hall outfits (chic blazer, skinny denim, comfy tee) to Korean pop stars and their sport-luxe backpacks, the latest fashion inspiration comes from a very different runway to the ones we’re used to during Fashion Week.

“Everyone really does love a good airport-outfit picture even if the celeb in question looks harassed, making her way through a throng of paparazzi,” says Meenal Mistry, fashion director of Off Duty in The Wall Street Journal. “It comes down to wanting to see how someone puts herself together in a real-life moment. Since the red carpet, along with so many other moments of a
The adjective *red* is defined as “of the colour of fresh blood.” Adjective *red* collocates with the noun *carpet* which define as “(a shaped piece of) thick woven material used for covering floors.” The adjective *red* occurs together with noun *carpet* is becoming lexical set because it has a close semantical relationship. The journalist uses the collocation *red carpet* means a long, red floor covering that is put down for an important guest to walk on when they visit somewhere and receive a special official welcome.

The concept of the paragraph is about the issue of airport fashion of celebrity. Airport fashion means of the style of fashion celebrity when they are in airport to travelling. This paragraph is coherent due to the other sentence supporting the concept of paragraph. In the second paragraph, the writer finds the collocation *red carpet* in sentence *Since the red carpet, along with so many other moments of a celebrity’s life, seems so airbrushed, this offers a glimmer of reality,* in this case, the writer considers the collocation showing a cause-effect relation because it is followed by *since,* it means airport fashion of celebrity happened become new phenomena because the people want to see celebrity style in a real fashion, it is happened when the people want to see that because they do not only see celebrity fashion in red carpet but also in celebrity’s real life. In addition, this paragraph shows causality relations.
DATUM 5:

If you dream of being part of it all by landing a job in fashion, this is, of course, good news. It always takes work to get work, but fashion being a multi-billion dollar industry, employing two million people in the European Union alone, means you have a good chance of getting in. Especially if you are prepared to think outside the “I want to be a designer/stylist/blogger” box, and consider the fact that studio managers, casting directors, catwalk DJs, runners, art directors, illustrators, dressers, even leather trim experts and accountants, are needed in the creative, innovative, fun and sometimes glamorous business of fashion, too.

The adjective good is define as “very satisfactory, enjoyable, pleasant or interesting.” The adjective good collocate with the noun news which is defined as “information or reports about recent updates”. The adjective good occurs together with the noun news that becomes lexical collocations due to they have same lexical sets. The journalist uses collocation good news means a pleasant or interesting informations or reports about recent updates.

The concept of the paragraph is about the information if the readers want to take a job in fashion industry the journalist gives a information about it. This paragraph is coherent due to every sentence in this paragraph supporting the concept of the paragraph. The collocation of good news as a supporting word in the sentence If you dream of being part of it all by landing a job in fashion, this is, of course, good news which shows a condition sequence realtion signaled by if as a coherence marker.
Summer anthems are the triumphant tunes that ring through your head in the shower, or buzz on your lips while you pick up holiday essentials, the ones everyone joins in on at karaoke. Skrillex’s *Scary Monsters and Nice Sprites*, Rihanna’s *We found Love*, and Wiley’s *Heatwave* are three brilliant examples. They are, however, very different from one another.

So, what is it that gets these songs to the top of the summer dance charts? First, the sticky glue of an anthem has to act immediately, so that once you’ve heard that chorus for *We found love*, it’s affixed to your eardrums for weeks. The video has to follow you around, too, and have symbiotic relationship with the song. The bigger the hit and the more exciting the video, the more the song gets shared on social media and played on the radio, in stores, in gyms.

The adjective *social* is defined as “relating to society and living together in an organized way”. The adjective *social* collocate with noun *media*, which is defined as “method or way of expressing something”. *Media* act as a noun that is modified by the adjective next to it. The journalist uses the collocation of *social media* which means way of expressing something that is relating society.

The concept of the paragraph is summer anthems which becomes the hits. The first paragraph mentions some songs which becomes summer anthems. This paragraph is coherent because the next sentence that is supporting the concept of the paragraph. The sentence which is consist of the collocation in *social media* shows instrument relation because from social media the people can shared the summer anthems to other people and get the more videos and hits the summer anthems.
DATUM 7:

Fashion and function work together seamlessly for super-blogger Sasha Wilkins of Libertylondongirl.com. “I’m particularly fond of those lightly padded, zipped cases that double as clutches” she says. “For extra-smart days, and for impressing clients, i have a black Bottega Venetia Intrecciato tablet case.” Caroline Issa, fashion director of Tank Magazine and Becauselondon.com is equally utility conscious. “I love multi-pocket bags with compartments for my Iphone, Ipad Mini and Kindle, and extra room for the rest. You know, wallet, lipstick, earrings!”.

The adjective extra is define as “added to what is normal”. The adjective extra collocate with the noun smart day which is defined as “the day having a clean, tidy, and stylish appearance”. The adjective extra occur with the noun smart day become lexical collocations because they have same lexical sets. The journalist uses the collocation extra-smart days means added the day which is having stylish appearance.

The concept of the paragraph is the item fashion which is make someone look stylish when they use in their working, especially for someone who working in fashion industry. This paragraph is coherent due to every single sentence that still supports the concept of the paragraph. The sentence which is consist of collocations extra smart day and conjunction for shows a purpose relation. The collocation supports the purpose relation in the sentence For extra-smart days, and for impressing clients, I have a black Bottega Venetia Intrecciato tablet case.
In this case, the second event as a purpose in the first event is to keep stylish and fashionable. The second event is the planned of the first.

**DATUM 8:**

Many creatives see the ocean as soothing force. To them, it is a locus of tranquility and peace—a world away from the pace and drama of the cosmopolitan fashion industry. “Generally, in life, I can’t go more than a few months without seeing the sea. There’s something about the sheer scale that makes any problems feel smaller, and instantly calms me. And I love the element of the unknown when I shoot on the beach,” says Helen Seamons, deputy fashion editor of The Observer. Alberta Ferretti is so seduced by the power of the sea that she set up her studio in the coastal town of Cattolica in Italy, far from the city streets of Milan where she shows her collections during Fashion week.

Other **work hard** to preserve and protect the ocean. Designer cum-campaigner Vivienne Westwood has lent support to Greenpeace’s fight against reckless oil drilling in the Arctic; Kenzo’s S/S 2014 collection includes a “No fish, no nothing” slogan tee, and every summer H&M releases exclusive swimwear in aid of WaterAid to help provide clean water to areas in Bangladesh, India and Pakistan.

The noun *work* is define as “an activity, such as a job, which a person uses physical or mental effort to do, usually for money”. The noun *work* collocate with adjective *hard* which is defined as “with a lot of physical or mental effort”. *Work* acts as a noun that is modified by the adjective next to it. The journalist uses the collocation *work hard* which means activity to do a job with a lot of physical or mental effort.
The concept of the paragraph is about how the people feel peace when they see ocean. The creatives in fashion agree that ocean is a place of soothing force. Helen Seamons, deputy fashion editor of The Observer, says in her life she feel there is something that makes any problems feel smaller. The main idea in this paragraph is the fashion people agree that the ocean is a peace place. On the second paragraph, in the sentence *Other work hard to preserve and protect the ocean* consist of the collocation *work hard*, this sentence which consist of collocation as purpose relation that makes this paragraph coherent. And the next sentence after that is as a supporting the ideas of purpose relation.

