AN ANALYSIS OF COHESION MARKERS ON THE DIALOGUES OF
ELSA AND ANNA IN DISNEY’S MOVIE FROZEN

A Thesis
Submitted to Faculty of Letters and Humanities in Partial Fulfillment of the
Requirements for the Degree of Strata one (S1)

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ABSTRACT


This research examines cohesion in the conversation between the two main characters of *Frozen*, Anna and Elsa. The objective of the research is to know the differences of the use of the types of cohesion devices (grammatical and lexical cohesion) used by both of the characters, the function of cohesion markers in the dialogues, and the intensity of the use of cohesion markers by them. This study applies qualitative method and descriptive analysis technique for data analysis. The data are collected by watching the movie and reading all of the dialogues of Elsa and Anna in the screenplay. The writer uses the theory of cohesion devices of Halliday and Hasan. The writer concludes that the types of cohesion markers used by Anna is almost all of the grammatical cohesion types, while the lexical cohesion type is repetition and synonym. Meanwhile, the types of cohesion markers used by Elsa is reference, ellipsis, and conjunction from grammatical cohesion types, while the lexical cohesion is also repetition and synonym. The function of cohesion markers have an important role to determine the meaning of cohesion markers.
APPROVAL SHEET

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The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on March 28th, 2016. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, March 28th, 2016

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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 contains no material previously published or written by another person nor material which to a substantial extend has been accepted for the award of any degree or diploma of university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, 14 December 2015

Rizqy Amalia Ramadhani Putri
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The writer
TABLE OF CONTENTS

ABSTRACT .......................................................................................................................... i

APPROVAL SHEET ............................................................................................................ ii

LEGALIZATION ................................................................................................................. iii

DECLARATION .................................................................................................................. iv

ACKNOWLEDGEMENT .................................................................................................... v

TABLE OF CONTENTS ...................................................................................................... vii

CHAPTER I INTRODUCTION ........................................................................................ 1

A. Background of The Study ........................................................................................ 1
B. Focus of The study ...................................................................................................... 5
C. Research Question ...................................................................................................... 5
D. Significance of The Study ........................................................................................ 6
E. Research Methodology .............................................................................................. 6
    1. Objectives of the Research ................................................................................. 6
    2. Method of the Research .................................................................................... 6
    3. Technique of Data Analysis ............................................................................. 7
    4. Instrument of the Research ............................................................................... 7
F. Unit of Analysis ......................................................................................................... 8

CHAPTER II THEORETICAL FRAMEWORK ............................................................... 9

A. Previous Research ..................................................................................................... 9
B. Discourse Analysis .................................................................................................... 13
C. The Concept of Cohesion of Halliday and Hasan ................................................... 15
    1. Text .................................................................................................................... 15
    2. Cohesion ............................................................................................................ 16
    3. Types of Cohesion ............................................................................................. 19
LIST OF TABLES

1. The Table of Cohesion Markers of Elsa and Anna………………45
LIST OF TABLES

1. The Table of Cohesion Markers of Elsa and Anna.............................45
CHAPTER I
INTRODUCTION

A. Background of the Study

Language is necessary for human to communicate with each other. Human uses a language not only to chat with the others, but also to express about ideas, opinions, and information exchange. In society, a language often used in variety of context and meaning. According to Kridalaksana, “language is a sign of sound which used by member in certain society for collaboration, communication, and identification.”1 By doing communication, people can do exchange any ideas, information, and feeling. Language is an important device which used by human to deliver a message to the other.

There are two kinds of communication that are used by human: spoken and written. In spoken interaction, the speaker has an advantage to monitor the listenener’s reaction to what the speaker says. Whereas, written communication involves the use of language. In written, the writer should be careful choosing a particular words.2 In other word, spoken does not really emphasized on the structure of word, while written does.

Language has two major function: transactional and interactional. First transactional function is the function which serves in the expression of content. Linguists make the general assumption that the most important function is the

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2 Ibid., p. 5.
communication of information. Second, interactional function is the function involved in expressing social relations and personal attitudes. When both of the function are applied, it will become a discourse.

Cohesiveness in a discourse is very important in order to help the reader/listener understand what he/she reads or watches. In spoken, communication is not only as conversation in daily activities, but also it can be present in the text or screenplay as dialogues. We should use text as a technical term, to refer to verbal record of communication act. According to Halliday and Hasan, a text may be spoken or written, dialogue or monologue. It may be anything from a single proverb to whole play. Screenplay is a blueprint for a movie and it has a specific format, with establish positions on the page for the scene headings, character names, dialogues, action and description.

Movie, as one of electronic media, has a role to deliver a message through the meanings that is contained in a dialogues. Sometimes, the audience get trouble to understand the character which played in the movie, because sometime there is a complex character. One of the way to understand it, the audience relies on the words which they said in the dialogues, that is cohesion. Cohesion can help the audience to comprehend the story itself. By understand the story, so that people can be imagine what the character that they are played. In short, cohesion can help them to follow the storyline of the characters itself.

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When the audience watch the movie, they will pay attention to the dialogue, because through dialogue they not only can know meanings that will be delivered by the characters, but also they will know what the characters they played. The types of cohesion markers in the dialogue can help the audience to understand the character. Each of characters certainly has the style of own words that can be reflected the character itself. Every cohesion markers that used in the dialogue has the function to determine a meaning in the dialogue of the characters. The function of cohesion markers also can help to follow the development of the storyline of the characters.

There is another element which can help to understand the character, that is context. Dialogues in the movie can not be interpreted well without context. In the movie, context has an important role to convey a real meaning in the dialogue. Context is very important to determine the meaning of the dialogue and the reason why the characters use the type of cohesion markers.

Cohesion is the word related to each other semantically. By cohesion, discourse will be unity. Based on Halliday and Hasan’s theory, the concept of cohesion is semantic one, it refers to relations of meaning that exist within the text.\(^7\) Cohesion is divided into two types: grammatical cohesion and lexical cohesion. Every types of cohesion markers has the function to give a clear meaning, especially in the dialogue.

Cohesion can also depict the character in the movie. The use of the type of cohesion markers of the characters in the movie is not only to express the meaning

of their dialogues. For example, the character that many used reference and conjunction simultaneously in one dialogue considered as talkative person. Likewise repetition, it can be depict a cheerful character.

Functionally speaking, there are four types of grammatical cohesion: reference, substitution, ellipsis, and conjunction. Reference is divided into three types and based on the types, reference has three function: to identify the speaker and the addressee, to give information the scale of proximity, and to compare identity and similarity.\(^8\) Substitution and ellipsis almost have same function of response is to supply missing information, confirmation, or to supply something new. However, ellipsis has the characteristic particularly of responses, responses to yes/no question, and to W-H question.\(^9\)

The writer is interested in analyzing the use of the types and the function of cohesion markers which is used by the main characters of Frozen, Anna and Elsa. The different characters between them can be depicted through the types of cohesion markers. The types of cohesion markers that used between the characters many causes misunderstood because one of the characters was changed. Therefore, the writer wants to conceal a real meaning through cohesion markers from their dialogue. The writer only takes the five scenes which contain the types of cohesion markers in the dialogues of Elsa and Anna (scene 1, scene 4, scene 5, scene 9, and scene 20) which is used for the data.

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Frozen is the biggest animated feature of all the time, making more than £800m at the worldwide box office. Frozen has become the fifth highest – grossing film in the box office history. This movie produced by Walt Disney Animation Studio. The movie is released in November 2013. This research is expected not only to give explanation about the comparison the intensity of the use of the types and the function of cohesion markers, but also can add knowledge about relation of cohesion to the development character.

B. Focus of the Study

Based on the background of the study that is explained above, the writer limits the problem by focusing the research on comparison of the types and the function of cohesion markers between Elsa and Anna in the Frozen movie screenplay which is released on November 13, 2013.

C. Research Question

The writer wants to compare the types of cohesion markers in the Frozen movie screenplay by Jennifer Lee which is released on November 13, 2013, so, in this research, the writer deals with the following questions:

1. What are the types of cohesion markers found in the dialogues between Anna and Elsa?

2. What are the function of types of cohesion markers between Elsa and Anna?

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3. How is the degree of intensity of cohesion markers between Elsa and Anna?

D. Significance of the Study

Theoretically, this research will give contribution to the development in the scope of linguistics, especially in analyzing cohesion markers. This research will give the next researchers some ideas to improve research on cohesion markers and their meanings.

Practically, this research is expected to be useful for the public to know the function of cohesion related to the development of the characters in all fiction stories. The audience must have knowledge about it to follow the progress of the characters.

E. Research Methodology

1. Objective of the Research

Based on the research question above, the purpose of this research are:

1. Comparing the use of types of cohesion markers between Elsa and Anna in Frozen.
2. Comparing the function of types of cohesion markers.
3. Comparing the degree of the intensity of cohesion markers.

2. Method of the Study

In this research, the writer uses a descriptive qualitative method. Qualitative method emphasizes on the process of the process of inductive
thinking related to with the dynamics between the observed phenomena, and scientific logic. The writer compares and collects the data from the screenplay of *Frozen* movie by referring to the types and the function of cohesion markers and analyzing it.

3. **Technique of Data Analysis**

   In this research, the writer uses the descriptive qualitative method with several steps, as follows:

   1. Watching, listening and identifying the dialogues of *Frozen* movie.
   2. Classifying the cohesion markers in the dialogues based on the theory.
   3. Analyzing cohesion markers in the dialogues of Elsa and Anna.
   4. Explaining the data which have been analyzed.

4. **Instrument of the Research**

   Instrument of the research is a device or method which is used to get the data or information needed in the research. The instrument that will be used in this research is the writer herself as the subject of the study by watching the movie, listening to the dialogues, marking cohesion markers in the screenplay, classifying, providing important notes in the source data, and analyzing the necessary data that are used and related to the cohesion markers.

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5. **Units of Analysis**

Unit of analysis is overall entity with all associated elements which become the focus in the research.¹³ The unit of analysis of the research is the dialogues of Elsa and Anna in *Frozen* which is taken from the screenplay. The title of the screenplay is *Frozen* by Jennifer Lee, which is released on November 13, 2013.

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2.1 Previous Research

As comparisons and references in this research, the writer uses some of the results of the previous researches which are relevant to this research. The first is *Cohesion Analysis on The Jakarta Post’s Editorial*, the research have been conducted by Abdul Rohim\(^1\) (2010). This descriptive research was limited on how utilization of cohesion markers were on the Jakarta Post’s Editorial in a newspaper. This research explained about comparison of the utilization of cohesion devices in the Jakarta Post Daily newspaper. He collected data from five texts on the Jakarta Post’s Editorial as corpus of his study. The reason of the writer chooses the data because he regards it is one of the important sides of the newspaper. Furthermore, it contains comments and a newest issue comment. He uses qualitative method to research the object on his thesis. The purpose of his thesis is describing the kinds of cohesion markers used in the newspaper and determining the dominant cohesion marker in the newspaper.

Furthermore, the result of the thesis reveals the highest and the lowest frequency of cohesion devices from grammatical or lexical cohesive in the Jakarta Post’s Editorial. The highest occurrence from grammatical cohesion is reference,

primarily personal reference, followed by nominal substitution. In contrast, in this analysis, the writer would like to use that the highest frequency is repetition in every text of The Jakarta Post’s Editorial.

The second is *Grammatical Cohesion in Students’ Argumentative Essay*. This research was conducted by Josephine B. Alarcon and Katrina Ninfa S. Morales (2011) in University of Santo Thomas, Philippines. This research explained about comparison of the use of cohesion devices in undergraduate students in their argumentative essay. They collected data from undergraduate students, and only 61% qualified as corpus of the study. The writers choose this corpus as data because it is one of the most common forms of text of undergraduate students write to fulfill their course requirements in a writing course. For that reason, the purpose of this research are to examine the comparison of the degree of cohesion devices used in the essay and to show correlation between the frequency of devices and the quality of writing.

In this research, they found three major types of cohesion devices that often used in the essays, that are reference, conjunction and substitution. Reference had the highest frequency which is 90.67% of the total cohesive devices, followed by conjunction which is 9.08% and substitution which is 0.25%. The high frequency of use of reference as cohesive devices may be attributed to the fact that types of reference are used grammatically as part of sentence as either subject, modifier, or object. The low frequency of comparison both general and specific as cohesive device

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could suggest that there is no need to compare ideas in an argumentative text. They also found that there is no significantly correlated between cohesive devices and the quality of writing.

The third is An Investigation into The use of Cohesive Devices in Second Language Writings. This study was conducted by Mohsen Ghasemi (2013) from Department of English Language and Literature, University of Mashad, Iran. This research explained the comparison the use of cohesion devices on the students’ essay of EFL (native) and ESL (nonnative). He collected data from undergraduate learners around the globe and compared the use of cohesion devices between EFL and ESL in different genres. He chose the data because he wanted to know the differences of the degree of cohesive devices between EFL and ESL. Eventually, the reason and the purpose of this research is wanted to investigate cohesive devices used in different genres composed by learners from around the globe and to show the relationship between the use of cohesive devices and to demonstrate quality of their essays.

