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In the name of Allah the Beneficent, the Merciful

All praise be to Allah, The Lord of the Universe, who gives the writer guidance and strength, so she could finish this paper. Peace and blessing be upon the messenger of Allah, a greatest one, a chosen one, Prophet Muhammad SAW, his families, his relatives, and all his followers.

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The writer hopes this work will be useful for some literary study, always support the writer in finishing this paper. May Allah SWT, bless you and will get the best of your life.

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Jakarta, June 2008

The Writer
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 extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, December 4, 2008

Rifqiah Awaliah
LEGALIZATION

A thesis entitled “Grammatical Cohesion on four Lyric of U2’s How to Dismantle an Atomic Bomb Album” had been examined before the Letters and Humanities Faculty’s examination committee on ............. This thesis has already been accepted as a partial fulfillment of the requirements for Strata One Degree.

Jakarta, 2007

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GRAMMATICAL COHESION ON FOUR LYRICS OF U2’S HOW TO
DISMANTLE AN ATOMIC BOMB ALBUM
A Thesis
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DEPARTEMENT OF ENGLISH LETTERS
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ABSTRACT

Rifqiah Awaliah, Grammatical cohesion on four lyrics of U2’s How to dismantle an atomic bomb album. English Letters Department, Adab and Humanities Faculty, State Islamic University “Syarif Hidayatullah” Jakarta 2008.

The research is aimed at finding out and identifying the types of grammatical cohesion and knowing the relationship between grammatical cohesion with the message within the lyric.

In this research the writer applies descriptive qualitative method to analyze and classify the types of grammatical cohesion in the lyric. The writer finds the types of grammatical cohesion and its relationship with the message in those lyrics.

The unit analysis of this research is the four lyrics of U2’s How to dismantle an atomic bomb album that consists of eleven songs. The writer only takes four lyrics, there are Vertigo, love peace or else, sometime you can make it on your own, and crumbs from your table.

The result of analysis shows that cohesion is necessary to the identification of text of song in order to form the cohesiveness of the text, so the message will easy to be understood. The types of grammatical cohesion in the four lyrics are reference, ellipsis, and conjunction.
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CHAPTER I
INTRODUCTION

A. Background of Study

Language plays an important role in social life as communication instrument. Buchles describe that language as a tool which people use in order to communicate with one another. Some Linguistics state that language is a system of arbitrary vocal symbols used for human communication.¹

People use language on many occasion and many purposes. In turn, language is organized in various ways to enable it to function as a mean of communication. Ferdinand De Saussure (1837-1913) divided language into two aspects, the system of language which is One’s mind and behavior within community is called Langue, while the real manifestation and realization on each of speakers is called Parole. The ability of speakers to convey the idea and feeling result a semantic unit which is called Text.² A text or Discourse stretch of language that maybe longer than a sentence.

The unity of text has strong connection with texture. Based on Halliday and Hasan’s book, The concept of TEXTURE is entirely appropriate to express the property of being a text. A text has Texture, and this is what distinguishes it from something that is not a text. It derives that texture from the fact that is function as a unity with respect to its environment.³

We are going to find II in example below :

---
(a) Marry is going to pick four roses in the garden, and put them into a vase

It is clear that them in the second sentence refers back to four roses in the first sentence. The texture is provided by the cohesive relation that exists between them and four roses.

We can also find from the example above that cohesion influence the unity of text (that creates texture). Cohesion is a semantic relation between an element in the text and some other element that is crucial to the interpretation of it.\(^4\) It means that cohesion relationship within a text are set up ‘where the interpretation of some elements in the text is dependent on that of another’.\(^5\) Cohesion is the internal aspect of textuality, all the internal aspects such as grammatical and lexical element which both influence the unity of text. But the external aspect of textuality is called Coherence. Coherence is the way of language connected in meaning with the situation where the language is used. It demands One’s interpretation and assumption. To distinguish cohesion and coherence, let us see the example as follow:

1. A: Can you accompany me to the Jane’s party tonight?
   
   B: Yes, I can

2. A: Can you accompany me to the Jane’s party?
   
   B: I am a little bit unwell

We can differentiate the two sentences above. The sentence (1) is cohesive, because there is an ellipsis in (1B) “Yes, I can (accompany You to the Jane’s party)”, ellipsis is one of the cohesion type. But in the second sentences we

\(^4\) Ibid. p. 8.

can not state that it is a cohesive sentence, because there is no connection between the question (A) and the answer (B), we can call it is a coherent sentence. The answer in (2B) “I am a little bit unwell”, based on the logical thinking and assumption of the reader, so the (2B) has meaning He or She can not go to the party because She or He gets sick’, this research will not discuss the coherence, only discusses the cohesion and its element and types.

The writer is interested in doing research about cohesion in the text of song. The song text is one of persuasive text that can influence the listener’s emotion. It is included in esthetic discourse which emphasizes the beauty of message. Through the song, the people can show their emotions and delivering their intuition by making words which is arranged in a lyric. Also for the listener, a song is able to represent their senses and feelings. A song is human greatest creation which is united by music arrangement in order result something that has value.

Those are the reasons why the writer takes the theme deal with song. Moreover, the songs are created by the greatest band in the world, U2 that has different themes in every single album. Its theme are very interesting, mostly about human being. Such as social life, love, peace and justice, and about the certain country. This research tries to dismantle word by word within the U2’s lyric and find the cohesion types.

B. Focus of the Study

Based on the discourse analysis book by Gillian Brown and George Yule. Cohesive relationship within a text are set up where the interpretation of some element in the discourse is dependent on that of another.6 Halliday and Hasan

state that the basic determiner of whether a set of sentences is called text or not, it depends on cohesive relationship within the sentence.

This research only focuses on the lyrics in How to dismantle an atomic bomb album of U2, one of the most famous band which known with its genre, alternative rock. This album was released in 2004, consisting of eleven songs. The writer only takes four lyrics to be analyzed, there are vertigo, sometime you can make it on your own, love peace or else, and crumbs from your table.

C. Research Questions

Based on the focus of the study, the problem of this research is formulated by the question below:

1. What types of grammatical cohesion are utilized in the four lyrics of U2’s How to dismantle an atomic bomb album?
2. How is the relation between grammatical cohesion with the message in those songs?

D. Significance of Study

Theorically, analyzing word by word of the lyric of U2’s song that is included in How to dismantle an atomic bomb album by applying cohesive theory. Practically, to increase the study of Linguistic especially about cohesion in linguistic work. Then the writer hopes that by knowing the cohesion theory within a song will help the listeners or the readers to understand the beauty of message, and increase the knowledge about text of song and particularly about cohesion.
E. Research Methodology

1. Objective of the Research

The objective of this research is to analyze, find, and identify the types of grammatical cohesion by identifying noun, verb, and adjective elements in the lyrics of a song which released by U2. Then the writer tries to convey the correlation between grammatical cohesion with the message that is included within U2’s lyrics in order the writer finds the answer whether cohesive theory is suitable and necessary to identify the text of song.

2. The method of Research

This research uses the descriptive-qualitative method which describes the data analysis of U2’s lyrics which have the correlation with the method and research question.

3. Technique of Data analysis

This research applies the following techniques in analyzing and describing the texts of songs. Firstly, the writer searching some references from different sources and collecting the data, then determining the topic will be taken. Secondly, the writer tries to identify and find the cohesion types that included in the lyrics of U2’s lyrics. And thirdly, the writer tries to know how far cohesion influences a text of song connected with the message intended to convey.