DATUM 9:

The collaboration with Gisele saw the two take to the studio earlier this year to rework Heart of Glass into a modern hit for 2014. “I never, in a million years, thought that I’d get the opportunity to record a song.” Says Gisele, who performs her vision of Heart of Glass in H&M’s summer campaign. “It’s been a joy to have this experience and to work with Bob, who is such a sweetheart.”

Sinclair, for his part, only had positive things to say about the multi-faceted supermodel (Gisele). “Gisele is beautiful to work with, and so natural,” he says. “She was open-minded, so it only took us two or three hours together. I told her to do her own interpretation of the song. It’s sweet and sexy, and she has a low voice. Our cover version became very charming. It was unexpected for me, but so enjoyable.”

The adjective *open* is define as “not close or fastened”. The adjective *open* collocate with noun *minded* which derives from word *mind* is defined as “the part of a person to think, feel emotions and understand things.” The journalist uses the
collocation *open minded* means willing or open to consider ideas and opinions that are new or different to your own.

The concept of the paragraph is about collaboration to make song between Sinclair who is a DJ and Gisele who is a Supermodel. The second paragraph is still supporting the concept of the paragraph. The collocation *open-minded* as a supporting word in the sentence *She was open-minded, so it only took us two or three hours together* which shows a cause-effect relations signalled by *so* as a coherence marker.

2). Noun+Noun

This type of collocation indicates the unit that is associated with a noun.

- Larger unit to which a single member belongs.
- The specific, concrete, small unit of something larger, more general.

### DATUM 1:

From smart watches to do-it-all tablets, via Tumblr blogs and digital printing, *fashion folk* have embraced technology to the full. Naturally, our devices are expected to be as well dressed as we are. So how do on the go fashion insiders coordinate with their tech?.

“When I’m out doing social media at the fashion weeks, I use my dark grey Mophie Juice Pack Helium,” says Nick Carvell, fashion editor of GQ.co.uk. “It looks slick but blends in no matter what I wear, and also gives a much-needed boost to my phone battery life.”
The noun *fashion* is defined as “a style that is popular at a particular time.” Noun *fashion* collocates with the noun *folk* which define as “especially those of a particular group or type”. This type of collocation indicates as a larger unit to which a single member belongs. The noun *fashion* occurs with the noun *folk* is becoming lexical collocation because they have same lexical sets. The journalist uses the collocation *fashion folk* means a particular group who love a fashion.

The concept of the paragraph is about in the nowadays gadget and technology is becoming the necessary fashion item for the people who work in the fashion industry and they must be have the devices which is as good as their style of fashion. This paragraph is coherent due to every sentence is supporting the concept of the paragraph. The collocation *fashion folk* in sentence *From smart watches to do-it-all tablets, via Tumblr blogs and digital printing, fashion folk have embraced technology to the full* is supporting the sentence which shows as a reason relation. The people who work in fashion industry nowadays need a technology in their life and their work, so that is the reason why they must have a good devices like their style of fashion.

**DATUM 2 :**

Are you one of those girls who tends to get your peasant shirts, floaty skirt and floppy sandals out every summer? If so, we’re sure you’d love to hop into a time machine and travel back to California in 1967 (also known as the “Summer of Love” season’s).

The original version saw 100,000 people (mostly hippies) gather in San Francisco’s Haight Asbury district for a summer of politics and parties. You
don’t have to think quite as big as that to organise a Summer of Love-themed evening of your own, though.

Just prepare a great playlist of tunes from the era. Jimi Hendrix, The Byrds and the Grateful Dead should all be in there. Turn up the volume a notch when listening to San Fransisco (be sure to wear flowers in your hair). The huge 1967 hit provides perfect inspiration for your party theme. You could use flowers as table decorations, send some out with the invite, or even set a floral *dress code*.

The noun *dress* is define as “a piece of clothing for women or girls which covers the top half of the body and hangs down over the legs”. Noun *dress* collocates with the noun *code* which define as” a set of rules which are accepted as general principle, or a set of written rules which state how people in a particular organization or country should behave”. The noun *dress* occurs together with noun *code* that becomes lexical collocation because it has a same lexical sets. This type of collocation indicates to describe the specific unit of something larger. The journalist use the collocation *dress code* means an accepted way of dressing for a particular occasion or in a particular social group or a set of rules for what you can wear.

The concept of the paragraph is about the vintage style of California. In paragraph one, we can find the main idea is about the trend in California in 1967 which is called “Summer of Love.” This is about the style of clothes which peasant shirt, floaty skirts and floppy sandals. In the second paragraph, still continuity the idea in paragraph one. In the third paragraph is supporting the main
idea too, and the collocation *dress code* in a sentence “*You could use flowers as table decorations, send some out with the invite, or even set a floral dress code*” as a marker enablement relations, which is supporting the idea if we want to follow the “summer of love” style. In this case the sentence which is include the collocation dress code is elaboration of the main idea and supporting idea in paragraph one and two. This paragraph is coherent, the sentence which is include the collocation is sufficient, but not a necessary condition

3). Adverb + Adjective

<table>
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| Remember the long, hot summers of your childhood? The dresses you wore and the espadriles that let fine sand slip in between your toes? Bet you do. The season of Instagram filtered outdoor adventures and warm evenings painted pink by picture perfect sunsets has a tendency to linger in our minds.

This year, though, why not try tripping down a few uncharted memory lanes and experience summers that happened in other parts of the world, to other people, perhaps even before you were born? Thanks to the Internet’s amazing archive of old imagery, we now live in a world where the past is easily accessible to anyone at any time. Which means that a themed get-together, as well as being some of the best fun you and your friends can have, is also really easy.

The adverb *easily* is define as “with no difficulty or effort”. The adverb *easily* collocate with adjective *accessible* which is defined as “able to be reached or
easily got.” The meaning of adverbs in this combination is “very.” The adverb easily occurs together with adjective accesible become lexical collocation because it has a close semantical relationship. The journalist uses the collocation easily accesible which means something that is able to reach with no difficulty or effort.

The concept of the paragraph is about style of summer season when childhood, and it is back to trend of fashion today. The first paragraph gives the some information of the style of summer season when childhood. The second paragraph is still supporting the concept of the paragraph. The sentence which is consist of the collocation (easily accesible) Thanks to the internet’s amazing archive of old imagery, we now live in a world where the past is easily accessible to anyone at any time refers to the organization of though from a main idea, it mean by internet we can find many experiences of summer style from other parts of the world, to other people. The sentence Thanks to the internet as an instrument relation that makes paragraph coherent. And the collocation of easily accesible is as a supporting sentence in this sentence.

DATUM 2:

That cold, dangerous side of the sea is what inspires stylist and Wallpaper men’s fashion editor Mathew Stevenson-Wright,too. “I grew up in coastal New Zealand by a really rough,windy,hard beach, where the sea was murky and the shore was covered in driftwood,so stylish surfers and sunshine aren’t my reality. I’m insipired by the toiling sea workers in their overcoats,boots and thick woolen jumpers.They dress for necessity,rather than style, but still look so dignified and effortlessly elegant.