In this study, he found both EFL and ESL are often used lexical devices, such as reiteration, followed by reference and conjunction from grammatical devices. Especially, the use of reference and conjunction mostly at the beginning of sentences. Based on the genres, in argumentative, both EFL and ESL, are more often used grammatical devices, such as conjunction, likewise descriptive. In expository, he

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found lexical devices the most frequently used. Lexical devices that most broadly used may affect cohesion in language users’ writing.

Students face difficulty in studying a language in its communicative use. This new orientation imposes a change of focus from the sentences of a basic unit to the use of a series of sentences in a discourse. In brief, a need to study the nature of discourse has been felt recently.

From the three researches above, it can be concluded that cohesion is an important study. Cohesion can create a discourse into a single unity. Through cohesion, the writer can interpret the message appropriately. It also can help the readers to get and to understand a new information easily by cohesion devices.

This research has the similarities and the differences with these researches above. From the field side, this research has the similarity with all of the studies above, that are cohesion markers, although Josephine B. Alarcon and Katrina Ninfa S. Morales’s research only investigate from grammatical cohesion. From theory side, both of us using Haliday and Hasan’s theory of cohesion markers.

However, there is the difference between this study and these researches. This study focuses on the dialogue of movie characters, while the others use corpus from the essays and newspaper.

In this research under titled An Analysis of Cohesion Markers on the dialogues of Elsa and Anna in Disney’s Movie Frozen, the research is not only different in the object, but also the writer wants to analyze cohesion markers in this research. The writer also uses the dialogues of the main characters of an American
Disney’s movie “Frozen” screenplay as the corpus. Therefore, the audiences can follow the progress of characters by cohesion markers of them.

The position of this research is comparative. These researches above analyze the function of cohesion markers in the written text, whereas this study analyze the function and the meaning of cohesion in the dialogues. The writer wants to compare the function of cohesion in written text and dialogues, because it must be have different role to understand the meaning.

2.2 Theoretical Framework

2.2.1 Discourse Analysis

Discourse is derived from etimologically from the Latin *Discurrere* or from the nominalization *discursus*. The study of discourse, or discourse analysis is concerned with how speakers combine sentences into broader speech units. Linguistic knowledge accounts for speakers’ ability to combine phonemes into morphemes, morphemes into words, and words into sentences. According to Halliday “discourse is the unity of language which is spoken or written either long or short”. Knowing a language also permits combining sentences to express complex thoughts and ideas. Discourse analysis involves questions of style, appropriateness, cohesiveness, rhetorical force, topic structure, differences

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between written and spoken discourse. Discourse analysis is part of applied linguistics but does not belong to it. It is multi-disciplinary field.

Discourse analysis be defined as the study of language of communication viewed linguistically. The word text is used in linguistics to refer to any passage, spoken or written, that does form a unified language. Halliday stated text for the term of discourse. The word “discourse” is usually defined as “language beyond the sentence” and the analysis of discourse is typically concerned with the study of language in text and conversation. In discourse analysis the highest unit of language is the text and language is studied in its context. Discourse analysis considers language in its full textual, social, and psychological context.

The analysis of discourse is, necessarily, the analysis of language in use. As such, it can not be restricted to the description of linguistic forms independent of the purpose or functions which those forms are designed to serve in human affairs. While some linguist may focus on determining the foemal properties of language. While the approach has a long tradition, manifested in innumerable volumes of grammar, the function approach is less well documented. Attempts to provide even a general set of label for the principal functions of language have resulted in vague., and often confusing, terminology.

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In general, any unit which is structured hangs together so as to form text.

All grammatical units sentences, clauses, groups, words are internally cohesive simply because they are structured. The same applies to the phonological units, the tone group, foot, and syllable. Structure is one mean of expressing texture.\(^9\)

**2. 2. 2. The Concept of Cohesion of Halliday and Hasan**

Before go to understand the concept of cohesion further, we have to know some of the concepts related to cohesion. Those mentioned concepts are:

**2.2.1.1. Text**

Text is restricted, in daily language, to written (texts) on the one hand and spoken (discourse). Texts are often considered to be longer pieces of writing. The word evokes the idea of a book, a letter, or a newspaper. According to Robert de Beaugrande & Dressler, text is “a communicative event” that must satisfy several conditions, namely the seven criteria in detail.\(^10\) These criteria are linguistic in nature and relate, to the semantic relation within a text. A text may equally be a part of a conversation, or a newspaper article. A newspaper article, an argument, and a novel are all texts that correspond to the differing rules of text types. Text – internal as well as text external conditions of meaning, which leads us ultimately to the difficult

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question of how the extra – linguistic context may be defined and analysed.

The notion of “text” as a printed record is familiar in the study of literature. A text may be differently presented in different editions, with different type – face, on different size – paper, and from one edition to the next, that the different presentations all represent the same “text”. An additional important feature of all definitions of text is expressed in the seven criteria: cohesion might be defined as text – internal, whereas the remaining criteria are text – external. In this way, a first distinction may be made between traditional text linguistics and discourse analysis. In discourse analysis, it is precisely these external factors that play an essential role, and text (cohesion and coherence) are viewed as result of particular combinations of factors.

2.2.1.2. Cohesion

The text that must have a certain structure depending on factors is quite different from those required in the structure of a single sentence. Some of those factors are described in terms of cohesion, or the ties and connections that exist within the texts. Cohesion is the way words formally hang together in sentences, which captures the content based connections

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11 Ibid.,
between the words that make them produce sense. Cohesion has to do with relations between surface linguistic forms. \(^{14}\) Cohesion concerns the component of textual surface, that is ‘syntantic’ connectedness. All the functions that are applied to create relationships between surface elements are categorized as cohesion. \(^{15}\) The present some of the means by cohesion is achieved:

a. **Reoccurrence**, by means of repetition of lexical elements, sentence components and the other linguistics elements. Text structures are formed.

b. **Anaphora and Cataphora**, anaphora directs attention to what has previously been said or read, cataphora points to what is to come through the use of deictic elements.

c. **Ellipsis**, this element of structure is normally unintelligible without the communicative situation and the shared world knowledge (presupposition) of participants in a conversation. Therefore, textual abbreviations depend particularly on elements of talk sequences.

d. **Conjunctions**, these signal relations or connections between events and situations.


The conventions of cohesive structure differ from one language to the next and may be one of the sources of difficulty encountered in translating texts. Cohesion would not be adequately to enable to make sense of what we read. It is quite easy to create a highly cohesive text has a lot connections between the sentences, but it is very difficult to interpret.

Cohesion can be found not only in a text, but also in dialogue. A convenient way to conversational cohesion is to examine dialogic pairs whose proportional completion depends on contributions from both speaker and hearer.  

Shortly, studies of cohesion indicate that the meaning conveyed by a text is meaning, which is interpreted by speakers and hearers based on their inferences about the proportional connections underlying what is said. Cohesion devices do not themselves create a meaning, they are clues used by speakers and hearers to find the meanings which underlie surface utterances.

Proportional connections cued by cohesive ties are not put as the only source of textual meaning. Halliday’s (1973) states “model of language explicitly looks cohesion as only one component of a broader textual function of language (a function which includes both thematic and

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informational components)“17. Nor is cohesion supposed to supply all the inferences and understandings made available through text. Cohesion not only gives the meaning, but also it has certain function in the dialogues. Each type of cohesion has own function in a conversation, but in order to understand the function, it usually depends on the context, because context usually determining the actual meaning in the dialogues.

A complete analysis of the meaning of a text would specify both the proportional meanings displayed by cohesive ties, and the inferences and understandings derived through application of contextual and pragmatic principles.18

2. 3. Types of Cohesion

Halliday and Hasan (1976) distinguished two major types of cohesion markers19:

2. 3. 1. Grammatical Cohesion Devices

Grammatical cohesion is semantic relationships between elements that characterized the language devices used in connection with grammar.20

Grammatical cohesion is divided into four types:

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17 Ibid., pp. 9 – 10.
18 Ibid.,
a. **Reference**, is a type of grammatical cohesion which is a particular lingual unit that refers to another unit. It involves the use of pronouns, articles, or adverbs to refer backward or forward to an item mentioned in the linguistic or situational text. Referential meaning is sometimes used instead of conceptual or cognitive or denotational meaning to describe the aspect of a word meaning which relates it to its extralinguistic reference.

In semantics, it is recognized that not all elements of a language refer to specific objects in the outside world, chiefly the grammatical or function words. There are certain items in any language which can not be interpreted semantically in their own right rather they make reference to something else within the text for their interpretation.

Based on the place, reference is divided into two forms:

- **Exophorics Reference**, is reference with the object out of text and in the context of situation. Exophoric plays not part of textual cohesion such as *I* in sentence *I haven’t breakfast yet this morning.*

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• **Endophor Reference**, is reference with the object in a text, typically something that has preceded, but sometimes to something that follows, such as *they* in sentence *dad and mom have gone. They took a taxi.*

The first example, the word *I* in sentence *I haven’t breakfast yet this morning*, it was out of text, because the object *I* refers to the speaker his/herself, so that it does not to be explained anymore. The second example, the word *they* in sentence *dad and mom have gone. They took a taxi*, refers to *dad and mom* in the previous sentence. Endophoric is distinguished into two terms:

• **Anaphora reference** means that a word in a text refers back to other ideas in the text for its meaning. Anaphoric refers to another unit that was introduced earlier in the text / speech. For example:

  John said that *he* was not going to school.

  Here, the pronoun *he* refers to *john* that was mentioned in the earlier in the text. Anaphoric relations are not only found when personal pronouns are used. For instance:

  If *john* is not going to school, then I won’t *do* it either.

  The proverb *do* here refers to not going to school. Proverb here not refers to the person, but to ongoing activity.
• **Cataphora reference** is that a word in a text refers to another later in the text and need to look forward to understand. For example:

When *he* came in John tripped over the blocks.

The pronouns *he* refers to *john* who introduced in the later text. We need to look at the following word in order to understand what the sentence meaning, because a word *he* can also refer to another person.

Based on the object, reference is categorized into three types:

**First, Personal reference** depends on the concept of personal roles in the speech situation. Personal reference is reference by means of function in the speech situation, through the category of person. Personal items are expressed through pronouns and determiners. A third person form typically refers anaphorically to preceding item in a text. First and second person forms do not normally refer to the text at all. Their referents are defined by the speech roles of speakers and hearers. For example:

*I* never met *him* before. *My* friend said that *he* is a kind and helpful professor. *I* wish *I* can see Professor William soon.

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The words *he* and *him* in the first and second sentence refer to Professor William. The word *I* in the first and third sentence refers to the speaker. The possessive personal *my* refers to the speaker’s friend.

**Second, Demonstrative reference**, is based on proximity (near or not near). It is essentially a form of verbal pointing. The speaker identifies the referent by locating it on a scale of proximity, such as this, here, there, these. These demonstratives occurs extensively with anaphoric function in all varieties of English. The demonstratives have some relevance to cohesion, partially determine the use of these items in endophoric reference. For example:

I spent my holiday in my uncle’s *house* in Bali. I do like staying *there*.

The first example the word *there* refers to uncle’s house in Bali. It can also be called anaphoric reference. It is because they presuppose some items in the previous sentences.

**Comparative reference** involves a conception of a likeness and unlikeness between phenomena. It is indirect reference by means of identity or similarity, such as, less, more, than, the most. With comparative reference, the identity of the presumed item is retrieved not because it has already been mentioned in the text, but because an item with which it is being compared has been mentioned. For instance:
The most tragic accident that I have ever seen was the accident happened last year.

The phrase the most tragic accident in the sentence is comparative reference (in superlative degree) any comparison includes at least two things that are being compared.

Reference is a primary text – forming agency, since all endophoric reference contributes to the making of a text.

b. Substitution

Substitution is the replacement of a word (group ) or sentence segment by a “dummy” word. they function as alternatively to the repetition of particular item. The reader or listener can fill in the correct element based on the preceding. For example : the question why aren’t you listening to the music? Is answered by I am doing. It signals that the response is in fact an answer to the question. There are three types of substitution:

- **Nominal substitution.**

  The substitute one / ones always functions as head of a nominal group, and can substitute only for an item which is

---

25 Ibid., p.90.
itself head of nominal group.\textsuperscript{26} The two nominal groups need not themselves have the same function that is open to a nominal group. the substitute may differ from the presupposed item in number. But the noun that is presupposed is always a count noun. There is no substitution form for mass nouns. For example:

\textit{This bread’s stale. Get some fresh.}

In example above, the only possible form of substitution is substitution by zero. The nominal substitute can substitute for any count noun, either human or non-human, in that it differs from the pronoun. The substitutes \textit{one / ones} presupposes some noun that is to function as head in the nominal group. The meaning is “the noun to fill this slot will be found in the preceding text.” The substitute one / ones is the marker of a grammatical cohesion, it presupposes a particular noun, typically one that is to be found in the preceding text.\textsuperscript{27}

Semantically, ellipsis and substitution are very close. However, grammatically, they are fairly distinct.

\textsuperscript{26} \textit{Ibid.}, p. 91.
\textsuperscript{27} \textit{Ibid.}, p. 95.
• **Verbal substitution**

The verbal substitute in English is do. This operates as head of a verbal group, that is occupied by lexical verb and the position is in the final. For example:

The words did not *come* the same as they *do*.