4. Analysis Unit

This research concern with the four lyrics of How to dismantle an atomic bomb album by U2. Released in 2004 in Ireland. The writer just takes four lyrics, the titles are Vertigo, sometimes you can make it on your own, love peace or else, and crumbs from your table.
5. Time and place of research

This research began in March 2007 in the Syarif Hidayatullah Jakarta’s library, and in certain library of another university in Jakarta which provide and give the information and references about material that is needed.
CHAPTER II
THEORETICAL FRAMEWORK

A. Song

A song is singing; music for the voice, song poem or number of verses to music and intended to be sung.\(^1\) A song is relatively short musical composition. Many songs contain vocal parts of the human voice, commonly accompanied by other musical instruments and feature words (Lyric). Song can be broadly divided into many different forms, depending on the criteria used, there are art song, popular music song, and folk song.\(^2\)

Song is often used to refer any music composition, even those without vocals, a composition without vocals is often called an instrumentation. Song should only be used to describe a composition for the human voice. Song is a short musical composition consisting of Lyric and music arrangement intended to be sung by the singer.

B. Lyric

Lyric is the verses of a song, eg in a musical play.\(^3\) The meaning conveyed in lyrical verses can be explicit or implicit. Some lyrics are so abstract as to be

---

\(^3\) Hornby, A.S., op.cit, p. 509.
completely unintelligible. In such cases, there is a tendency to emphasize the form, articulation, meter, and symmetries of the expressions.⁴

The beauty of song lies in both lyric and music arrangement, moreover it is sung by a great singer. A person who writes lyrics is called a Lyricist. A good Lyricist will make the lyric as pretty as possible by arranging the words and story with exciting themes within a lyric. Nowadays, there are so many lyricists and composers who write the lyric and arrange the music with different genres and styles appropriated to be proud of.

C. Redundancy

Redundancy is often called Pleonasm. Based on Kamus Ilmiah Populer by Pius A Partanto and Mr. Dahlan Al Barry, Pleonasm is pemakaian kata kata yang berlebih lebiian yang sebenarnya tidak perlu (redundancy is the use of redundant words that is not necessary).⁵ Redundancy is Superfluous; not needed: a paragraph without a needed word.⁶ So, The Writer reveals that Redundancy is the use of redundant word that is not needed. In the text of song, we often find the words repeated several times in every stanza. But it doesn’t change the beauty of messages within the lyric, because the lyricist often write the lyric by repeating words in order the message will be easy to be seen, and the beauty of message can appear.

⁶ Hornby, AS, op.cit. p. 713.
D. Text

Text is called as a semantic unit that can not be defined by its size, because it is larger than a sentence. A text is sometime describes as a Super-sentence. A text of related sentence and all the internal unity express part of a text. Let us see the sentence below:

Marry want to go to the market today. Anton buys some pretty shirts. The black car stopped. It is going to be a nice trip. Sarah lives in a great town.

The example describes that the connections between sentences is an important characteristic of texts. There are seven criteria of text that a sequence of sentences must meet in order to qualify as a text – Cohesion, Coherence, Intentionality, Acceptability, Informativeness, Situationality, and Intertextuality.

a) Cohesion is the connection which results when the interpretation of a textual element is dependent on another element in the text.

b) Coherence is the connection which is brought about by something outside the text. This ‘something’ is usually knowledge which a listener or reader is assumed to possess.

c) Intentionality means that writers and speakers must have the conscious intention of achieving specific goals with their message, for instance, conveying information or arguing an opinion.
d) Acceptability requires that a sequence of sentences be acceptable to the intended audience in order to qualify as a text. (Discourse studies)

e) Informativeness is necessary in discourse or text. A text must contain new information. If a reader knows everything contained in a text, than it does not qualify. Likewise, if a reader does not understand what is in a text, it also does not qualify as a text.

f) Situationality is essential to textuality. So, it is important to consider the situation in which the text had been produced and dealt with.

g) Intertextuality means that a sequence of sentences is related by form or meaning to other sequence of sentences.\(^7\)

In the text analysis not all criteria that had been discussed above are equally important. They are important based on their role in the text. But the most important criteria in discourse studies are cohesion and coherence. The writer will discuss cohesion only, as main criteria in text or discourse analysis.