37Benson,the BBI Combinatory Dictionary of English (1986 : xxiv-xxviii).
The adverb *effortlessly* is define as “seeming not to need any effort”. The adverb *effortlessly* collocate with adjective *elegant* which define as “gracefull and attractive in appearance or behaviour”. The journalist uses the collocation *effortlessly elegant* which means something which is gracefull and attractive in appearance but looks without any effort.

The concept of the paragraph is about the sea, that inspires the designer to make their collection. This paragraph is coherent, due to the next sentence that is supporting the concept of the paragraph. The collocation *effortlessly elegant* is supporting the sentence *They dress for necessity, rather than style, but still look so dignified and effortlessly elegant* which shows a reason relation from the first event.

**DATUM 3:**

Many creatives see the ocean as soothing force. To them, it is a locus of tranquility and peace—a world away from the pace and drama of the cosmopolitan fashion industry. “Generally, in life, I can’t go more than a few months without seeing the sea. There’s something about the sheer scale that makes any problems feel smaller, and *instantly calms me*. And I love the element of the unknown when I shoot on the beach,” says Helen Seamons, deputy fashion editor of The Observer. Alberta Ferretti is so seduced by the power of the sea that she set up her studio in the coastal town of Cattolica in Italy, far from the city streets of Milan where she shows her collections during Fashion week.
The adverb *instantly* is define as “immediately”. The adverb *instantly* collocate with adjective *calm* which define as “peacefull and quiet; without hurried movement, worry or noise”. The journalist use the collocation *instantly calm* means make someone feel peacefull and quite immediately.

The concept of the paragraph is according to the designer, they stated that the ocean becomes the good place for their life and they feel peace and refresh their mind. Helen Seamons, deputy fashion editor of The Observer, stated that she always spend her time in few months to see the sea. This paragraph is coherent due to every single sentence is supporting the concept of it. The collocation *instantly calm* is supporting the sentence *There’s something about the sheer scale that makes any problems feel smaller, and instantly calms me* which shows a temporal sequence relation from the first event in the sentence. In this case, the relation signalled by conjunction *and* as a coherence marker.

2. Grammatical Collocation.

Grammatical collocations consist of a noun, or an adjective or a verb, plus particle (a preposition, an adverb or a grammatical structure such as an infinitive, a gerund or clause)\(^{38}\). All verbs that appear with preposition are listed. The following examples are: at night, extend to, good at, fall for, to be afraid that, These examples are grammatical collocations which are lexicalized as single units which meanings are formulaic and whose co-occurences are highly likely\(^{39}\).

\(^{38}\) *Ibid*. pp.56-53

If you tune into this year’s French Open, not only will you see Tomas Berdych playing his signature hard-hitting tennis game, but you’ll also see him sporting pieces from his collection with H&M, featuring bold colour-blocking, statement typography and a fun Hawaiian floral print. To create it, Czech-born Berdych talked to the H&M design team about what he likes, and also what the current fashion trends are. “I’ve never seen any tennis collection like this before, so it’ll be nice to be different” says Tomas.

The verb create is define as “to make something new or make something happen or exist”. The verb create collocate with pronoun it the thing which has already been mentioned. The journalist use the collocation create it means to make something happen.

Based on the datum, the concept of this paragraph is introduction about thesis statement. The thesis statement is important because it tells the readers what the journalist arguing and described about the style of the tennis player, Tomas Berdych which is used his collection and mixing with H&M Collection in French Open Tournament. In the second sentence, we find the conjunction to and the collocation create it, they are joining become collocation to supporting ideas in thesis statement about the collection of H&M which is used by Tomas Berdych. The collocation to create it as an instrument relation for elaboration of explanation the way form the style of Tomas Berdych, and the collocation to create it make this paragraph coherence and shows logical sequence relations.
Thirteen years ago, Caroline Issa, Tank Magazine’s publisher, was living out of a suitcase, and not because of Fashion Weeks. “Having studied strategic management with finance, I became a management consultant and lived around the world, working for big corporations and banks. It was really interesting but pretty corporate and after three years, I felt as though it was time to do something else”. A chance meeting with the founders of Tank Magazine in London was precisely that ‘something else’. And so, in all my youthful exuberance and naivety I gave up a stable, well-paid job and became a fashion publishing entrepreneur and I haven’t looked back since!”.

Did her business background help or hinder her fashion career? “I approached the industry in a very different way, which I think has helped me”, Caroline says. “To be able both to be analytical and to appreciate creativity is incredibly helpful. I definitely think studying business gives you a fantastic advantage in the fashion industry and makes you stand out in a sea of fashion college rooted CV’s”.

The verb make is define as “to cause to be, to become or to appear as something (+noun)”. The verb make collocate with noun stand out which defined as “an excellent or the best example of something”. The journalist uses the collocation of make stand out which means something that makes someone looks excelent or very noticeable.

The concept of the paragraph about Caroline Issa who works in Tank Magazine’s as a publisher. This paragraph is coherent. She tells how she starts to work in fashion industry. For the first she study strategic in management and work in big corporation and banks. In the first paragraph give the information about the
way Caroline Issa join in Tank Magazine. In the second sentence, is still linkage with the first paragraph which is the main idea. Then, the second paragraph gives the information she start to approach in the fashion industry with the different way. She start with her study which she thinks is not related with the fashion industry. The second paragraph is still the continuity the main idea. In addition, the collocation *makes you stand out* in the second paragraph, is as a purpose relation to connect the first event (studied in business) is giving a fantastic advantages in the fashion industry.

2). Verb + Adverb or prepositional phrase.

**DATUM 1:**

> After several seasons of denim shorts cut so high that everyone could see the lining of your pockets, it's time for a new length. While some of us won’t abandon the opportunity to show as much leg as possible, the denim *cut-offs* for 2014 are clearly moving downwards-to the knee, more precisely.

The verb *cut* is define as “to make something shorter, lower, smaller, etc.” The verb *cut* collocate with adverb *off* which define as “(removed) use with actions in which something is removed or removes itself from another thing”. The verb *cut* occurs together with an adverb *off* which becomes grammatical collocation because uses a grammatical structure. The journalist uses the collocation *cut-offs* (plural) means a pair of jeans or trousers which has had the bottom parts of the legs made something shorter, lower, smaller.

The concept of paragraph is new style of denim or jeans in 2014. The paragraph gives the information about the trend style before new season it, the
trend is denim shorts cut so high that everyone could see the lining of the pocket. And in 2014 the new style is cut off denim to the knee. This paragraph is coherent. The collocation cut offs in the sentence the denim cut-offs for 2014 are clearly moving downwards-to the knee, more precisely is supporting the sentence which the sentences show cause effect relation, the situation affects the condition from the people who want to show their leg. This paragraph show a causality relation.

**DATUM 2:**

This holds true even when it comes to education. Of course, if you want to be a fashion designer it is a good idea to study fashion design. But keep in mind that Ralph Lauren started as a salesman at Brooks Brother, Tom Ford studied architecture, Giorgio Armani medicine and Miuccia Prada political science and mime; Roland Mouret learnt to drape by watching his father fold his butcher’s apron. And Alexander Wang dropped out after a year at New York’s Parson. In fact, not having a fashion degree can even be viewed as a bit of an advantage.