In the example above, the word *do* substitutes for *come*.

In many ways the verbal substitute do is parallel to the nominal substitute one. However, there is a difference between *one* and *do* in their potential domains, the extent of the items that they can presuppose. Whereas, *one* always substitutes for a noun, *do* may substitute either for a verb, or a verb plus certain element in the clause.  

• **Clausal substitution**

In clausal substitution, the entire clause is presuppose, and the contrasting element is outside the clause. For example:

Is there to be an earthquake? It says *so*.

Here the *so* presupposes the whole of the clause *there’s going to be*.

---

There are three positions in which clausal substitution takes place: report, condition, and modality. In each of these positions it may take either of two forms, positive or negative, the positive is expressed by so, the negative by not. Clausal substitution is the only context in which so has corresponding negative, namely not.

As a clausal, so is almost always anaphoric, exactly as are all substitutes. It may presuppose an element which is already structurally related, but is substitutes for a clause. The only conditions which can occur are those of structural relations between clause.  

c. Ellipsis

Ellipsis is the omission of a word or a part of a sentence. Ellipsis is closely related to substitution. It occurs when some essential structural elements are omitted from a sentence or clause and can only be recovered by referring to an element in the preceding text. Halliday and Hasan states “ellipsis occurs when something that is structurally necessary is left unsaid, there is a sense of incompleteness associated with it. The information is understood, but not stated. Ellipsis is also

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30 Ibid., p. 139.
normally anaphoric relation in the level of words and structures.

Example:

- John: Have you been to Bali?

  Brown: Yes, I have.

The first example is the complete sentence is must be *Yes, I have been to Bali*. In the dialogue, the speaker does not use long response. By answering *Yes, I have*, the listener will understood the speaker’s meaning. It is quite clear that the speaker does not want to confuse to his interlocutor. In the spoken language, the speaker does not need to use the complete clause when answering questions introduced by a question word. There are three types of ellipsis:

a. **Nominal ellipsis**

An elliptical nominal group clearly requires that there should be some source or other the information necessary for filling it. The source information is preceding nominal group. a nominal group that is elliptical presupposes a previous one. Nominal ellipsis involves the upgrading of a word functioning as deictic, numerative, epithet, or classifier from the status of modifier to the status of head. For example:

  Four other *Oysters* followed them, and yet another *four*.

---

In the second line *four*, which is numerative as modifier, is upgraded to function as head.

b. **Verbal ellipsis**

An elliptical verbal group presupposed one or more words from a previous verbal group. Technically, it is defined as a verbal group whose structure does not fully express its systemic features. In the verbal group, there is only one lexical element, and that is the verb itself. The whole of the verbal group expresses systemic selections, choices of an either or type which must be made whenever a verbal group is used. For the verbal group, it is the system that provides the simplest way of explaining the facts of ellipsis. Verbal ellipsis is always accompanied by the omission of the related clause elements. An elliptical verbal group cannot in general presuppose a verbal group in an embedded clause.

c. **Clausal ellipsis**

The clause in English, considered as the expression of the various speech functions, such as statement, question, response, and so on. Typically, modal ellipsis occurs in response to a W-H question. For example:

What were they doing? Holding hands.

There are certain conditions of clausal ellipsis: modal / operator ellipsis and propositional / lexical ellipsis. The condition of clausal
ellipsis, modal or propositional maybe found unaccompanied by ellipsis in the verbal group.

d. **Conjunction**

Conjunction is used for connecting one sentence to each other. Conjunction indicates how the subsequent sentence or clause should be linked to the preceding or the following sentence or clause by using cohesive ties which relate a sentence, phrase, or clause to each other. Conjunction expresses one of a small number of general relations. For instance:

My family likes to spend holiday by visiting some places and they also like to go fishing.

The word *and* and *also* in the above sentence are conjunctions which connect the first and the second clause. Here *and* and *also* signal the presentation of additional information.

Types of conjunction relation:

- **Additive**

The additive relation is somewhat different from coordination proper, although it is no doubt derivable from it. The distinction is neither as clearcut nor as consistent as this, and in any case the claim would be meaningless from spoken English. The simple form of additive relation is expressed by *and, nor, or, in addition,*
and so on. The simplest definition is that a sentence equals a clause complex, that is, any set of clauses that are hypotactically and paratactically related. Moreover there is a differences in principle between structural relations, which hold within a sentence, and cohesive relations.\textsuperscript{33}

- **Adversative**

  The basic meaning of adversative relation is “contrary to expectation”. The expectation may be derived from the content of what is being said, or from the communication process, the speaker – hearer situation. The simple form of adversative relation is expressed by *however, but, yet, only*, and so on. The adversative sense is expressed by a number of other words and phrases. \textsuperscript{34}

- **Causal**

  The simple form of causal relation is expressed by *so, thus, hence, therefore*, and so on. The heading of causal relations are included the specific ones of result, reason, and purpose. The distinction between the external and the internal types of cohesion tends to be a little less clearcut in the context of causal relations than it is in the other context. The reversed form of the causal

\textsuperscript{33} Ibid., p. 249.
\textsuperscript{34} Ibid., p. 242.
relation, in which the presupposing sentence expresses the cause, is less usual as a form of cohesion.

- **Temporal**

  The relation between the theses of two successive sentences, that is their relation in external terms, as content may be simply one of sequence in time. The simple form of temporal relation is expressed by *then, next, after that, at the same time,* and so on. The temporal relation may be made more specific by the presence of an additional component in the meaning as well as that of succession in time.  

2. 3. 2. Lexical Cohesion Devices

Lexical cohesion refers to the links between the content words which are used in subsequent segment of discourse. Two types of lexical cohesion can be distinguished by reiteration and collocation. Reiteration is to state repeatedly sometimes with wearying effect. Reiteration includes not only repetition but also synonymy. Reiteration can also occur through the use of a word that is systematically linked to a previous one. In general, reiteration is divided into five following types:

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37 Ibid.,
a. Repetition.

Repetition is simply repeated words or phrases, threading through the text. Repetition is a word or words which has been stated and then it is repeated again. It can ties sentences or paragraphs together by repeating certain a key words from one sentence to the next or one paragraph to the next. For example:

A *conference* will be held on national environmental policy. At this *conference* the issue of salination will play an important role.

The sentence above, the word conference is repeated as twice as the indication that the conference is an important thing.

Based on the word place, in lines, clauses, or phrases, repetition can be distinguished into eight types:

- **Epizeuxis**, is repetition of words which happen several times repeatedly. For instance:

  *Row, row, row your boat!*

- **Tautotes**, is repetition of a word several times in a construction. For instance:

  *In times like these, it is helpful to remember that there have always been times like these.*

---

- **Anaphora**, is repetition of the word or phrase in every line or the next sentence. Repetition in line usually happens in poetry, while repetition in a sentence in a prose. For example:

\[
\begin{align*}
\text{It is not} & \quad \text{lust} \\
\text{It is not} & \quad \text{your face} \\
\text{It is not} & \quad \text{your leg} \\
\text{I love you because of yourself.}
\end{align*}
\]

- **Epistrophe**, is repetition of a word in the end of line (poetry) or in sentence (prose) repeatedly. Example:

\[
\begin{align*}
\text{What lies} & \quad \text{behind us and what lies} \quad \text{before us are tiny} \\
& \quad \text{compared to what lies} \quad \text{within us.}
\end{align*}
\]

- **Symploce**, is a repetition of a word at the beginning and at the end of sentence repeatedly. It is laos combination of anaphora and epistrophe. Example:

\[
\begin{align*}
\text{When there is talk} & \quad \text{of hatred, let us stand up and talk} \\
& \quad \text{against it. When there is talk} \quad \text{of violence, let us stand up} \\
& \quad \text{and against it.}
\end{align*}
\]

- **Mesodiplosis**, is repetition of a word in the middle of sentence repeatedly. For instance:

\[
\begin{align*}
\text{We are perplexed, but not} \quad \text{in despair, persecuted, but not} \\
& \quad \text{forsaken, castdown, but not} \quad \text{destroyed.}
\end{align*}
\]
• **Epanalepsis**, is repetition of a word in the end of sentence which is repetition of the first word at the beginning. For instance:

> Nothing can be created out of nothing.

• **Anadiplosis**, is repetition of a word in the end of sentence become the first word in the next sentence. Example:

> When the going gets tough, the tough get going.

b. **Synonymy**.

Synonymy is the other name for a thing or the same thing, or sentences that has almost the same meaning to the other sentences. Synonymy is one of the lexical aspect to supporting a discourse. The function of synonymy is to compose the relation of meaning between a word to another word in a discourse. Based on form of words, synonym is divided into five types:

• **Free with bound morphem**, such as, I, you, he/she, my, yours, etc. Example:

> He keep trying to find his identity.

• **Word with word**, such as, home and house. Example:

> This is my aunt’s home. I am so comfortable in her house.
• **Word with phrase, or vice versa**, such as, rain and strome. For instance:

It’s rainy hard today. This strome always take a long time.

• **Phrase with phrase**, such as, friendly and can adapt well. Example: Tiny is friendly person. She can adapt well with people around her.

• **Clause or sentence with clause or sentence**. Example:

Use the appropriate theory to solve this problem. The approaches used to resolve the issue should accurate.

c. **Antonymy**. Antonym is a word that have the opposite meaning to each other. To better understand the meaning of a word, we can take a look at opposite meaning. Example:

The house is a bit cramped, but the park is very wide.

d. **Hyponymy**. Hyponym is a term that denotes a subcategory of a more general class. For instance:

*Reptile* that lives on the land and the sea, such as, *frog* and *snake*.
e. **Meronymy.**

Meronymy is a word that denotes a constituent part or a member of something, such as, wall – house, finger – hand.

f. **Collocation.**

Collocation is the second type of lexical cohesion, deals with the relationship between words on the basis of the fact that these often occur in the same surroundings, such as, rice field, farmer, land, rice seeds, crops.

2. 3. 3. The Function of Cohesion Markers.

The general meaning of cohesion is embodied in the concept of text. Cohesion helps to create text. Cohesion is necessary thought not a sufficient condition for the creation of text. The textual component as a whole is the set of resources in a language whose semantic function is that of expressing relationship to the environment. It is the meaning derived from this component which characteristics a text. The concept of a textual function in the semantic system provides the most general answer to the question of what cohesion means. Cohesion expresses the continuity that exists between one part of the text and another.

---

Reference, substitution, and ellipsis are clearly grammatical, simple options of presence or absence, and systems such as those of person, number, proximity, and degree of comparison. Conjunction is on the borderline of the grammatical and the lexical. Lexical cohesion involves a kind of choice that is open – ended, the selection of a lexical item that is in some way related to one occurring previously. 41

Reference is the relation between an element of the text and something else by reference to which it is interpreted in the given instance. The reference item function as a deictic and is always specific. Deixis is the identifying function in the nominal group and cohesive purposes the identification must be specific. The set of reference items includes all the specific deictics except the interrogative. 42 All reference items of this type are specific, because their interpretation depends on identity of reference. For example:

I can see a light. Let’s follow it.

Here, it refers to a light. But the specificity is conferred by the reference relation. Since this involves identity, thus a light becomes the light.

Comparison differs from the other forms of reference in that it is based on identity of reference but on non identity. The reference item is interprete, not by being identified with what it presupposes, but by being compared with it. 43 In

42 Ibid., pp. 308 – 309.
43 Ibid., p. 31.
the comparative type of reference, the presupposed element takes on the role of a reference point.

**Substitution** has no relation with specifying or identifying a particular referent. Very specific such as *the empty one* and non–specific *ones* such as an empty one are equal. The fact that the nominal substitute *one* has evolved from the same source as the indefinite article might suggest that substitution is non–specific. Substitution is used where there is no such identity. There is no substitution for proper names. The use of substitution and ellipsis in response, the function of response is to supply missing information, or confirmation is to supply something that is new. The general principle of substitution and ellipsis is continuity in the environment of contrast.  

**Ellipsis** is characteristic particularly of responses. Responses to yes/no question, with ellipsis of the preposition, and to WH- question, with ellipsis of all elements but the one required. In general, both substitution and ellipsis is to provide the environment in which the substitute or elliptical item occurs. However, there is a significance difference in meaning between elliptical or substitute forms on the one hand and the corresponding filled out forms. For example:

> Will Granny look after the shop for us? – *she hasn’t said.*

---

The elliptical form may mean either *she hasn’t said* that *she will* or *she hasn’t said* whether *she will* or *not*. While, the substitute form *she hasn’t said so* could only mean the former.

**Conjunction** is somewhat different from the other cohesive relations. It is based on the assumption that there are in the linguistic system forms of systematic relationship between sentences. There are certain elementary logical relations in ordinary language. These logical relations are embodied in linguistic structure, in the forms coordination, apposition, modification, and so on. Analogues to these are certain non–structural, text-forming relations which are calling conjunctive relations. Conjunctive relations are encoded not in the forms of grammatical structures but in the looser. The specific conjunctive relations are those of “and”, “yet”, “so”, and “then. Each of these may occur in either an “external” or an “internal” context. The functional basis of semantic system is to determine the position of the conjunction. The conjunction may be located in the content of what is being said (external) or in the interaction itself, the social process of speech event (internal).