E. Cohesion

Cohesion is the connection which results when the interpretation of a textual element is dependent on another element in the text.\(^8\) Cohesion is a semantic relation. Like all components of the semantic system, it is realized through the lexicogrammatical system. Some forms of cohesion are realized through the grammar and others through the vocabulary.


\(^8\) Ibid. p. 35
Halliday and Hasan say that cohesion is not a structural relation, but a semantic relation. Whatever relation there is among the parts of text – the sentences, paragraphs, or turn in a dialogue, it is not the same as structure in the usual sense, the relation which links the parts of a sentence or a clause.\textsuperscript{9} A text typically extends beyond the range of structure relation, as they are normally conceived of.

Cohesion refers to the range of possibilities that exist for linking something with what has gone before.\textsuperscript{10}

Cohesion is expressed through the strata organization of language. Language can be explained as a multiple coding system comprising three levels of coding, or ‘strata’: the semantic (meanings), the lexicogrammatical (forms) and the phonological and orthographic (expressions). Meaning are realized (coded) as forms, and forms are realized in turn (recoded) as expression. To put this in everyday terminology, meaning is put into wording, and wording into sound or writing:

\begin{itemize}
\item \textbf{meaning}
\item \textbf{Wording}
\item \textbf{‘sounding’/writing (the semantic system)}
\item (the lexicogrammatical system, grammar and vocabulary)
\item (the phonological and orthographic system)
\end{itemize}

\textsuperscript{9} Halliday and Hasan, op. cit, p. 6.
\textsuperscript{10} Ibid. p. 10.
The popular term ‘wording’ refers to lexicogrammatical form, the choice of words and grammatical structure. Within this stratum, there is no hard-and-fast division between vocabulary and grammar; the guiding principle in language that the more general meanings are expressed through the grammar, and the more specific meanings through the vocabulary. Cohesive relation fit into the same overall pattern. Cohesion is expressed partly through the grammar and partly through the vocabulary.\(^\text{11}\)

**F. The types of cohesion**

Cohesion is a semantic relation between an element in the text and some other element that is crucial to the interpretation of it.\(^\text{12}\) Halliday and Hasan distinguish the types of cohesion into two categories, grammatical and lexical cohesion by classifying into a small number distinct categories: Grammatical cohesion—reference, substitution, ellipsis, and conjunction, while Lexical cohesion—reiteration and collocation. The concept of cohesion accounts for the essential semantic relations whereby any passage of speech or writing is enabled to function as a text.

**Grammatical cohesion**

Grammatical cohesion consists of four, reference, substitution, ellipsis, and conjunction. Those categories are important in analyzing the text because the writer will know the cohesiveness of text.

\(^{11}\) Ibid. p. 5.
\(^{12}\) Ibid. p. 8.0
a. Reference

Reference concerns the relation between a discourse or text element and a preceding or following element. Reference deals with a semantic relationship. There are certain items in every language which have the property of reference, in the specific sense in which we are using the term here; that is to say, instead of being interpreted semantically in their own right, they make reference to something else for their interpretation. See the example below.

A. There were two wrens upon a tree
   Another came, and there were three

B. Three blind mice, three blind mice
   See how they run! See how they run

In (A) Another refers to wrens, in (B) they refers to three blind mice.

These items are directives indicating that information is to be retrieved from elsewhere. What characterizes this particular type of cohesion, which we are calling REFERENCE, is the specific nature of the information that is signaled for retrieval? In see how they run! , they mean not merely “three blind mice” but “the same three blind mice that we have just been talking about”.