The verb *drop* is define as “to stop doing or planning something, especially an activity”. The verb *drop* is collocate with adverb *out* which defined as “used to show movement away from the inside of a place or container”. The verb *drop* is occurred together with adverb *out* that becomes grammatical collocation because of using a grammatical particle. The journalist uses the collocation *dropped out* means a person who leaves school, college or university before finishing a course.

The concept of the paragraph is about the famous designers to start their carreer. The paragraph gives some information about the study famous designer
before they start in the fashion industry. This paragraph is coherent. The next sentence still continue and refering to the organization of thought from the concept. The collocation *dropped out* in the sentence *And Alexander Wang dropped out after a year at New York’s Parson* is as a Enablement relation, there are a weaker relation obtains between the sentence before, but still supports the concept of the paragraph. In this case, the sentence which consist of collocation is former sentence is a sufficient, but not a necessary.

**DATUM 3:**

Is the statement shirt this season’s hero piece? Like the sweatshirt before it, this wardrobe staple has moved decisively into the realms of high fashion. We are not talking about the simple white shirts here (though Julia Roberts did wear one of those with her Dolce & Gabbana gown to the Golden Globes). The most stylish shirts of today are embellished, embroidered and *come in luxe materials* such as leather and silk.

The verb *come* is define as “to exist or be available” the verb come collocate with prepositional phrase *in luxe materials*, which is defined as “high quality materials”. The verb *come* occurs together with prepositional phrase *in luxe materials* is becoming lexical collocation because it has a same lexical sets. The writer considers that it is loose combinations which is called weak collocation, their are not a fixed collocation. The journalist use the collocation *come in luxe materials* means denoting creation, to exist something in high quality.
The concept of the paragraph describes about shirts which the item must be own to all people and becomes trend in the world of high fashion like a sweatshirt before it. The shirts which is meant here not a white shirt, the journalist said the stylish shirt today are embolished, embroidered and come in luxe materials such as leather and silk. This paragraph is coherent. The collocation *come in luxe* is as a marker purpose relations in this paragraph. In this case, the collocation explains that the stylish shirt today is consider to made of luxe materials so its make a stunning shirt.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. Conclusion

The writer wants to show that there only three types of English collocations in the H&M Summer Magazine. They are the lexico-grammatical collocations, the lexical collocations are subdivided into 7 groups and the grammatical collocations that are subdivided into 6 groups. All types of collocations show that collocations are basically frequent word that co-occurrences in certain ways, based on pattern.

In kinds of lexical collocations only verb+noun/pronoun, adjective+noun, noun+noun, adverb+adjective are exist. Kinds of grammatical collocations only verb+noun, adverb+adjective, verb + adverb/prepositional phrase exist in text. From the each article of magazine analysis are not all subdivided types of collocations exist in the text, the total number of English collocations analyzed, the writer found there are 19 collocations in the magazine.

Some of the collocations give an effect to coherence in the paragraph of magazine as a coherence relation marker such as Instrument relation, purpose relation, compatibility, enablement, cause effect relation, and some of their only as a supporting the sentence which is shows a coherence relations such as condition relations, reason relations and temporal sequence relations.
Defining of collocations does not only help the journalist to reach the ability to identify the meaning of the words when collocate with other words that the sentences are accurately, natural, and easy to understand to the readers but also to the readers can feel that the translation conveyed the message in the magazine clearly. Collocation also help for the coherence in the unity of paragraph, collocation can be as a marker of coherence or only as a support sentence in the coherence of the paragraph. The unity between collocation and coherence can be separated, because it help the readers to understand the message or information from the author in each sentence.

However, one of the most important things to understand the English text is in collocation and coherence is we should understand and find the nearest and natural meaning in the target language and convey the meaning of the source language.

B. Suggestion

So far, through the analysis has been conducted carefully, the writer will give to suggest to the reader must be know the semantic field of linguistics, especially the study of collocation and coherence, because the ability to identify a collocation in a source text or in a daily conversations is important in order to understand meaning of the sentences. And not only that, Coherence has an indispensable role in creating a unity so the reader will be easy to read and make the sense about the message of the text. The readers will be identify the sentences are collocations, idiom or phrase and before
judge that is collocation, the readers has to match the intended meanings of the
source language collocation in collocations dictionary.

The study of collocations and coherence can give a broader understanding on how native speaker use those combinations of words properly to make their English more natural. A special dictionary of collocation can be an ideal assistance to identify those combinations in a text because sometimes collocations become difficult to recognize.

Finally, the writer expects this thesis can give positive contribution in linguistics study, especially in collocation and coherence studying for the students of English Letter Department, faculty of Adab and Humanities, State Islamic University Syarif Hidayatullah Jakarta. In This thesis is still far from perfection, so the writer hopes the readers correction and evaluation to make this thesis more perfect.


**Jurnal**:  
Manning & Schutze. 2009. Reading chapter 5: *Collocation*.  
Maryani. 2012. *What English Collocation to Teach First to Indonesian pre school Children?*. Volume 1 No. 2.  
INSPIRATION

The new CUT-OFF

After several seasons of denim shorts cut so high that everyone could see the lining of your pockets, it’s time for a new length. While some of us won’t abandon the opportunity to show as much leg as possible, the denim cut-offs for 2014 are clearly moving downwards – to the knee, more precisely.

This mirrors the current catwalk craze for Bermuda shorts (see Chloe, Dries Van Noten or Marc Jacobs for recent examples) – and we can call it the everyday alternative, since it’s difficult to think of anything more relaxed than a pair of denim cut-offs.

You probably already have a pair of unused jeans somewhere in the back of your wardrobe. Just bring them back from the cold, let them say hello to the scissors and – “celebratory dance” – you have a new piece of on-trend clothing.

Add heels for sassy, a shirt for classy. Go for a tee for downtown, or blazer for uptown. In short, make the denim cut-off not just new, but most of all, yours.

THE PUBLISHER

Thirteen years ago, Caroline Issa, Tank Magazine’s publisher, was living out of a suitcase, and not because of Fashion Weeks. “Having studied strategic management with finance, I became a management consultant and lived around the world, working for big corporations and banks. It was really interesting but very corporate and, after three years, I felt as though it was time to do something else.”

A chance meeting with the founders of Tank Magazine in London was precisely that: something else. “And so, in all my youthful exuberance and naivety I gave up a stable, well-paid job and became a fashion publishing entrepreneur – and I haven’t looked back since!”

Did her business background help or hinder her fashion career? “I approached the industry in a very different way, which I think has helped me”, Caroline says. “To be both analytical and to appreciate creativity is incredibly helpful. I definitely think studying business gives you a fantastic advantage in the fashion industry, and you can stand out in a sea of fashion-school-rooted CVs.”

Kristy Hurt agrees: “If, by 23, you can build a spreadsheet in two seconds you are the dream girl.”

“On a Tuesday this January,” says Caroline Issa, “I got to sit and watch a Chanel couture show; I then got to visit the French Embassy for cocktails hosted by Anna Wintour, and there I got to go up to Alber Elbaz and tell him how much I loved his menswear show. I was surrounded by people that I respect, brands and businesses that I admire, and being a part of it all... Even 13 years on, I have to pinch myself and say, ‘Wow!’”

EMILY DIDONATO

American-born Emily is an all-around beauty who combines editorial and campaign work effortlessly and charismatically. She is one of the famous faces for Maybelline and recently graced the cover of French Vogue, plus featured in advertising for Just Cavalli, Giorgio Armani Acqua di Gioia and Brian Atwood.