Conjunction does not depend either on referential meaning or on identity or association of wording. Conjunctive relations represent semantic links between the elements that are constitutive of text.

**Reiteration.** This is the repetition of a lexical item, or the occurrence of a synonym of some kind, in the context of reference, that is where the two
occurrences have the same referent. Typically, a reiterated lexical item is accompanied by a reference item, usually the or demonstrative.

2. 3. 4. Context

The importance of the context to find out the ambiguities in spoken or written language. Context is a dynamic, not a static concepts, it is to be understood as the continually changing surroundings, that enable the participants in the communication process to interact. Context analyzing the parts of meaning that can be explained by knowledge of the physical and social world, and the socio – physical factors influencing communication. A view of pragmatics that limits the context to what is grammatically expressed. Context has a big advantage it eliminates a number of potentially irrelevant factors from the scope of investigation.

Context can be expected to differ from user to user, from user group to user group and hence from language to language. Context is action. Context is about understanding what things are for. Context is vitally important, not only in assigning the proper values to reference and implicature, but also in dealing with other pragmatic topics. There are three types of context:

---

a. Situational context

Situational context is what speakers know about what they can see around them. Situational context is the immediate physical co-presence, the situation where the location is taking place at the moment of speaking. Example:

   Lecturer: Forty-nine? Why do you say forty-nine?
   Pupil: Cos there’s another one here.
   Lecturer: Right, we’ve got forty-nine, haven’t we? But here there’s two, ok? Now, what’s it that we’ve got two of? Well, this is a clue. This here is forty, that’s four tens, four tens are forty.

   The situational context is obviously in the classroom. Their here and there are demonstrative adverbs indicating a figure in an equation. This here is indicating that puzzled over.

b. Background knowledge context

Background knowledge context is what they know about each other and the world. Background knowledge distinguished into two types:

- Cultural is general knowledge that most people carry with them in their minds, about areas of life.
- Interpersonal is knowledge, specific, and possibility private knowledge about the history of the speakers themselves.

Example:

   John: How are you?
Maria: Ok

John: Do you have friends and get a video last night?

Maria: Oh, I had friends in, but we just watched a little TV.

John: Alright.

Maria: That was great. How do you feel?

John: Ok.

When he says *Ok* at the end there is a flashback and see he won a gold medal in an Olympics event. At this point, the sentence *Oh, I had a friends in, but we just watched a little TV*, means *I had friends in to watch you playing on TV and I know you won*.

c. **Co-textual context.**

Co–textual context is what they have been saying. The co–text of a word are the words that come before or after a word or sentence, that help us understand the meaning. Co–textual may include an element of text in the text. There are variety of co–textual, it can be a paragraph, a sentence, and also a discourse. Co–text is all of linguistic elements. The role of co–text is supporting or clearing a meaning. There are two ways to comprehend a meaning of co–textual: grammatical and lexical cohesion. Example:

John: I went with Francesca and Alice

Steve: Uhuh?

John: Francesca’s roommate and Alice’s friend from London. There were six of us. Yeah we did a lot of hill walking.
Steve : Uhm.

The personal pronouns *us, we*, refer back to Francesca, Alice, the roommate and the friend, who are all mentioned in the text. The listener assumes that everyone in the conversation has enough knowledge of what they have been saying.
CHAPTER III

RESEARCH FINDING

A. Data Description

This chapter will explain analysis of five scenes of the dialogues of Elsa and Anna in Disney’s Movie Frozen, with applying the Halliday and Hasan’s concept of cohesion, they states cohesion in divided into two aspects: Grammatically and Lexically. In these dialogues, from the grammatical cohesion that mostly found on both of the characters are reference, conjunction, and ellipsis, whereas from the lexical cohesion, there are many found repetition and synonymy.

Table I
The Table of Cohesion Markers of Elsa and Anna

<table>
<thead>
<tr>
<th>No.</th>
<th>Cohesion</th>
<th>Elsa</th>
<th>Anna</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>Grammatical</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Reference</td>
<td>67</td>
<td>104</td>
<td>171</td>
</tr>
<tr>
<td>2.</td>
<td>Substitution</td>
<td>4</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>3.</td>
<td>Ellipsis</td>
<td>8</td>
<td>9</td>
<td>17</td>
</tr>
<tr>
<td>4.</td>
<td>Conjunction</td>
<td>8</td>
<td>10</td>
<td>18</td>
</tr>
<tr>
<td>II.</td>
<td>Lexical</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Repetition</td>
<td>7</td>
<td>22</td>
<td>29</td>
</tr>
<tr>
<td>6.</td>
<td>Synonym</td>
<td>5</td>
<td>8</td>
<td>13</td>
</tr>
</tbody>
</table>
B. Data Analysis

The writer just focuses on five scenes in the dialogues of Elsa and Anna in Disney’s Movie Frozen and categorizes the data to the types of Grammatical and Lexical cohesion which have explained in Chapter II. The researcher also tries to analyze on selected data by explaining differences of grammatical and lexical cohesion markers of them and analysis it based on context in the dialogues of Elsa and Anna.

The bolded parts show grammatical cohesion. The underlined parts show lexical cohesion.

Data I (Sc 1):

Young Anna: Elsa. Psst. Elsa. Psst!
Young Anna: **Wake up, Wake up, Wake up.**
Young Elsa: Anna, go back to sleep.
Young Anna: I just can’t. The sky’s awake, so I’m awake, so we have to play.
Young Elsa: …. Go play by yourself.
Young Anna: Do you wanna build a snowman?
Young Anna: **Come on, come on, come on, come on.**
Young Anna: Do the magic! Do the magic!
Young Anna: This is amazing!
Young Elsa : Watch **this**!

Young Elsa (goofy voice) : Hi, I’m Olaf **and** I like warm hugs.

Young Anna : I love **you**, Olaf.

Young Anna : Catch **me**!

Young Elsa : Gotcha!

Young Anna : **Again! Again!**

Young Elsa : Slow down!

Young Elsa : Anna!

Young Elsa : MAMA! PAPA!

King : Elsa, what have you done? this is getting out of hand!

Young Elsa : **It** was an accident. I’m sorry, Anna.

**A. Context**:

At the beginning, Elsa played with her ice magic with Anna when they were young. At that time, Elsa still did not know the danger of the power, so she can play her magic with her sister. However, Anna accidentally struck Anna in the head and caused her unconscious. Since the accident, Elsa started to stay away from Anna and people around her by closing the gates of the kingdom.

**B. Analysis**:

Below the following grammatical cohesion markers of Anna:

- **I just can’t. The sky’s awake, so I am awake, sowe have to play**
• *Do you* wanna build a snowman?

• *Catch me!*

• *This is amazing!*

Here the following lexical cohesion markers of Anna:

• *Wake up, wake up, wake up*

• *Again! again!*

• *Do the magic! do the magic!*

The types of grammatical cohesion used by Anna is reference, both in personal and demonstrative. She used personal references, such as, *I, you, me,* and *we,* but in demonstrative reference, such as *this* as the dominant appearance in the dialogue. She is using references in the dialogues in the context she played with her sister Elsa by using Elsa’s ice magic. While in the lexical cohesion that used by Anna many found repetition in the dialogue. Repetition often used in this dialogues in the context she wanted to play ice magic with her sister.

Below the following grammatical cohesion of Elsa:

• *Go play by yourself*

• *I’m Olaf and I like warm hugs*

• *Watch this!*

• *It was an accident, I’m sorry Anna.*
While the grammatical cohesion that is often used by Elsa is reference and conjunction, such as your, I, this, it, and and. However, in conjunction such as, and, and includes additive conjunction for connects two ideas in a sentence, in this dialogue, and functioned to connect ideas and the same subjects. In this context, Elsa is still did not know nothing about the danger. At that time, she thought the power did not have any danger, so she can play with it anytime. In the dialogue, there is no word or sentence that indicates to lexical cohesion.

The word I expressed by Anna in the sentence I just can’t. The sky’s awake, so I am awake. It means Anna tried to wake up Elsa to play with her. The word I is exophora reference that refers to person or herself and it tells about the subject. The word I here tells about In the sentence I repeating as twice to explain that Anna wants to play with her sister. The word you in the dialogue do you wanna build a snowman? It means Anna asked Elsa to built a snowman with her ice magic. The word you is endophora reference which refers to person mentioned before or the interlocutor which indicates to Elsa. Then, the word me in the sentence catche me!. It means Anna was playing with Elsa with her ice magic. The word me is exophora reference that refers to an object person from the personal reference I which indicates to Anna. The word we in the sentence so we have to play, indicates to Elsa and Anna. The word this in the sentence this is amazing !. It means Anna amazed with Elsa’s power. The word this is demonstrative reference refers to the phenomena seen, that is Elsa’s ice
power. Causal conjunction is marked by the word *so*. The word *so* occurs as an effect from the speaker’s activity “the sky is awake”, the word *so* in the sentence  
the sky’s awake, so I am awake, so, we have to play, in this dialogue *so* means Anna can’t go back to sleep because it was morning, so she wanted to play with Elsa. Ellipsis in this scene is verbal ellipsis. It is marked by word *can’t* (present). The word *can’t* in the sentence *I just can’t*, *can’t* means Anna did not want back to sleep.

Meanwhile, the grammatical cohesions that used by Elsa are reference and substitution such as, *your, I, this, it*. The word *I* and *and* in the dialogue *I’m Olaf and I like warm hugs*, *I* is exophora reference which refers to Elsa that pretended to be Olaf, who snowman that she built. The conjunction *and* is additive conjunction to connect the same idea and equivalent simple elements in one sentence, *and* here connects to the same idea about Olaf who love warm hugs because he made from a something cool and needed a something warm, also there is the same subject, that is *I*. The word *this* in the dialogue *watch this!* It means Elsa was showing her magic to Anna. The word *this* is demonstrative reference refers to the phenomena seen of Elsa’s power. The word *your* in the dialogue *go play by yourself*. It means Elsa asks her to play alone. The word *your* is possessive adjective of the subject *you* refers to Anna. The word *it* in the sentence, *it was an*
accident. I'm sorry Anna. It means when they was playing, Anna got accident of Elsa’s power and she regretted for what happened to Anna. The word *it* is exophora reference refers to the moment when Anna got accident. Then, the word *I* is exophora reference refers to Elsa.

Furthermore, each of cohesion markers in the script has the function itself. The personal reference especially the first and second person forms are defined by speech roles of the speaker and hearer. In this scene the function of personal reference used by Anna is both as the speaker/ hearer, depend on who is arguing at that time. She said it when she played with Elsa’s magic and asked her to catch Anna with it. The distinction between the generalized use of demonstrative reference is related to the defining and non – defining modifiers. The demonstrative here used by Anna has the function to explain the non – defining modifier. *This* here explains to the Elsa’s ice magic. Conjunction used by Anna expresses the effect of her activity. In contrast, the lexical cohesion used by Anna is to show her feeling. The expression of interpersonal meaning, of particular attitude on the part of the speaker is an important function of reiteration. Repetition used by Anna shows she was happy to play with Elsa.

Meanwhile, the function of personal reference used by Elsa has the same function with Anna, but the word *itas* personal reference refers to the external

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factor which is explain to the accident which occur with Anna. Thus, the demonstrative reference thisas demonstrative refers to the something which is explain to her magic. The relation of additive conjunction and has to be included among the semantic relations entering into the general category of conjunction. The word and used by Elsa has the function to relate additional information about the snowman, Olaf.

At the end, there are two types of grammatical cohesion of Anna and Elsa, that are reference and conjunction. Reference here only refers to the Anna and Elsa, and conjunction only to relate the effect of Anna’s activity. On the other hand, there is still one type of lexical used by Anna, that is repetition. Repetition here to show her feeling. The function of reference here refers to Anna and Elsa as speaker and hearer.

The bolded parts show grammatical cohesion. The underlined parts show lexical cohesion.

Data 2 (Sc 4):

Kai (Announcing) : Queen Elsa of Arendelle.
Kai: Princess Anna of Arendelle.
Anna: Here? Are you sure?
Elsa: … Hi.
Anna: Hi.. me? Oh. Um. Hi.

Ibid., p. 234
Elsa: .. **You** look beautiful.

Anna: Thank you. **You** look beautifuller. I mean, not fuller, **you** don’t look fuller, **but more** beautiful.

Elsa: Thank you.

Elsa: **So, this** is what a party looks like?

Anna: It’s warmer **than** I thought.

Elsa: And what is **that** amazing smell?

Anna and Elsa: Chocolate.


Duke: Weselton. The Duke of Weselton. Your Majesty, as your closest partner in trade, it seems only fitting that I offer you your first dance as queen.

Duke (Whispers to himself): One, two, three. Jump.

Elsa: Thank you... Only I don’t dance.

Duke: Oh... ?

Elsa: **But my** sister **does**.

Anna: What?

Duke: Lucky you...

Anna: Oh, **I don’t think**...

Duke: If you swoon, let me know, I’ll catch you..

Elsa: Sorry.

Duke: Like an agile peacock.. CLUCK – CLUGGLE – CLUCK!