Reference is a semantic relation. Since the relationship is on the semantic level, the reference item is in no way constrained to match the grammatical class of the item it refers to. There are special terms for situational reference, EXOPHORA or

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EXOPHORIC reference, and the contrast is ENDOPHORIC as a general name for reference within a text, as in scheme below

Halliday and Hasan classified endophoric references into two categories, there are anaphora and cataphora (anaphoric and cataphoric). The elements of cataphoric reference refer to the following text, whereas the elements of anaphoric reference refer to the preceding text. Both exophoric and endophoric reference embody an instruction to retrieve from else where the information necessary for interpreting the passage in question; and taken in isolation reference item is simply neutral in this respect.

The example of exophoric and endophoric reference as follow

- Exophoric : Look at that. (that = )
- Endophoric : (1) Anaphoric : Look at the flower. It's going to bloom
  (It refers back to the flower)
(2) Cataphoric: It’s going to bloom, the flower

(It refer forwards to the flower)

What is essential to every instance of reference whether endophoric (textual) or exophoric (situational) is that there is a presupposition that must be satisfied; the thing referred to has to be identifiable somehow.\(^{14}\)

There are three types of reference, personal reference, demonstrative reference, and comparative reference.

1. Personal reference

Personal reference is reference by means of function in the speech situation, through the categories of PERSON. The category of PERSONAL includes the three classes of personal pronouns, possessive determiner (usually called ‘possessive adjective’), and possessive pronouns.\(^{15}\)

Table 1: Personal reference

<table>
<thead>
<tr>
<th></th>
<th>Personal pronouns</th>
<th>Possessive pronouns</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>subjective</td>
<td>objective</td>
</tr>
<tr>
<td>1(^{st}) person</td>
<td></td>
<td></td>
</tr>
<tr>
<td>singular</td>
<td>I</td>
<td>Me</td>
</tr>
<tr>
<td>Plural</td>
<td>We</td>
<td>Us</td>
</tr>
<tr>
<td>2(^{nd}) person</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Singular</td>
<td>You</td>
<td>You</td>
</tr>
<tr>
<td>Plural</td>
<td>You</td>
<td>You</td>
</tr>
<tr>
<td>3(^{rd}) person</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Singular (masculine)</td>
<td>He</td>
<td>Him</td>
</tr>
<tr>
<td>Singular</td>
<td>She</td>
<td>Her</td>
</tr>
</tbody>
</table>

\(^{14}\) Halliday and Hasan, op. cit. p. 33.

\(^{15}\) Ibid. p. 37-81.
2. Demonstrative reference

Demonstrative reference is reference by means of location, on a scale of PROXIMITY. Demonstrative reference is essentially a form of verbal pointing. See the scheme below.

In this respect the nominal demonstratives resemble the possessives, which can also function either as Modifier as a Head, although, unlike, the possessives, the demonstratives have only one form – there is no distinction between demonstrative determiner and demonstrative pronoun corresponding to that between possessive determiners. (e.g.: your) and possessive pronoun (e.g.: yours)
as Modifier as Head

The dress seems prettier That is a pretty dress
Your dress seems prettier Yours is a pretty dress

There are certain differences in meaning between the function of Modifier and Head in demonstrative reference; a demonstrative functioning as Head is more like a personal pronouns, but a demonstrative functioning as modifier usually accompanied by definite article the.

3. Comparative reference

Comparative reference is the reference by means of IDENTITY or SIMILARITY: There are two kinds of comparative reference, general comparison and particular comparison.

General comparison is expressed by a certain class of adjectives and adverbs. For example:

- We have the same gift from our Teacher
- We have a similar gift from our Teacher
- We have a different gift from our Teacher

The items the same, similar, and different are comparative reference that show likeness. Likeness is a referential property. A thing can not just be ‘like’; it must be ‘like something’. The item same usually accompanied by definite article the, while similar and different is not accompanied by definite article the.
Particular comparison expresses comparability between things in respect of a particular property also expressed by means of adjectives or adverbs; not of a special class, but ordinary adjectives and adverbs in some comparative forms. It is in respect of quality and quantity.