Emily was also the perfect choice for our summer fashion editorial, which you can see on page 36.
The real appeal of the sea is freedom

Many creatives see the ocean as a soothing force. To them, it is a locus of tranquility and peace – a world away from the pace and drama of the cosmopolitan fashion industry.

"Generally, in life, I can't go more than a few months without seeing the sea. There's something about the sheer scale that makes any problems feel smaller, and instantly calms me. And I love the element of the unknown when I shoot on the beach," says Helen Seams, deputy fashion editor of The Observer. Alberta Ferretti is so seduced by the power of the sea that she set up her studio in the coastal town of Cattolica in Italy, far from the city streets of Milan where she shows her collections during Fashion Week.

Others work hard to preserve and protect the ocean. Designer-cum-campaigner Vivienne Westwood has lent support to Greenpeace’s fight against reckless oil drilling in the Arctic; Kenzo’s S/S 2014 collection includes a “No fish, no nothing" slogan tee, and every summer H&M releases exclusive swimwear in aid of WaterAid to help provide clean water to areas in Bangladesh, India and Pakistan.

Purple Magazine’s digital director and girl-about-town Paula Goldstein Di Principe is keen for us all to recognise the power and beauty of the ocean, which is why she started travel website Voyage d’Études as a way of sharing her holiday musings. To her it’s natural that designers, photographers and stylists find inspiration in the great oceanic unknown:

“I think we’re all drawn to the idea of a final frontier, and to the fact that we actually know so little about this huge expanse. Fashion is constantly seeking new influences and, with all the connectivity we have on land, it’s quite refreshing that there’s no live stream from the bottom of the Atlantic. It’s still a place of discovery and mystery – that in itself draws us in, to wonder and explore," she says.

At the end of the day, the appeal of the sea is freedom, whether that’s a licensee to enjoy fun and frivolity on the French Riviera, or to flee the city and enjoy the solitude of the English coast. Just like a sweet souvenir or a picturesque postcard, bringing beachy pieces into your wardrobe can be the perfect way to get into the holiday spirit, fantasise about new adventures, and remember summers gone by.

Di Principe thinks the best way to embrace the look is by collecting as you go. “When I arrive home from any destination I tend to carry elements of it for a while in the way I dress," she explains. “I have had a worrying habit of wearing way, way too many wooden bangles from India, and I always need to wear lots of black after a stint in Paris. My beachwear hangover always lasts much longer. After a holiday I’ll spend weeks gravitating towards a flimsy sundress, a headscarf, or one of my husband’s shirts tied loosely in a knot. A visit to the coast makes me want to spend the rest of the year in carefree cotton and colour. There’s nothing as calming and cooling as a sea breeze running through your wardrobe. So forget your troubles, dive in and swim deep.”

H&M COLLECTION

Game, set, MATCH

If you tune into this year’s French Open, not only will you see Tomas Berdych playing his signature hard-hitting tennis game, but you’ll also see him sporting pieces from his collection with H&M, featuring bold colour-blocking, statement typography and a fun Hawaiian floral print. To create it, Czech-born Berdych talked to the H&M design team about what he likes, and also what the current fashion trends are. “I’ve never seen any tennis collection like this before, so it’ll be nice to be different," says Tomas.

Now ranked in the top ten in the world, Berdych first picked up a tennis racquet when he was five years old. “I wanted to win all the small tournaments for kids," he remembers, “I was already really competitive at a young age"! So with performance – and fashion – in mind, the collection features stylish t-shirts, tennis shorts and a warm-up jacket, all in a quick-dry fabric, plus a few accessories. But what would he be doing if he wasn’t a top tennis player? "Hard to say, but if I could choose anything, probably a rock star!”
“When clever designers turn to the seas for inspiration, it’s seldom about fifty shades of blue”

Gaultier’s sexy, muscular sailors, the algae and coral motifs that marked Karl Lagerfeld’s S/S 2012 show and, now, hot young London talent Ashley Williams’ cute sweaters and swimming cossies for S/S 2014. As Alexander Fury, fashion editor of The Independent newspaper, says: “Designers find inspiration in arcane spots. When you talk about something like ‘the sea’, it can mean so many varied things. For Coco Chanel, it symbolised sensuality, minimalism and freedom from the shackles of Edwardian formality. Prada and Versace would look at the seaside in two entirely different ways – Donatella’s would probably be topless. When clever designers turn to the seas for inspiration, it’s seldom just about 50 shades of blue. And it isn’t just for cruise collections.”

Many possible routes, then. Recently, the dark side of the ocean has been having a bit of a moment. Miu Miu’s acclaimed S/S 2014 menswear collection offered a vision of a troubled paradise, all moody, dusty Hawaiian prints and battered suitcases. She was intrigued by the pain and trouble that can occur in front of a backdrop of idyllic summer fun. Man About Town’s fashion director Edgar Johnson is unsurprised that so many designers find beauty in the harsher side of the waves. “The sea’s exciting just because it’s so schizophrenic. It can be both dark and light. Calm and violent.”

**INSPIRATION**

**Shirts DELUXE**

Is the statement shirt this season’s hero piece? Like the sweatshirt before it, this wardrobe staple has moved decisively into the realms of high fashion. We’re not talking about the simple white shirt here (though Julia Roberts did wear one of those with her Dolce & Gabbana gown to the Golden Globes). The most stylish shirts of today are embellished, embroidered and come in luxe materials such as leather and silk.

But, why shirts now? Well, the successful relaunch of French label Equipment in 2010 first opened fashionistas’ eyes to the flattering qualities of classic, fine-fabric shirts. And for S/S 2014, catwalk brands such as No 21 have taken the art of the shirt to the next level, with amazing appliqué, and innovative cropped cuts.

Most of all, it’s the street style stars who show us how shirts are done. Nausheen Shah always looks amazing in hers, whether it’s an exquisite lace-on-lace piece or a cool 11/4-Etie slogan shirt.

In need of a summery styling tip? Tucking a deliciously bold print shirt into a pencil or A-line skirt is the hottest deal on the streets right now. Or, for a beach-to-club version, see Alexander Wang and Rodarte, who styled shirts unbuttoned from the waist up – works either with or without a bandeau bikini underneath.

**A SUMMER OF LOVE**

Are you one of those girls who tends to get your peasant shirts, floaty skirts and floppy sandals out every summer? If so, we’re sure you’d love to hop into a time machine and travel back to California in 1967 – also known as the ‘Summer of Love’.

The original version saw 100,000 people (mostly hippies) gather in San Francisco’s Haight Ashbury district for a summer of politics and parties. You don’t have to think quite as big as that to organise a Summer of Love-themed evening of your own, though.

Just prepare a great playlist of tunes from the era. Jimi Hendrix, The Byrds and the Grateful Dead should all be in there. Turn up the volume a notch when listening to San Francisco (Be Sure to Wear Flowers in Your Hair). The huge 1967 hit provides perfect inspiration for your party theme. You could use flowers as table decorations, send some out with the invite, or even set a floral dress code.

Other suitable props include drums (or other things to bang on) for a drum circle, a few guitars, wood for an open fire, and spare mattresses, in case any of the attending floral children decide they want to sleep under the stars.
AIRPORT FASHION

Forget Fashion Weeks and festivals; for ultimate ‘runway to real way’ inspiration, watch what’s going on at the airport.