Anna: Ow. Ow

Duke: Speaking of, so great to have the gates open, why did they shut them in the first place? Do you know the reason? hmm.
Anna : … No.

Duke : Oh, allright, hang on. They don’t call me the little dipper for nothing.

Duke : Like a chicken.. with the face of a monkey.. I fly.

Elsa : Well, he was sprightly.

Anna : Especially for a man in heels.

Elsa ; Are you okay?

Anna : I’ve never been better. This is so nice. I wish it could be like this all the time.

Elsa : Me too..

Elsa : But it can’t…

Anna : Why not ? if…

Elsa : It just can’t.

Anna : Excuse me for a minute .

A. Context :

After separated with Anna for a long time, this is the first time they meet in the queen coronation day of Elsa. At that time, Anna wanted to persuade Elsa in order to get together again, but Elsa realized her condition which impossible to be like that again by saying but it can’t.

B. Analysis :

Here the following grammatical cohesion markers used by Anna :

- Here? Are you sure?
- Hi... me? Oh. Um. Hi
- Thank you. You look beautifuller, I mean not fuller, but more beautiful.

- It’s warmer than I thought.

- Oh, I don’t think.

- Especially for a man in heels.

Below the following lexical cohesion markers used by Anna:

- I’ve never been better.

- This is so nice.

In this dialogue, both Anna and Elsa used three types of grammatical cohesion that are reference, Ellipsis, and conjunction. The grammatical cohesions that used by Anna are reference, ellipsis and conjunction. In this conversation also found verbal and clausal ellipsis from Anna. Then, the types of conjunction used by Anna are adversative and causal conjunction.

Whereas from lexical found synonym, such as, better and nice, she used this synonym to explain her feeling during the party. She was using these cohesion markers in the context she was in the ceremony of the coronation day of Queen Elsa and talked about the atmosphere of the party with Elsa.

Below the grammatical cohesion markers used by Elsa:

- you look beautiful.
• but my sister does
• so, this is what a party looks like?
• and what is that amazing smell?
• well, he was sprightly
• it can’t
• me too
• it just can’t

Here the following lexical cohesion markers by Elsa:

• me too
• but it can’t
• it just can’t

Meanwhile, the grammatical cohesions used by Elsa are reference, substitution, ellipsis, and conjunction. Then, also there is verbal substitution. There is also found verbal and clausal ellipsis. Conjunction also found in this scene, that are causal, additive and adversative conjunction.

In the lexical found any repetition of the ellipsis as twice to express that she was fear of her magic. She used these types of cohesion markers in the context during in the coronation day she was enjoying the moment, however beside she should to maintain the authority as a queen, she also have to keep her secret of the power.
The word *here* and *you* expressed by Anna in the sentence *here? Are you sure?*. It means Anna should stand next to Elsa. The words *here* and *you* are demonstrative and endophora reference, *here* refers to the place Anna should stand that is next to Elsa, *you* refers to Kai (nobleman). The word *me* in the sentence *hi me….? Oh. Um. Hi, me*. It means Anna make sure a person addressed by Elsa is her. The word *me* is exophora reference refers to Anna. Then, the words *you, but* and *more* in the sentence *thank you. You look beautifuller, I mean don’t fuller, you don’t look fuller, but more beautiful*. It means Elsa looks more beautiful than Anna. The word *you* is addressee refers to Elsa, *but* is adversative conjunction to indicate contrary statement\(^8\), *but* here explains she is more pretty than just pretty, and *more* is comparative reference means the beauty of Elsa. The words *it, I, and than* in the dialogue *it’s warmer than I thought*. It means Anna talked about her feeling in the party. The words *I* and *it* are exophora reference refers to the atmosphere of the party, and *I* refers to Anna, *than* is comparative reference explain the comparison of the quality of the stiruation\(^9\) more warmer than she thought. Ellipsis found on Anna’s dialogue in the sentence *oh, I don’t think…* means Anna did not want to dance with the Duke. The words *I, this, and it in the sentence I’ve never been better. This is so nice. I wish it could be like this all the time*. It means Anna never felt as good as it because she was isolated in the kingdom for a long time and she wants to her situation turn back such before. The

\(^{8}\)Ibid., p. 250.
\(^{9}\)Ibid., p. 84.
word *I* is exophora reference refers to Anna, *this* is demonstrative reference refers to Anna’s condition, *it* is exophora reference refers to the circumstance of the kingdom. Thus, from the lexical cohesion only found synonym *better* and *nice*, in the sentence *I’ve never been better. This is so nice*. It explains in the context they show the equal meaning, that is delighted. Anna felt comfortable in the party, because she can meet with many people.

The contrary, the grammatical used by Elsa is reference, substitution, ellipsis, and conjunction. The word *you* in the sentence *you look beautiful*. It means Anna’s appearance is beautiful. The word *you* is endophora reference refers to Anna. The words *so* and *this* in the sentence *so, this is what a party looks like?*. The word *So* is causative conjunction to express the total event of the party\(^\text{10}\) and *this* is demonstrative reference, *so* here explains Elsa’s conclusion about the party and *this* mean the situation of the party. The words *and* and *that* in the sentence *and what is that amazing smell?*. The word *And* is additive conjunction to relate the additional question and the same ideas in a sentence\(^\text{11}\) and *that* is demonstrative reference, there is a pause between the word *and* and the dialogue before which actually refers to the party, and *that* refers to the smell of the food.

The word *I* in the sentence *thank you, only I don’t dance*. It means she refuses the dance with the Duke but she offers Anna to dance with him. The word *I* refers to

\(^{10}\text{Ibid.}, p. 321.\)

\(^{11}\text{Ibid.},\)
Elsa who refuses dance with the Duke. The word *but* and *does* in the sentence *but my sister does*, means that the contrary ability between Elsa and Anna, *but* is adversative conjunction, normally spoken as “reduced” syllables only for purposes of contrast.\(^{12}\) The word *but* relates the previous sentences which said by Elsa *thank you.. only I don’t dance*, so *but* here means although she can dance, but she does not want to dance with him, it may in fact she wants to refuse him indirectly. Then, the words *my* refers to Elsa, and *does* substitutes for the dance. The word *he* in the sentence *he was sprightly*. It means that the Duke is excited to dance. *Herefers* to the Duke. The word *you* in the sentence *are you okay*. It means Elsa worried about Anna’s condition. *You* is endophora reference refers to Anna. Ellipsis found on Elsa’s dialogue is *too* and *can’t*, in the sentence *me too, but it can’t*, and *it just can’t*, means that Elsa have to keep her secret and afraid it will be endanger everyone. Those ellipsis also explain that although she wanted to get together with everyone forever, but she realized that she can not be like this because her secret. Whereas, the lexical cohesion found the repetition of the word *can’t* as twice in the dialogue *but it can’t and it just can’t*. It shows that she have to keep her secret from everyone, so they do not get the danger.

Both Anna and Elsa are using the same types of grammatical cohesion in this scene. The difference of their cohesion is in the function. Personal reference used both of them have the same function with the first scene, but the demonstrative

\(^{12}\)Ibid., p. 250.
reference here refers to the external of text, that is the place on the movie and this refers to the extended reference, that is the condition of the speaker, Anna. The comparative reference has the function to express the particular comparison in terms of quality of the physic of person, that is the beauty of Elsa. Ellipsis occurred to Anna has the function to ask the reason of Elsa’s problem. Conjunction but is used by Anna suggests positive impression to the positive statement before, and for has the function to show the reason for what Elsa said before well, he was sprightly. Meanwhile, synonym used by Anna has the function to express her feeling.

On the other hand, the demonstrative reference this and that used by Elsa has the function to express the total event of the party. Verbal ellipsis occurred to Elsa has the function to give assumption that she is in the condition can not be together anymore with Anna. Then, additive conjunction and used by Elsa has the function to give additional information about the sister. In contrast, adversative conjunction but used by her to presuppose of the opposite statement of the question. Meanwhile, repetition used by Elsa is to give the emphasize of her condition.

To conclude, there are three types of grammatical cohesion used by Anna and Elsa. There are the other types of personal, that are my and he which refers to the speaker and the other man. There is also ellipsis to express the conflict mentally which illustrated on the dialogue above. Conjunction that used here only to express the relation of the dialogues that show the additive information, the causal
of the event, and the conflict of the characters. Meanwhile, synonym and repetition are to show their feeling.

The bolded parts show grammatical cohesion. The underlined parts show lexical cohesion.

**Data 3 (Sc 5):**

Anna : Oops ! Pardon, sorry, can we just get around you there? Thank you, oh, there she is. Elsa !

Anna : I mean.. Queen.. Me again. Um. May I present Prince Hans of the Southern Isles?

Hans : Your Majesty.

Anna : We would like.....

Hans : Your blessing...

Anna : Of ....

Anna / Hans : Our marriage !

Elsa : Marriage ?

Anna : Yes!

Elsa : I’m sorry. I’m confused.

Anna : Well, we haven’t worked out all the details ourselves. We’ll need a few days to plan the ceremony. Of course we’ll have soup, roast, and ice cream andthen... Wait. Would we live here?

Elsa : Here?

Hans : Absolutely.

Elsa : Anna...
Anna: Oh, we can invite all twelve of your brothers to stay with us.

Elsa: What? No, no, no, no.

Anna: Of course we have the room. I don’t know. Some of them must...

Elsa: Wait. Slow down. No one’s brothers are staying here. No one’s is getting married.

Anna: Wait. What?

Elsa: May I talk to you, please. Alone.

Anna: No, whatever you have to say, you can say to both of us.

Elsa: Fine. You can’t marry a man you just met.

Anna: You can if it’s true love.

Elsa: Anna, what do you know about true love?

Anna: More than you. All you know is how to shut people out.

Elsa: You asked for my blessing, but my answer is no. Now, excuse me!

Hans: Your Majesty, if I may ease your...

Elsa: No, you may not. And I think you should go.

Elsa: The party is over. Close the gates.

Anna: What? Elsa, no. No, wait!

Elsa: Give me my glove!

Anna: Elsa, please. Please. I can’t live like this anymore.

Elsa: ... Then leave.

Anna: ... What did I ever do to you?

Elsa: Enough. Anna!

Anna: No. Why? Why do you shut me out? Why do you shut the world out? What are you so afraid of?
Elsa: I said, **enough**!

Duke: ….. Sorcery. I knew there was something dubious going on here.

Anna: Elsa…. ?

**A. Context:**

The conflict started when Anna asked for Elsa’s blessing to marry with Hans. Elsa obviously did not give permission about it. Anna who disappointed with the answer got mad with Elsa and explained she can not live isolated anymore. When Anna asked her explanation why she stay away from her, Elsa inadvertent shows her magic. At the time, Anna finally knew Elsa’s secret.

**B. Analysis:**

Here are the list of grammatical cohesion by Anna:

- *can we just get around you there ? thank you, oh, there she is. Elsa !*
- *I mean, Queen… me again. Um, may I present Prince Hans of the Southern Isles,*
- *we would like*
- *our marriage*
- *we haven’t worked out all the details our selves. We’ll need a few days to plan a ceremony, and would we live here?*
- *oh, we can invite all twelve of your brothers to stay with us*
- *we have the room. I don’t know. Some of them must…*
- *whatever you have to say, you can say to both of us*
• **You can** if it’s true love

• More than you. All you know is how to shut people out

• I can’t live like this anymore

• What did I ever do to you?

• Why? Why do you shut me out? Why do you shut the world out? What are you so afraid of?

In this scene, there are three types of grammatical cohesion used by Anna, that are reference, substitution, and ellipsis. Substitution only found the word *it* in the sentence if it’s true love. Ellipsis occurred when she was explaining about her plans after marriage, but interrupted by Elsa.

Below the lexical cohesion used by Anna:

• Why? Why do you shut me out? Why do you shut the world out? What are you so afraid of?

Whereas, the lexical only found repetition in this scene because she begins to get angry and asks the reason of Elsa for being isolated in the castle. She used these of types of cohesion both grammatical and lexical in the context the rebellion of Anna towards Elsa because she lived isolated for a long time for unknown reason.

Here are the grammatical cohesion by Elsa:
• I’m sorry. I’m confused

• Here?

• No one’s brothers are staying here. No one’s is getting married.
• May I talk to you, please. Alone

• You can’t marry a man you just met

• what do you know about true love?

• You asked for my blessing, but my answer is no. Now, excuse me

• Give me my glove!

• I said, enough

Below the lexical cohesion found on Elsa:

• What? No, no, no
• Enough, Anna!
• I said, enough

In this scene, there are three types of grammatical cohesion used by Elsa, that are reference, conjunction, and ellipsis. Elsa used substitution the word no one here as pronoun to Hans’ brother also Anna and Hans. Conjunction found in this dialogue, such as for and but, are to indicate the disagreement of Elsa to her sister marriage, for is conjunction used to mean a cause, since or wishes. For here used
as wishes, and *but* used here as the answer of a wishes. However, the lexical cohesions more show the actual condition of Elsa.

In the lexical cohesion only found repetition, such as *no* and *enough*. The word *no* which repeated to express rejection to the wedding. Then, the word *enough* shows Elsa did not want to give explanation about her problem. She used these kinds of cohesion markers in the context Anna and Elsa get fight about their problem and make Elsa expend the power.