WORDS NAVAZ BATLIWALLA

It's a daily read on perezhilton.com; a permanent fixture in the Mail Online's side column, and has dedicated hashtags on Instagram and Tumblr. Airport fashion, particularly the celebrity kind, has never held a greater fascination. From Rosie Huntington-Whiteley's arrivals-hall outfits (chic blazer, skinny denim, comfy tee) to Korean pop stars and their sport-luxe backpacks, the latest fashion inspiration comes from a very different runway to the ones we're used to during Fashion Week.

"Everyone really does love a good airport-outfit pic – even if the celeb in question looks harried, making her way through a throng of paparazzi," says Meenal Mistry, fashion director of Off Duty in The Wall Street Journal. "It comes down to wanting to see how someone puts herself together in a real-life moment. Since the red carpet, along with so many other moments of a celebrity's life, seems so airbrushed, this offers a glimpse of reality."

Jaana Jätyri, founder of trend forecasting agency Trendstop.com, agrees that it's the 'un-retouched' element that we love to witness.

"People want to see the regular person stepping off the plane without makeup, and in frackie bottoms. And to see if they have bags under their eyes like everyone else?" says Jätyri. That said, some celebrities actively collude with paparazzi photographers to make sure they look better, not worse, when exiting the terminal.

"Airports are now an accepted paparazzo hunting ground, often offered up as a trade-off for giving the celebrity some peace and quiet on their holiday," says Jätyri. With publicists providing flight schedules to waiting photographers, celebrities can decide if they want to look polished and groomed post-flight, à la Victoria Beckham, or artfully dishevelled, as perfected by Cara Delevingne.

This fascination isn't limited to the Western world. In the emerging markets of Korea and China, the preoccupation is so serious that there are blogs dedicated to dissecting the outfits of popular style stars at the airport. As Jaana Jätyri explains, "In Asia the airport is an extension of the shopping mall hangout, a public backdrop to
We've all studied every second of The September Issue so we know that a fashion editor's job is to create small miracles.

Teen Vogue's senior fashion market editor Mary Kate Steinmiller is the intern success story. "I knew I didn't want to be a designer, but I was sure I wanted to work in fashion. Fashion magazines always appealed to me, so I thought it was a good route to take. I spent three years interning, working toward that goal: to be a market editor."

We've all studied every second of The September Issue, so we know that a fashion editor's job is to create small miracles. But what exactly is a market editor? "My responsibility is to seek out all the best clothing and designers out there," says Mary Kate. "My brain is a catalogue of an endless closet of clothing, and it's my job to find the right places for the pieces in the pages of the magazine."

Kristy Hurt is a New York-based human resources consultant (aka headhunter) for luxury brands such as Prada, Ralph Lauren and Alexander Wang. She also believes interning is the best way to start out. "If you're lucky enough to have the opportunity to do internships when you're in school, do them in areas you think you're interested in, and try to narrow down what you want to do."

After that, being flexible and prepared to follow life wherever it leads you is a good idea. "You may have a good idea of what you're interested in, but beyond that there's very little control - wherever you land your first internship leads on to something else, and so on," Kristy says.

This holds true even when it comes to education. Of course, if you want to be a fashion designer it is a good idea to study fashion design. But keep in mind that Ralph Lauren started as a salesman at Brooks Brothers, Tom Ford studied architecture, Giorgio Armani medicine and Miuccia Prada political science and mime; Roland Mouret learnt to drape by watching his father fold his butcher's apron. And Alexander Wang dropped out after a year at New York's Parsons. In fact, not having a fashion degree can even be viewed as a bit of an advantage. "I like it when I see candidates who studied history or Latin American literature, or spent a year in Peru, or worked on a farm in Panama," says Kristy Hurt.
CHAPTER I
INTRODUCTION

A. Background of the Study

In Jakarta, one of the media in the form of text which is now widely favored by many people is an international magazine that no longer exists with the translated in Indonesian. International magazine is now widely found in any bookstore, and purchased by the people in Jakarta. In the Magazine which is uses English language, the readers are required to understand each line in the article presented by the author. Authors also should understand the rules in the meaning that will be presented to the reader in order to be easily understood and can convey the information to its readers properly.

The characteristics of a writer in the delivery of messages in its writings, it is not loose on the selection of words and language phenomena in order to form a meaning concepts. One phenomenon that is quite interesting language to study in linguistic is collocations. Collocations is a association and pairs a lexeme regularly\(^1\). *Collocation means a natural combination of words, it refers to the way English words are closely associated with each other*\(^2\). Collocation is found in an article frequently, not only in the Indonesian but also in English that often found anyway. It can be difficult for learners of English to know which words collocate, as

\(^1\) *Ibid*, p.141.
natural collocations are not always logical or guessable. There is for example, no obvious reason why we say *making friends* rather than *getting friends*, or we say *heavy rain* not *strong rain*.

Collocations has an important role in selecting a combination of words with other words. If we talk with English native speaker, sometimes we hear some sentence or words pair that is sounds does not make sense or it sounds weird if we translated in Indonesia, it can be a collocations. Selection of the word is done by because of the demands which must be precise in each word pairs.

The unity of text is influenced by cohesion and coherence. Halliday and Hasan defined cohesion as the semantic one; it refers to relations of meaning that exist within the text, and that define it as a text\(^3\). Meanwhile, coherence is a connection between the sequential parts of text and between parts of a text and the world. World means the readers background knowledge. Sometimes in English text we find collocation which is not understand and not related with unity of paragraph.

In this research, the writer will analyze about the collocation and the effect of collocation from the coherence in each article in H&M Magazine. The writer studies about the collocation in English because collocation is important and interesting to study. Basically, as a English foreign learner, needs to learn collocations because it will help us to speak and write in English naturally and accurately. Learning collocations will also help us to

increase our range of English vocabulary, for example, you will find it easier to avoid words like *very* or *nice* or *beautiful* or get by choosing a word that fits the context better and has a more precise meaning. This is particularly useful if we are taking a written exam in English and want to make a good impression on the examiners.

**B. Focus of the Study**

Based on background of the study, this research focuses on collocation and coherence in H&M Singapore Magazine Summer Season 2014 Edition.

**C. Research Questions**

Based on background of the study, the problem that many appear are as follow:

1. What types of collocations are found in H&M Singapore Magazine Summer 2014 Edition?

**D. Significances of the Research**

The writer hopes this research can give more value to readers in English and they can write and speak in English very well. The writer hope this research can add vocabularies in English for readers and they can write and speaks in English very well.
The writer realized to study about collocation in the language is very important things that need to be researched. This study is expected to be an important contribution to the knowledge of Collocation in the semantic field.

E. Research Methodology

1. Objective of Research

The objectives of the studies are to find out the types of collocation in the H&M Singapore Magazine Summer 2014. Thus, The writer wants to know how the meaning of those collocation and affect the collocations to coherence in the magazine.

2. The Method of the Research

The method of this research is a qualitative research by analyzing the data, because the data in this research is in the form of text and use a content analysis. The writer tries to find out the answer the research question. Qualitative research is the research which rely a verbal data and other non-numerical as a based of analysis and resolving the research question like content analysis, discourse analysis, and naturalistic research⁴.