The grammatical cohesion utilized by Anna in this scene is reference, conjunction, substitution, ellipsis. The words *we* and *you* in the sentence *can we just get around you there? thank you, oh, there she is. Elsa!*. It means Anna looking for Elsa to ask for her bless to marry, *we* is endophora reference refers to Anna and Hans, *you* are endophora reference refers to all guests in the party. The words *I* and *me* in the sentence *I mean, Queen... me again. Um, may I present Prince Hans of the Southern Isles*. It means Anna presented Hans to Elsa. *I* is exophora reference, *me* is object personal of the subject *I*, both of them refers to Anna. The word *we* in the sentence *we would like...*. It means Anna and Hans were going to ask Elsa’s blessing to marry. *We* is endophora reference refers to Anna and Hans. The word *our* in the sentence *our marriage*. It means Anna and Hans were planning to marry. *Our* is possessive adjective of the subject *we*. The word *we* and *here* in the sentence *we haven’t worked out all the details ourselves. We’ll need a few days to plan a ceremony, and would we live here?*. It means
Anna explained their prepare of marriage to Elsa and wanted to live in Arendelle after they marry. *We* is endophora reference refers to Anna and Hans, *here* is demonstrative reference refers to Arendelle, *and* is additional conjunction connect the same ideas. In this conversation, Anna told about her ideas simultaneously. She used a conjunction *and* because all of the thing that she mentioned are noun, so *and* here shows the equality in the sentence. The sentence means Anna explained all of her plans to prepare the marriage. The words *we, your, and us* in the sentence *oh, we can invite all twelve of your brothers to stay with us*. It means Anna was going to invite all Hans’ brother to stay with them after marry. *We* is endophora reference refers to Anna and Hans, *your* is possessive adjective of the subject *you* refers to Hans, *us* is the object of the subject *we* refers to Anna and Hans. The words *you and us* in the sentence *whatever you have to say, you can say to both of us*. It means Elsa have to told to Anna and Hans about them directly. *You* is endophora reference refers to Elsa, *us* is the object of the subject *we* refers to Anna and Hans. The words *can and it* in the sentence *you can if it’s true love*. It means Anna insisted to marry with Hans because she believed Hans was her true love. *Can* is ellipsis indicate Anna can marry with the person she just met, and *it* is exophora reference refers to Anna’s feeling. The words *more, than*, and *you*, in the sentence *more than you*. *All you know is how to shut people out*. It means Anna got angry with Elsa because Elsa did not allow Anna to marry and said Elsa knew nothing about love because she was introvert. *More than* is comparative reference refers to Elsa who considered did not have a true love,
youis endophora reference refers to Elsa. The words I and this in the sentence I can’t live like this anymore. It means Anna can not live isolated anymore in the kingdom. I is exophora reference refers to Anna, this is demonstrative reference refers to Anna’s condition. The words I and you in the sentence what did I ever do to you?. It means Anna asked the reason of Elsa why she stay away from her. I is exophora reference refers to Anna, you is endophora reference refers to Elsa. The words you and me in the sentence why do you shut me out? Why do you shut the world out? What are you so afraid of?. It means Anna asserted Elsa’s explanation about their problems. You is endophora reference refers to Elsa, me is object of the subject I refers to Anna.

In contrast, the lexical utilized by Anna many found is repetition. There are some repetitions on Anna’s dialogue portrays conflicts between Elsa and Anna, such as please, shut, and no. All of them describe contradiction between them. The word please, in the sentence Elsa, please. Please, I can’t live like this anymore. It means Anna invoked Elsa to give opportunity for normal life. She did not want to isolate anymore. The word shut, in the sentence, why do you shut me out? Why do you shut the world out?. It means Anna asked the reason of Elsa for shut herself from the world, she was not understand Elsa became an introvert person and isolated herself from everyone. The word no in the sentence what? Elsa , no. no, wait!. It means Anna disagreed with Elsa’s decision to end the party. Another repetition such as say, in the sentence, whatever you have to say,
you can say to both of us. It means Anna asked Elsa to speak directly to Anna and Hans.

On the other hand, the grammatical cohesions used by Elsa are reference, substitution and conjunction. The word I in the sentence I'm sorry, I'm confused. It means Elsa amazed with Anna and Hans’s decision to marry. I is exophora reference refers to Elsa. The word here in the sentence here? Shows Elsa surprised they are going to live in Arendelle after marry. Here is demonstrative reference refers to Arendelle. The words no one and here in the sentence no one’s brother are staying here. No one is getting married. It shows Elsa disagreed with their plan to bring the brothers of Hans to live in Arendelle. No one is substitution replace the brothers of Hans, and here is demonstrative reference refers to Arendelle. The words I and you, in the sentence may I talk to you, please. Alone. It means Elsa was going to talk about their married. The word you in the sentence you can’t marry a man you just met, means Elsa firmly refused their marriage. You is endophora reference refers to Anna. The word you in the sentence what do you know about true love?. It means Elsa did not believe to Anna’s faith of true love. You is endophora reference refers to Anna. The words you and me in the sentence you asked for my blessing, but my answer is no. now, excuse me. It means Elsa balked their plan to married. You is endophora reference refers to Anna, my is possessive adjective of the subject I refers to Elsa, but is adversative conjunction connects two different ideas, show the rejection of Elsa to give her
bless. The words *me* and *my*, in the sentence *give me my glove!*. It means Elsa in panic her secret will be uncovered. *Me* and *my* are object and possessive adjective of the subject *I*. The word *I* in the sentence *I said, enough!*. It shows Elsa was not going to talk about her secret. *I* is exophora reference refers to Elsa.

However, the lexical cohesion which found on Elsa’s dialogue only repetitions, such as *enough* and *no*. The word *enough* in the sentence *enough, Anna! and I said enough!*. It means Elsa constantly silent and tried to hide her secret in front of everyone. Repetition *enough* is repeatedly as twice in the dialogue. The word *no* in the repetition in the sentence *what ? no, no, no, no...* It means Elsa disagreed with all of the plan of Anna.

In this scene, the demonstrative references *here* and *this* used by Anna to show the external factors of language, that are the place and the condition of the speaker. Comparative *more than* that used by Anna is to explain about true love. There are two types of ellipsis here, that are verbal ellipsis occurred here has the function to explain the omitted sentence *we would like...* shows explicitly the intention of her marriage. Then, nominal ellipsis occurred here has the function to explain the omitted word *some of them must...* shows the relation of what she has been said before, that is the plan after marriage. Conjunction that appear here is additive conjunction *and*. The word *and* is coordinating a sentence that equal, *and* here has the function to connect the previous sentences which said by Anna to
explain her marriage plan. Meanwhile, repetition is to emphasize the reason of their problem.

In contrast, verbal substitution *no one* as twice that used by Elsa has the function to substitute the brothers of Hans and Anna and Hans themselves. She used substitution *no one* because they includes nominal noun. There are two types of conjunction that used by Elsa, that are adversative and causal conjunction. Adversative conjunction *but* has the function to relate the sentences that have the opposite statement. *But* here explains to give the contrary expectation of the preceding sentence about the Elsa’s blessing. Then, causal conjunction *for* has the function to state en effect of the event. *For* here explains the refuse of the wish in the previous sentence. Meanwhile, repetition that used by Elsa is to emphasize the anger of her.

In short, there are four types of grammatical cohesion that used by Anna and Elsa, that are reference, substitution, ellipsis and conjunction. Demonstrative reference here used to explain the external factor of the story. Ellipsis is used to explain the intention of the characters explicitly. Conjunction is to relate the additional explanation and the opposite purposes in the story. Meanwhile, repetition is used to emphasize the feeling of the characters.
The bolded parts show grammatical cohesion. The underlined parts show lexical cohesion.

Data 4 (Sc 9):

Anna : Elsa ? It’s me… Anna ?!
Elsa : Anna.
Anna : Elsa, you look different…. It’s a good different… And this place is amazing.
Elsa : Thank you, I never knew what I was capable of.
Anna : … I’m so sorry about what happened. If I’d known…
Elsa : No, it’s okay. You don’t have to apologize.. But, you should probably go, please.
Anna : But I just got here.
Elsa : …. You belong in Arendelle.
Anna : So do you.
Elsa : No, I belong here. Alone. Where I can be who I am without hurting anyone.
Anna : …. Actually, about that….
Olaf : 58… 59…. 60.
Elsa : Wait. What is that?
Olaf : Hi, I’m Olaf and I like warm hugs.
Elsa : Olaf?
Olaf : You built me. You remember that?
Elsa : And you’re alive?
Olaf: Um... I think so?

Anna: He's just like the one we built as kids... We were so close. We can be like that again.

Elsa: No, we can't.

Elsa: Goodbye, Anna.

Anna: Elsa, wait.

Elsa: I'm just trying to protect you.

Anna: You don't have to protect me. I'm not afraid. Please don't shut me anymore.

Anna: I get the feeling you don't know?

Elsa: What do I not know?

Anna: Arendelle's in deep, deep, deep snow.

Elsa: What?

Anna: You kind of set off an eternal winter. ... Everywhere.

Elsa: Everywhere?

Anna: It's okay, you can just unfreeze it.

Elsa: No, I can't. I don't know how.

Anna: Sure you can. I know you can.

Elsa: I'm such a fool! I can't be free!

Anna: You don't have to afraid.

Elsa: No escape from the storm inside of me!

Anna: We can work this out together.

Elsa: I can't control the curse!

Anna: We'll reverse the storm you've made.
Elsa : Anna, please, you’ll only make it worse!

Anna : Don’t panic.

Elsa : There’s so much fear!

Elsa : You’re not safe here!

Anna : We can face this thing together...

Elsa : No!

Anna : We can change this winter weather, and everything will be...

Elsa : I can’t!

Kristoff : Anna, Are you okay?

Anna : I’m okay... I’m fine.

Elsa : Who’s this? Wait. It doesn’t matter. You have to go.

Anna : No, I know we can figure this out together.

Elsa : How? What power do you have to stop this winter? To stop me?

Kristoff : Anna, I think we should go.

Anna : No. I’m not leaving without you, Elsa.

Elsa : Yes, you are.

A. Context:

Anna tried to look for where Elsa’s place. At time, Anna attempted to find Elsa, she met with Kristoff and Olaf. Kristoff is an iceman who wanted to help Anna to find Elsa, and Olaf is a snowman who built by Elsa’s magic and he is alive. Elsa herself has built her own ice kingdom, her place now. Elsa decided to escape from Arendelle after her secret uncovered, because she did not want to
make the situation worse. After Anna met Elsa, she attempted to get Elsa back to Arendelle and be together like before, because Anna did not want to far away with her old sister anymore. She believed they can face this thing together. However, Elsa who still afraid of her magic and did not want to hurt anyone, rejected back to Arendelle, because she did not know yet to control her power and returned the condition as before, so that, Elsa still asked Anna to stay away from her.

B. Analysis :

Here are the following grammatical cohesion found on Anna:

- *Elsa ? It’s me ... Anna ?!
- *Elsa, you look different.... It’s a good different... And this place is amazing
- *I’m so sorry about what happened. If I’d known
- *But I just got here
- *So do you
- *Actually, about that
- *He’s just like the one we built as kids... We were so close. We can be like that again
- *You don’t have to protect me. I’m not afraid. Please don’t shut me anymore
- *I get the feeling you don’t know?
• You kind of set off an eternal winter. ... Everywhere

• It’s okay, you can just unfreeze it

• Sure you can. I know you can

• You don’t have to afraid

• We can work this out together

• We’ll reverse the storm you’ve made

• We can face this thing together

• We can change this winter weather, and everything will be...

• I’m okay... I’m fine

• I know we can figure this out together

• I’m not leaving without you, Elsa.

Below the following lexical cohesion found on Anna:

• Elsa, you look different... It’s a good different... And this place is amazing

• Arendelle’s in deep, deep, deep snow.

• Sure you can. I know you can

• We can work this out together

• We can face this thing together

• We can change this winter weather
In this scene, Anna used reference, ellipsis, substitution and conjunction. Personal reference, such as *I, you, we, it* and *he*. Thus, demonstrative reference such *this, here* and *that* used by Anna to explain the place and their relationship. *It* in this dialogue used several times as pronoun to explain the condition. Ellipsis in this dialogue occurred when Anna attempted to explain the condition of Arendelle is interrupted by Olaf and also Elsa. Substitution in this conversation such as *do* as pronoun to explain Elsa also belong in Arendelle. Anna many used conjunction in this conversation used as clear the explanation. Conjunction here, such *but* is adversative conjunction to express two different ideas or refused to the something, *and* is additional conjunction express the same ideas , *so* is causative conjunction expressed to the effect or conclusion.

While the lexical mostly found are Anna repetition and synonym. Repetitions used by Anna not only to give pressure to Elsa that she can solve the problem, but also to convince that Anna did not scare with Elsa’s magic, so they can face it together. Also synonyms have a role as reassured Elsa to face the problem together. She used all of these types of cohesion markers in the context she attempted to persuade Elsa to go back and solve all the problems together.

Here are the following grammatical cohesion found on Elsa :

- *I never knew what I was capable of*
• it's okay. You don’t have to apologize.. But, you should probably go, please.
• You belong in Arendelle
• I belong here. Alone. Where I can be who I am without hurting anyone.
• Wait. What is that?
• No, we can’t
• I’m just trying to protect you
• What do I not know?
• No, I can’t. I don’t know how
• I’m such a fool! I can’t be free!
• No escape from the storm inside of me!
• I can’t control the curse!
• you’ll only make it worse!
• You’re not safe here!
• I can’t!
• Who’s this? Wait. It doesn’t matter. You have to go
• How? What power do you have to stop this winter? To stop me?
• Yes, you are

Here are the following lexical cohesion found on Elsa:
- I can’t be free
- the strom
- the curse!
- You’re not safe here!
- hurting

Meanwhile, there are three types of grammatical cohesion used by Elsa, that are reference, ellipsis, and conjunction. Personal reference such you used as she talked with interlocutor, the word it used as pronoun of the things she talked about. Demonstrative reference used by Elsa as pronoun for the place, thing or situation. Ellipsis on Elsa used to show scare and desperate perceived by her. Conjunction used by her to help for explains the situation.

Thus, most of the lexical used by Elsa are synonym and repetition. Synonym used to give emphasize to Anna that she would be in danger if she still with Elsa. Then, repetition used to describe her frightened for what happened to all of them. She used all of the types of cohesion markers in the context she felt scare and panick for all the things happened and what will happened.

The grammatical cohesion utilized by Anna in this scene are reference, substitution, ellipsis, and conjunction. The word me in the sentence Elsa? it’s me... Anna?!. It means Anna looked for Elsa to her ice kingdom. Me is objective personal of the subject I refers to Anna. The words you, it, and, and this, in the
sentence you look different, it’s a good different. And this place is amazing. It means Anna was surprised by Elsa and the place’s beauty. You is endophora reference refers to Elsa, it is exophora reference refers to Elsa’s appearance, and is additive conjunction show Anna wanted to tell Elsa that her kingdom is really beautiful and this is demonstrative reference, both of them refers to the kingdom. The words I and the phrase if I’d known in the sentence I’m so sorry about what happened. If I’d known…, It means Anna felt regret because she has made a mess in Arendelle and make Elsa showed her magic. I is exophora reference refers to Anna, and if I’d known is ellipsis means Anna’s regret because she did not know Elsa’s secret. The words I, here and but in the sentence but I just got here. It explains Anna just arrived in Elsa’s place but Elsa asked her to go. I is exophora reference refers to Anna, but is adversative conjunction show Anna did not going back to Arendelle, because she just arrived, here is demonstrative reference refers to Elsa’s kingdom. The word do in the sentence so do you. It means Anna explained that Elsa also belong in Arendelle, so that they should come back together. Do is substitution replaces Elsa also should in Arendelle, so is causative conjunction show Elsa also supposed to be in Arendelle. So do you also ellipsis means the same meaning. The word that in the sentence actually, about that.. It means Anna tried to explain the actual condition in Arendelle to Elsa. The phrase about that is ellipsis, because when Anna was trying to explain suddenly Olaf come to them. That is demonstrative reference refers to the situation of Arendelle. The words he, the one, and we, in the sentence he’s just like the one we built as
It means Anna remind Elsa about Olaf. *He* is endophora reference refers to Olaf, *the one* is substitution replaces Olaf, *we* is endophora reference refers to Anna and Elsa. The words *we* and *that* in the sentence *we were so close, we can be like that again*. It means Anna and Elsa were so intimate when they were young and Anna wanted to get together with Elsa again. *We* is endophora reference refers to Anna and Elsa, *that* is demonstrative reference refers to they relationship. The words *you* and *me* in the sentence *you don’t have to protect me. I’m not afraid. Please don’t shut me out again*. It means Anna implored Elsa to do not stay away from her again because Anna was not scare with Elsa’s magic. *You* is endophora reference refers to Elsa, *me* is exophora reference refers to Anna. The words *I* and *you* in the sentence *I get the feeling you don’t know?*. It means Anna was sad with the condition of Arendelle now. *I* is exophora reference to Anna, *you* is endophora reference refers to Elsa. The word *you* in the sentence *you kind of set off an eternal winter.. everywhere*. It shows Anna told Elsa the actual condition of Arendelle. *You* is endophora reference refers to Elsa. The words *you* and *it* in the sentence *you can just unfreeze it*. It means Anna told Elsa how she supposed to do to clear the problem. *You* is endophora reference refers to Elsa, and *it* is exophora reference refers to the winter. The word *you* in the sentence *sure you can .I know you can*. It means Anna attempted to persuade Elsa that she can solve it. *you* is endophora reference refers to Elsa. The word *you* in the sentence *you don’t have to be afraid*. It means Elsa should not to worry. *You* is endophora reference refers to Elsa. The words *we* and *this* in the sentence *we
can work this out together. It means Anna still attempted to persuade Elsa they can solve it together. *We* is endophora reference refers to Anna and Elsa, *this* is demonstrative reference refers to the winter. The words *we* and *you* in the sentence *we’ll reverse the strom you’ve made*. It means Anna believed they can turn the situation to normal again. *We* is endophora reference refers to Anna and Elsa, *you* is endophora reference refers to Elsa. The words *we* and *this* in the sentence *we can face this thing together*. It means Anna insisted they can change the winter together. *We* is exophora reference refers to Anna and Elsa, *this* is demonstrative reference refers to Elsa’s magic. The words *I*, *we*, and *this* in the sentence *I know we can figure this out together*. It means Anna still insisted about it. *I* is exophora reference refers to Anna, *we* is endophora reference refers to Anna and Elsa, *this* is demonstrative reference refers to disaster. The words *I* and *you* in the sentence *I’m not leaving without you Elsa*. It means Anna wanted Elsa to back to Arendelle. *I* is exophora reference refers to Anna, *you* is endophora reference refers to Elsa.

The lexical cohesion that found on Anna’s dialogue mostly, repetition and synonym. Repetition, such as, *different, deep, can,* and *afraid*. These words repeated as twice in the dialogue to emphasizes about what happened or convinces Elsa to be brave to face all of the problems. The word *different* in the sentence *you look different, it’s a good different*. It means Anna surprised with Elsa’s transformation being more beauty than before. The word *deep* in the
sentence Arendelle’s in deep, deep, deep, deep snow. It means Arendelle’s situation be covered by snow deeply now. The word can in the sentence sure you can. I know you can. It means Anna reassured Elsa that she can change all of it. The word afraid in the sentence I’m not afraid and you don’t have to afraid. It shows Anna was not scare with Elsa’s power and persuade Elsa to do not be scare to her magic. Then, synonyms in this scene, such as, work, face, and change in the sentence we can work this out together, we can face this thing together, and we can change this winter together. It shows Anna trusted they could solve the disaster if they were together because the things would be resolved if it be solved together. These words give the same meaning in this context.

Meanwhile, the grammatical used by Elsa in this scene is reference, ellipsis, and conjunction. The word I in the sentence I never knew what I was capable of. It means Elsa never thought of what she has done. I is exophora reference refers to Elsa. The word you in the sentence you don’t have to apologize and but you should probably go. It means Elsa did not mind what Anna has done before, but Elsa asked Anna to go to avoid the things that are not desirable. You is endophora refers Anna, but is adversative conjunction shows the contrast statement. The word you in the sentence you belong in Arendelle. It means that Anna’s place is in Arendelle, so she have to go. You is endophora reference refers to Anna. The word I in the sentence I belong here. Where I can be who I am without hurting anybody. It means Elsa was not going back to Arendelle because she did not want
to endanger all of them. *I* is exophora reference refers to Elsa. The word *we* in the sentence *we can’t*. it means that Elsa felt can not be together anymore with Anna. *Can’t* also ellipsis means that Elsa could not with Anna. *We* is endophora reference refers to Anna and Elsa. The words *I* and *you* in the sentence *I’m just trying to protect you*. It means Elsa wanted to take care of her sister by stay away from her. *I* is exophora reference refers to Elsa, *you* is endophora reference refers to Anna. The word *I* in the sentence *what do I not know?*. It means Elsa felt all of what occurred because of her. *I* is exophora reference refers to Elsa. The word *I* in the sentence *I can’t. I don’t know how*. It means Elsa felt she can not solve the plague. *Can’t is ellipsis shows that Elsa sadness to what occurred. The word *I* in the sentence *I’m such a fool. I can’t be free*. It shows Elsa started panic with the condition. *I* is exophora reference refers to Elsa. The word *me* in the sentence *no escape from the strom inside of me*. It means Elsa could not do much more. *Me* is objective personal of the subject *I* refers to Elsa. The word *I* in the sentence *I can’t control the curse*. It means Elsa felt can not handle the power. *I* is exophora reference refers to Elsa. The words *you* and *it* in the sentence *you’ll only make it worse*. It shows Elsa increased to panic to face the magic. *You* is endophora reference refers to Anna, *it* is exophora reference refers to the situation. The word *you* in the sentence *you’re not safe here*. It means Elsa did not want to make Anna to be in hazard. *You* is endophora reference refers to Anna. The word *I* in the sentence *I can’t*. It means Elsa desperated to control the ice magic. *Can’t is ellipsis show pressure that she can not handle the power. *I* is exophora reference
refers to Elsa. The words this, it, and you in the sentence who’s this? wait, it doesn’t matter. You have to go. It means Elsa was more panic and frightened with the presence of Kristoff and then asked Anna to leave. This is demonstrative to Kristoff, it is exophora reference refers to Kristoff, and you is endophora reference refers to Anna. The words you, this and me in the sentence what power do you have to stop this winter? To stop me?. It means Elsa thought no one can stop the magic including Anna and Elsa herself still did not know how to control it. You is endophora reference refers to Anna, this is demonstrative reference refers to the winter, me is objective personal of the subject I refers to Elsa. The word you in the sentence yes, you are. It means Elsa forced Anna to leave. You are is ellipsis shows to force Anna to leave her. You is endophora reference refers to Anna.

In contrast, the lexical which found on Elsa’s dialogue are synonym and repetition. Synonym, such as, the strom and the curse in the sentence no escape from the strom inside of me and I can’t control the curse, have the same meaning in the context, they are show the ice magic within Elsa. Then, hurting, can’t be free, and not safe here, have the same meaning, they mean the danger and the disaster were going. Also repetition can’t and stop. Can’t is repeatedly as several times in this scene to emphasize Elsa’s afraid and desperate perceived by Elsa to her power because she still did not know yet how to control it. Similarly, the word
stop repeated as twice in this dialogue what power do you have to stop this winter? To stop me?. It means Elsa’s hopeless to end the strom.

In this scene, the demonstrative that used by Anna is not only to express the place, but also the situation of the character. There are also two types of ellipsis here, that are verbal and clausal ellipsis. Clausal ellipsis if I’d known.. and actually about that… indicates Anna’s regret for what happened explicitly. While, all of verbal ellipsis used by Anna to response the answer of the doubt Elsa to solve all of her problems. Then, additive conjunction and used by Anna to show additional information of the preceding sentence about the condition of Arendelle. Adversative conjunction but used by Anna to show the refuse of the previous sentence. Verbal substitution sodoyou used by Anna has the function to supply the answer explicitly. Meanwhile, repetition and synonym in this scene has the function to persuade Elsa to solve the problems together.

In contrast, the demonstrative that used by Elsa has the same function with Anna in the dialogues. Verbal ellipsis occurred here has the function to emphasize Elsa’s desperate of her magic. Adversative conjunction but here has the function to show the opposite meaning in the previous sentences. Meanwhile, repetition and synonym has the function to depict the desperation of Elsa.

At the end, there are four types of grammatical cohesion used by both of the characters, that are reference, substitution, ellipsis, and conjunction. Meanwhile, from the lexical cohesion found repetition and synonym. The use of cohesion
markers here explains the storyline which more complicated, especially ellipsis.
The use of ellipsis here are to persuade and to affirm about their problems.
Likewise, synonym and repetition have the same purpose with ellipsis.

The bolded parts show grammatical cohesion. The underlined parts show lexical cohesion.

**Data 5 (Sc 20):**

Anna : Elsa.
Anna : No!
Elsa : Anna!
Elsa : Oh, Anna… **no**… **no**, please **no**.
Olaf : Anna?
Elsa : what? Anna?
Anna : Oh, Elsa.
Elsa : **You** sacrificed **yourself** for **me**?
Anna : … **I** love **you**.
Olaf : An act of true love will thaw a frozen heart.
Elsa : **Love**… Will… **Love**… Of course.
Anna : Elsa?
Elsa : Love.
Anna : **I** knew **you** could **do** it.
Olaf : Hands down, this is the best day of my life… And quite possibly the last.
Elsa : Oh, Olaf. Hang on, little guy.

Olaf : Hey, my own personal flurry.

Anna : Uh. Uh. Uh.

Hans : Anna ? But she froze your heart.

Anna : The only frozen heart around here is yours.

Hans : Ah ! whoa, whoa, whoa.

Elsa : Are you ready?

Anna : I like open the gates.