3. Technique of Data Analysis

The step for analyzing the data are :

a. The writer collects the data and classify collocations that are found based on the rellevant theories and other supporting theories.

b. The writer analyzes the collocation affect to coherence in each paragraph.


The instrument of the research is the writer, books as a reference of theory and H&M Singapore Magazine Summer 2014. The writer is reading, putting a mark, collecting, classification, and analys data from H&M Singapore Magazine Summer 2014.

5. Unit of Analysis

The unit of analysis in this research is H&M Singapore Magazine Summer which is published on Summer Season 2014 (June-August).

F. Place and Time of Research

This research is start in Maret 2014 and finished in Januari 2015.
CHAPTER II
THE THEORETICAL DESCRIPTION

A. Concept

1. Definition of Collocation.

Collocation is a new phenomena in a language, and it is a very important and crucial in every language. The term of collocation was first introduced by Firth, J.R Firth defined collocation as ‘the company words keep’ it means of their relationship with other words. Based on of the journal said Kolokasi bersifat terbatas dan tidak semua kata dapat berkolokasi. Kolokasi ialah kecendrungan sejumlah kata untuk bergabung secara teratur dalam suatu bahasa. The term of ‘collocation’ originally is from the Latin verb ‘collocate’ which means ‘to set in order/to arrange’. A collocation is a combination of two or more words the which frequently occur together.

2. Types of Collocations.

The first type is the lexical collocations. As the words occur together within the same lexical sets, or as the words that occur together reveal close semantical relationship. In this terminology, lexical collocations combine two equal lexical components, it contrast to grammatical collocations, lexical collocations do not contain grammatical elements. In lexical collocations, too, there are fixed and loose

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combinations\(^9\), especially in verb+noun combinations, the combinations are fixed in which the choice of words that collocate each other is definite, such as: *commit a murder* or *break the rules*, and these combinations: *do a murder*, or *damage the rules* are unlikely.


1. Verb (usualy transitive) + Noun/ Pronoun (or prepositional phrase)

   The characteristic of this collocations consist of a verb denoting creation or activation and a noun/a pronoun, for example:

   (denoting creation) *come to an agreement, compose a music*, etc.

   (denoting activation) *set an alarm, launch a missile*, etc. However, not all verbs denoting creation and activation can be considered collacable to any nouns. Combinations of verbs, such as *build, cause, cook, make, etc* + nouns are limitless, their meanings are predictable. Therefore these combinations are not considered collocations.

   Similarly, there are some nouns with polysemous meanings.

2. Verb (meaning eradication and or null + a Noun.

   Example: *reject an appeal, revoke a license, annul a marriage, withdraw an offer*.

   Some verbs denoting similiar meaning and that can be used with large number nouns are considered as free combinations. For example the

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verb *destroy* can combine with almost any nouns denoting physical objects like *village, school, document*, etc.

3. Adjective + Noun

In some instances, more than one adjective (or more than one form of the same adjective) can collocate with the same noun. For example: *strong/weak tea, kind/kindest/best regards*.

4. Noun + Verb

The verbs names an action characteristic of the person / things designated by the noun. For example: *alarms go off, bees buzz, bomb explode*.


This type of collocation indicates the unit that is associated with a noun.

   a. Larger unit to which a single member belongs. For example: *a herd of buffalo, a bouquet of flowers*, etc.

   b. The specific, concrete, small unit of something larger, more general. For example: *a bit of advice, an article of clothing*, etc.

6. Adverb + Adjective

The meaning of most adverbs in this combination is “very”. For example: *deeply absorbed, closely acquainted, hopelessly addicted*, etc.

7. Verb + Adverb

For example: *appreciate sincerely, argue heatedly*, etc.
Second type is lexico-grammatical collocation, the Lexico-grammatical collocation which are restricted by the association of certain vocabulary, grammar and the meaning of the words in the collocations\textsuperscript{10}. Therefore, the word *sweet* collocates with sugar. The word *sweet* which is specially related to sense like that of *sugar* must collocate with words that share the same characteristics as *sugary*, and that shows semantical relationship. Thus, *sweet* acts as a noun that is modified by the adjective next to it.

Third type is grammatical collocations consist of dominant word such as a noun, or an adjective or a verb, plus particle (a preposition, an adverb or a grammatical structure such as an infinitive, a gerund or clause)\textsuperscript{11}.

Based on Felicity O’Donnel and Michael McCarthy books, they divided kinds of collocation into a several part of grammatical collocations

<table>
<thead>
<tr>
<th>Verb</th>
<th>Noun</th>
<th>Example</th>
<th>Meaning of verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drew up</td>
<td>A list</td>
<td>Our lawyer drew up a contract for us to sign</td>
<td>Prepare something usually official,In writing</td>
</tr>
<tr>
<td>Pass up</td>
<td>A Chance</td>
<td>I didn’t want to pass up the chance</td>
<td>Fail to take advantage of</td>
</tr>
</tbody>
</table>

\textsuperscript{10}Ibid. p.28.
\textsuperscript{11}Ibid. p.56-53.
of seeing Hong Kong, so I agreed to go on the trip.

Some of verbs always take an object noun or pronoun before that-clause\textsuperscript{12}, for example:

- She \textbf{assured me} that she would arrive on time.
- They \textbf{convinced us} that we should invest our money.

2. Noun+Verb

<table>
<thead>
<tr>
<th>Noun</th>
<th>Verb</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oppurtunity</td>
<td>Arise</td>
<td>An \textbf{oppurtunity arose} for me to work in China, so I went and spent a year there.</td>
</tr>
<tr>
<td>Standards</td>
<td>Slip</td>
<td>People feel educational \textbf{standard slipped} when the government cut finances.</td>
</tr>
</tbody>
</table>

3. Noun+Noun

- Noun+noun collocations used to describes group or set.

Example:

There’s been a spate of attacks/thefts in our area recently.
(unusually large number, happening in close succession)

Lina was screaming because her mom and dad were not around.

- Noun+noun collocations used with Uncountable nouns.
  
  Example:
  
  *By a stroke of luck. I found my keys in the rubbish bin.*

4. Adjective + Noun

- *He waited in the vain hope that the Minister would meet him.*
  (unlikely to be fulfilled hope)

- *The simple truth is that no one was aware of the problem.*

5. Adverb + Adjective

- *Joe’s sister was a stunningly attractive woman.*

6. Verb + Adverb or prepositional phrase

- *I don’t like to travel with my brother because he drives recklessly.* (wildly, without care)

As soon as the singer came on stage she burst into song

3. Coherence

Coherence contributes to the unity of a pieces of discourse or paragraph such that the individual sentences or utterances hang together and relate to each other. Each sentence or utterance is related both to the

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previous and the following sentences in ways that lead the reader toward an easier and more effective interpretation of the text\textsuperscript{14}.

Based on the Kirsten Malmkjær’s book, Some of the most common relations can be classified in terms of two major notions, namely causality relations, logical sequence relations, and matching relations.