Elsa : We are never closing them again.

Anna : What? Oh, Elsa, they’re beautiful, but you know I don’t ska…

Kristoff : Look out. Reindeer coming through.

A. Context:

Anna sacrificed herself to protect Elsa from Hans who wanted to kill Elsa. After everything happened, Elsa finally understood how to control her power. Love and her affection towards Anna and people around her that can control the magic. Lastly, Elsa did not scare anymore to meet the people in the outside and let their live isolated anymore by start to open the gates.

B. Analysis:

Below the following grammatical cohesion found on Anna:

- I love you
- I knew you could do it
• *I like open the gates.*

• *Elsa, they're beautiful, but you know *Idon’t ska*.....*

In this scene, there are four types of grammatical cohesion used by Anna, that are reference, substitution, ellipsis, and conjunction. She used substitution *do* in the dialogue as pronoun that Elsa can control the magic. Ellipsis here occurred when she was interrupted by Elsa. She used all of these types of cohesion markers in the context because she loved her sister very much, she would do anything to help Elsa.

Here are the following grammatical cohesion found on Elsa:

• *You sacrificed yourself for me?*

• *Are you ready?*

• *We are never closing them again.*

Below the following lexical cohesion found on Elsa:

• *Oh, Anna... no... no, please no*

• *Love... Will... Love... Of course*

Similarly, the use of grammatical cohesion by Elsa is only reference. Meanwhile, there is lexical on Elsa, that is repetition. She used all of these types
of cohesion markers in the context all of the matters she made is solved, she finally knows how to solve it.

The word *I* and *you* in the sentence *I love you*. It means because she loved her sister so much she even willing to sacrifice herself to protect Elsa from Hans who intended going to kill her. *I* is exophora reference refers to Anna, *you* is endophora reference refers to Elsa. The words *I*, *you*, *do* and *it* in the sentence *I knew you could do it*. It means Anna trusted Elsa can overcome all of this. *I* is exophora reference refers to Anna, *you* is endophora reference refers to Elsa, *do* is substitution replace the phrase control the magic. *It* is exophora reference refers to the ice magic. The words *here* and *yours* in the sentence *the only frozen heart around here is yours*. It means the only one who malicious here was Hans, because Hans have a bad intend to Arendelle, he wanted to turn the authority of the kingdom. *Here* is demonstrative reference refers to Arendelle, *yours* is possessive personal of the subject you refers to Hans. The word *I* in the sentence *I like the open gates*. It means Anna always wanted to open the gates to the public. *I* is exophora reference refers to Anna. The words *they*, *you*, *but*, and *I* in the sentence *they’re beautiful, but you know I don’t ska...*. It means Anna liked the skating shoes given by Elsa but she can not play skating. *They* is endophora reference refers to the skating, *but* is adversative conjunction show to opposite statement, *I* is exophora reference refers to Anna. *I don’t ska...* also ellipsis
means Anna can not skating but when she said that interrupted by Elsa who pulled her along the ice.

While the grammatical cohesion used by Elsa in the dialogue is reference. The words *you, your,* and *me* in the sentence *you sacrificed yourself for me?*. It means Elsa never thought Anna would do it for her. *You* is endophora reference refers to Anna, *your* is possessive personal of the subject you refers to Anna, *me* is objective reference of the subject *I* refers to Elsa. The word *you* in the sentence *are you ready?*. It means Elsa asked the public whether they were ready to play ice. *You* is endophora reference refers to public. The words *we* and *them* in the sentence *we are never closing them again*. It means they will always open the gates to the public. *We* is endophora reference refers to Anna and Elsa, *them* is objective personal of the subject *they* refers to the gates.

Meanwhile, the lexical cohesion used by Elsa in this scene only repetition. Repetition, such as *love* in the sentence *love will thaw… love of course*. It means Elsa finally realized how to control her magic by sincere love to the other. *Love* is repeated as twice in the dialogue to show Elsa has already understood to handle it.

In this scene, the personal reference *they* that used by Anna has the function to show the things that is the skate shoes. The substitution *do* used by Anna has the function to substitute the verb *thaw* in the previous sentence. Verbal ellipsis here
has the function to response the invitation to play ice skating with Elsa. Adversative conjunction *but* here has the function to show the contrast skill.

In contrast, the personal reference *them* used by Elsa has the function to show a thing, that is the gates. Meanwhile, repetition has the function to show the sadness and the solution of her problem.

In the final scene, there are four types of grammatical cohesion used by Anna, that are reference, substitution, ellipsis, and conjunction. While, there are one type of grammatical cohesion used by Elsa, that is reference. Meanwhile, from the lexical cohesion that used by Elsa is only repetition. Both of the characters many used cohesion markers to indicate their relationship are back to normal.

C. Discussion

Before we go to the further explanation, here are the intensity of the use of the types of cohesion markers (see table 1 p. 38):

<table>
<thead>
<tr>
<th>Percentage of every Cohesion</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1) 171 x 100 % = 70, 08 % (Reference)</td>
<td>244</td>
</tr>
<tr>
<td>2) 6 x 100 % = 2, 45 % (Substitution)</td>
<td>244</td>
</tr>
<tr>
<td>3) 17 x 100 % = 6,96 % (Ellipsis)</td>
<td>244</td>
</tr>
<tr>
<td>4) 18x 100 % = 7,37 % (Conjunction)</td>
<td>244</td>
</tr>
<tr>
<td>5) 29x 100 % = 11, 88 % (Repetition)</td>
<td>244</td>
</tr>
</tbody>
</table>
From data description above, it can be seen that both of two main characters have different types in using cohesion markers. On the average the highest intensity on cohesion types used by two main characters are reference and repetition. On Anna, cohesion types of reference sits on the first level of grammatical cohesion and repetition sits on the first level of lexical cohesion. Thus, on Elsa reference sits on the first level of grammatical cohesion. Likewise, repetition sits on the first level of lexical cohesion. Both Anna and Elsa are using repetition, but in the different context. Both of those main characters are using those cohesion markers as the dominant cohesion types used in the dialogues.

Even though the characters have different intensity in using reference and repetition, there are of cohesion types that are commonly used by both of them. The grammatical cohesion types commonly used by Anna are reference, ellipsis, and conjunction. Meanwhile, the lexical cohesion types commonly used by Anna are repetition and synonym.

The grammatical cohesion types commonly used by Elsa are reference, conjunction, and ellipsis. Meanwhile, the lexical cohesion types commonly used by Elsa are repetition and synonym.

From the data description above, the intensity of using the grammatical cohesion types are reference, ellipsis and conjunction. Meanwhile the lexical
cohesion types are repetition and synonym. The analysis result shows that those cohesion types also contribute in their conversation. Firstly, **Reference** is one of the highest cohesion types used of Anna and Elsa. Those characters are using reference beside in their talking, they also used the other types of reference, such as *this, here, that* and *it*, for pointing a thing or place or talking about their feeling or problems. It seems they use those words as pronoun of something they talk about.

From all of the function of reference types which exist within the characters are exophora and endophora (anaphora). It is because they were using the words *I* as they talk about themselves and *you* as they were talking to the interlocutor. The words *they* and *it* have the function as pronoun to the thing, problems, or something else. Anna frequently uses reference than Elsa.

Secondly, **Ellipsis** is the second of the highest existence occurred on Anna and Elsa. Ellipsis is often happened in the dialogues. The difference ellipsis between Elsa and Anna is in the context. Ellipsis occurred on Anna is because she was often interrupted by the interlocutor when she talked or she hesitated to explain something. In contrast, Ellipsis happened on Elsa causes she had a big secret and also she held a great fear of her magic. Ellipsis on Elsa has the function to emphasize she was scare with all that happened and can not back with her sister to protect her. In short, ellipsis on Elsa explained her real situation.

Thirdly, **Conjunction** is one of the highest occurred in this conversation. Conjunction used in the dialogue is not as many as in the texts. Conjunction used
here mostly *but, and, so, and for*. Those conjunction are most common in the dialogue. *But* here often used indicates the refuses or the difference of something, *and* often used to tell or show the admiration, *so* often used to sign conclusion or effect, *for* often used to point to someone or wish. Anna more used conjunction than Elsa because she is often express the similar ideas or tells the other thing simultaneously in a dialogue. Whereas, on Elsa there is a pause between one idea to the others in her dialogue, and between the distance there must be someone else that speaks.

Fourthly, **Repetition** is the highest existence of the lexical cohesion. Repetition used by Anna signs cheerful, confidence and brave. While, on Elsa repetition describes she so scare and confuse. Repetition occurred on Anna to show to Elsa that she was not scare with all what happened, she only wanted to be with her sister and changed the condition turn such before. She also used repetition to indicate she does not give up to get Elsa back with her.

Contrary with Anna condition, Elsa often used repetition to express that she was afraid, worry and scare with her power and for what happened or will happened. She used repetition to show her confuse and desperate with her magic, so she is escaped from the kingdom and all of people.

Lastly, **Synonym** in the dialogues quite often appears. Synonym on Anna beside to show her feeling, she also used synonym to indicate she does not give up to her sister, Elsa and persuaded her to get back to Arendelle. While, synonym
on Elsa explained she can not turn back such before, moreover to get back to Anna. She felt can be endanger Anna, if she next to her.

From the data description can be seen that cohesion types of reference and repetition are the dominant cohesion markers which appear within the characters. However, there are some different context and intensity in using grammatical and lexical cohesion markers.

She also often said *I can’t* repeatedly in several scenes and *stop* in a dialogue reflects her scared and desperate. Synonym, such as, *can’t be free, not safe, the strome*, and *the curse* reflects her frightened.

The types of cohesion markers that used by both of the characters in the dialogues above not only gives the meaning of the cohesion itself, but also each of every cohesion markers has the function, so that it can be understood by the audience. Here are the function of the cohesion markers in the dialogues above:

**a. Reference** has the function to the speech roles. Personal references used by the characters are refer to the speaker and the addresse. Demonstrative references in this dialogues have the function not only to refer the scale proximity (place), but also to express the situation or the thing. Comparative references refers to the comparison of the quality of the characters both for physical and attitude.

**b. Substitution** has the function to replace a person or a verb. Nominal substitution used here replaces non specific person. While, verbal substitution used to replace a verb.
c. **Ellipsis** is used by Anna because she was interrupted when she was talking, so that the important word is omitted. However, ellipsis used by Elsa because she wants to keep quite to explain the problem.

d. **Conjunction** used by Anna is to give the additional information, the opposite word or purpose, or the causal. Likewise, conjunction used by Elsa has the same function with Anna. There is no specific function in conjunction.

e. **Repetition** used by Anna is to express her feeling and to persuade Elsa to solve the problem together. Meanwhile, repetition used by Elsa is to express her desperation.

f. **Synonym** used by the characters has the same function with repetition.

The types of cohesion markers with its function can help the audience to follow the progress of the storyline and the characters, because cohesion markers has different function and meaning in every scenes and characters.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

From analysis in the Chapter III, it can be seen there are differences between the types of cohesion markers and the function of cohesion markers that are used by the two main characters of Frozen, Anna and Elsa. Each character has the different function in using cohesion markers, and it can depict their characters.

Firstly, the types of grammatical cohesion which used by Anna are reference, substitution, and conjunction. Meanwhile, from lexical cohesion which used by Anna are repetition and synonym. Likewise, the types of grammatical cohesion which used by Elsa are reference, substitution, and conjunction. Meanwhile, lexical cohesion which used by Elsa are repetition and synonym.

Secondly, the different function of the types of cohesion markers by the characters is depending on the context. Each of types cohesion markers that is used by Anna has its major function. Reference is to identify the speaker and the addressee, to point the thing, situation, or the place, and to compare something or situation. Substitution and ellipsis is to response the question or comment. Conjunction is to support information, to relate sentences that have the same context,
and to oppose the previous statement. Meanwhile, the function of lexical cohesion that is used by Anna is to express her feeling and to persuade her sister.

In contrast, Each of types cohesion markers that is used by Elsa has its major function. Reference has the same function with Anna. Likewise substitution. Ellipsis is to give negative response for question or comment from Anna and to affirm her situation. Conjunction is to opposite the preceding statement and to support information about something. Meanwhile, lexical cohesion that is used by Elsa is to express her feeling and situation.

Thirdly, the different intensity of the characters to use cohesion markers is describing what the characters which they played. Anna more often uses grammatical cohesion. She often uses references and conjunction in one dialogue simultaneously. Likewise, she uses repetitions and synonyms at the same time.

While, the intensity of Elsa uses grammatical cohesion is rarely than Anna. it causes there are pauses when she uses references and conjunctions. However, she uses repetitions and synonyms in the certain condition.

From the analysis above, the dominant intensity of using grammatical cohesion found in the two main characters gives the higher contribution to depict their characters in the movie. While the use of lexical cohesion by both of them describes how they feel. However, they use the cohesion markers in different contexts.
B. Suggestion

Cohesion markers can also depict the characters in the movie. Besides increasing the knowledge about cohesion markers in the conversation, it also can help the audience to follow the development of their characters. It can be seen from the types of cohesion markers chosen by them. The writer suggests the next researchers do not only have to relate cohesion with the characters, but also other literary elements like plots and settings.
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