1. Causality relations ‘concern the ways in which one situation or event affects the condition for some other one’ Dressler (1987:4), and are of four major types of causality relations:

a) Cause-Effect: *David hit the ball so hard that it flew over the hedge*, here the event of ‘hitting the ball hard’ has created necessary conditions for the event of ‘the ball flying over the hedge’. Usually signalled by because and so.

b) Enablement: *Tabitha lay quietly in the sun and Tomas crept over and pulled her tail*, here a weaker relations obtains between the event consisting of ‘Tabitha lying quietly in the sun’, and the event consisting of ‘Tomas creeping over and pulling her tail’; the former event is a sufficient, but not a necessary, condition for the later.

c) Reason: *Because I’ve been writing about text linguistics all day I deserve a rest this evening*; in this case, the second event follows as a rational response to the first, but is not actually caused or enabled by it.

d) Purpose: *You are reading this to find out about text linguistics*; in this case, although the first event enables the second, there is an added

dimension, in so far as the second event is the planned outcome of the first.

2. Logical Sequence relations ‘are relations between successive event or ideas, whether actual or potential’. Coherence is mostly related to the principle of paragraph development. Logical sequential coherence can be achieved through the ability to organize and develop the ideas into paragraph. The principle of development should be characterized by:

a) Logical order refers to the organization of thoughts in logical order or logical sequence thesis, supporting arguments/ideas, and conclusion.

b) Continuity refers to the organization of thought from a thesis, supporting arguments/ideas, to conclusion.

c) Leading paragraph division refers to the way of organizing the thought from one paragraph to another in order to show the line of thought.

The type of Logical Sequence include:

a. Condition-Consequence, signalled by, if (then), as long as, while.
   Example: if the new software works, everyone should be happy.

b. Instrument-Achievement, signalled by, by (means of), to.
   Example: By appealing to scientists and technologists to support his party, Mr. Wilson won many middle-class votes.

c. Temporal Sequence, signalled by, (and), then, first, second, before after.
   Example: First, John went grocery shopping
Then he disappeared in a liquid store

3. Matching relations ‘are relations where statements are “matched” against each other in terms of identically of description\textsuperscript{16}. The type of matching relations:

a. Contrast, signalled by, \textit{however, but}.

b. Compatibility, signalled by, (and), (similarly).

Matching is what happens when two parts of a discourse are compared in respect of their detail. Sometimes they are matched for similarity, in which case we call the resulting relation matching compatibility, and sometimes for difference, in which case we call the resulting relation matching contrast\textsuperscript{17}.

\textsuperscript{16} Kirsten Malmkjaer. \textit{Loc.cit.}

\textsuperscript{17} \textit{Ibid.}p.546.
CHAPTER III

RESEARCH FINDINGS

1. Lexical Collocations

DATUM 1:

American-born Emily Didonato is an all-around beauty who combines editorial and campaign work effortlessly and charismatically. She is one of famous faces for Maybelline and recently graced the cover of French Vogue.

The adjective famous is define as “known and recognized by many people”. Adjectives famous collocate with the noun face which is defined as “the front of the head, where the eyes, nose, and mouth are”. The adjective famous occurs together with the noun face is becoming the lexical collocation because they have close semantical relationship. The journalist uses the collocation famous face means people who are known and recognized by many people.

The concept of the paragraph is introduced Emillt Didonato who is a famous model and born in America. This paragraph is coherent. The collocation famous face as a enablement in this paragraph for the next sentences which still related with the sentences before. The collocation famous


faces is weaker relations between the sentence before into the next sentence.

The collocations of famous faces is a sufficient, but not a necessary.

2. Grammatical Collocation.

1). Verb + Noun/Pronoun

**DATUM 1:**

If you tune into this year’s French Open, not only will you see Tomas Berdych playing his signature hard-hitting tennis game, but you’ll also see him sporting pieces from his collection with H&M, featuring bold colour-blocking, statement typography and a fun Hawaiian floral print. To *create it*, Czech-born Berdych talked to the H&M design team about what he likes, and also what the current fashion trends are. “I’ve never seen any tennis collection like this before, so it’ll be nice to be different” says Tomas.

The verb *create* is define as “to make something new or make something happen or exist”. The verb *create* collocate with pronoun *it* the thing which has already been mentioned. The journalist use the collocation *create it* means to make something happen.

Based on the datum, the concept of this paragraph is introduction about thesis statement. The thesis statement is important because it tells the readers what the journalist arguing and described about the style of the tennis player, Tomas Berdych which is used his collection and mixing with H&M Collection in French Open Tournament. In the second sentence, we find the conjunction *to* and the collocation *create it*, they are joining become collocation to supporting ideas in thesis statement about the collection of H&M which is
used by Tomas Berdych. The collocation to create it as an instrument relation for elaboration of explanation the way form the style of Tomas Berdych, and the collocation to create it make this paragraph coherence and shows logical sequence relations.
CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

A. Conclusion

The writer wants to show that there only three types of English collocations in the H&M Summer Magazine. They are the lexico-grammatical collocations, the lexical collocations are subdivided into 7 groups and the grammatical collocations that are subdivided into 6 groups. All types of collocations show that collocations are basically frequent word that co-occurrences in certain ways, based on pattern.

In kinds of lexical collocations only verb+noun/pronoun, adjective+noun, noun+noun, adverb+adjective are exist. Kinds of grammatical collocations only verb+noun, adverb+adjective, verb + adverb/prepositional phrase exist in text. From the each article of magazine analysis are not all subdivided types of collocations exist in the text, the total number of English collocations analyzed, the writer found there are 19 collocations in the magazine.

Some of the collocations give an effect to coherence in the paragraph of magazine as a coherence relation marker such as Instrument relation, purpose relation, compatibility, enablement, cause effect relation, and some of their only as a supporting the sentence which is shows a coherence relations such as condition relations, reason relations and temporal sequence relations.
Defining of collocations does not only help the journalist to reach the ability to identify the meaning of the words when collocate with other words that the sentences are accurately, natural, and easy to understand to the readers but also to the readers can feel that the translation conveyed the message in the magazine clearly. Collocation also help for the coherence in the unity of paragraph, collocation can be as a marker of coherence or only as a support sentence in the coherence of the paragraph. The unity between collocation and coherence can be separated, because it help the readers to understand the message or information from the author in each sentence.

However, one of the most important things to understand the English text is in collocation and coherence is we should understand and find the nearest and natural meaning in the target language and convey the meaning of the source language.

B. Suggestion

So far, through the analysis has been conducted carefully, the writer will give to suggest to the reader must be know the semantic field of linguistics, especially the study of collocation and coherence, because the ability to identify a collocation in a source text or in a daily conversations is important in order to understand meaning of the sentences. And not only that, Coherence has an indispensable role in creating a unity so the reader will be easy to read and make the sense about the message of the text. The readers will be identify the sentences are collocations, idiom or phrase and before
judge that is collocation, the readers has to match the intended meanings of the source language collocation in collocations dictionary.

The study of collocations and coherence can give a broader understanding on how native speaker use those combinations of words properly to make their English more natural. A special dictionary of collocation can be an ideal assistance to identify those combinations in a text because sometimes collocations become difficult to recognize.

Finally, the writer expects this thesis can give positive contribution in linguistics study, especially in collocation and coherence studying for the students of English Letter Department, faculty of Adab and Humanities, State Islamic University Syarif Hidayatullah Jakarta. In this thesis is still far from perfection, so the writer hopes the readers correction and evaluation to make this thesis more perfect.
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FORMAL EDUCATION

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Kuliah Kerja Nyata (Pengabdian Masyarakat) : Desa Tanjung Pasir, Tangerang.

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