The comparative quantifier in terms of quantity, eg: more, in more mistakes (it is expressed in the Numerative element in the structure of the Nominal group), Adverb of comparison submodifying a quantifier, eg: as in as many mistakes.

The comparative quantifier in terms of quality is expressed in two ways: (i) in the epithet element in the nominal group: (a) by a comparative adjective, eg: easier, more difficult, or (b) by an adverb of comparison submodifying an adjective, eg: the item so difficult, the item as.

b. Substitution

Substitution is a relation between linguistic items, such as words and phrases. It is a relation on the lexicogrammatical level, the level of grammar and vocabulary, or linguistic ‘form’.  

Substitution is a relation in the wording rather than the meaning. It has been emphasized already that the classification of cohesive relations into different types should not be seen as implying a rigid division into watertight compartments.

Substitution is a relation within a text. A substitution is a sort of counter which is used in place of the repetition of a particular item. As in the example below

* My pretty dress was torn. I will buy a new one

16 Ibid. p. 88.
The item one is substitute for pretty dress

* A: have you called the Doctor?

B: I haven’t done it yet, but I will do it

The item done and do are substitute for the phrase called the Doctor.

In English, the substitutes may function as a noun, as a verb, or as a clause.

Here are three types of substitution: Nominal, Verbal, and Clausal.

1. Nominal substitution

Nominal substitution is a substitution of nominal which usually with the substitute items one as a singular noun, and ones as a plural noun, and the item same. The item same, occurs as a cohesive element of the comparative type. In such instances, same is a reference item, not a substitute, typically accompanied by the. Unlike one, which presupposes only the noun Head, the same presupposes an entire nominal group including any modifying elements except such as are explicitly repudiated.\(^\text{17}\) For example:

I lost my wallet in a market. – The same thing happened to my sister

An item the same is a form of nominal substitute, is used as a means of substituting a nominal or other element in the process as a whole, including the process itself.

2. Verbal substitution

The verbal substitute in English is do. The verbal substitute as Head of a verbal group, in the place that is occupied by the lexical verb. Halliday and Hasan give the example; in both, the substitute is the word that has the form do (not did or

\(^\text{17}\) Ibid. p. 91.
don’t). In many ways the verbal substitute do is parallel to the nominal substitute one.

In both nominal group and verbal group, the lexical ‘thing’ is substitutable by an empty substitution counter that always functions as Head. The substitution form in the Nominal group is one (s). In the Verbal group is do, with the usual morphological setter do, does, did, doing, done.\(^{18}\)

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. For example

- He never really succeeded in his ambitions. He might have done, one felt, had it not been for the restlessness of his nature.

Here done substitutes for succeeded in his ambitions. The verbal substitute do is typically associated with contrast. The domain of verbal substitution is the lexical verb together with such other elements in the clause as are not repudiated by some contrasting item.\(^{19}\)

3. Clausal substitution

There is one further type of substitution in which what is presupposed is not an element within the clause but an entire clause. The words used as substitutes are so

\(^{18}\) Ibid. p. 112-113.

\(^{19}\) Ibid. p. 119.
and not. In clausal substitution the entire is presupposed, and the contrasting element is outside the clause. For example

A) Everyone seems to think he’s guilty. If so, no doubt he’ll offer the resign

B) We should recognize the place when we come to it. – yes, but supposing not: then what do we do?

Here so in sentence (A) substitutes for He is guilty. And not in sentence (B) substitutes for we don’t recognize the place when we come to it.

c. Ellipsis

Ellipsis is the omission of a word or part of a sentence. Ellipsis is closely related to substitution, and can be described as ‘substitution by zero’. Substitution and ellipsis embody the same fundamental relation between parts of a text (a relation between words or groups or clauses – as distinct from reference, which is a relation between meanings). There are three types of ellipsis: Nominal ellipsis, Verbal ellipsis, and Clausal ellipsis. The examples of nominal, verbal, and clausal ellipsis are

as follow:

1. These shirts are reasonable. Those are too expensive

2. He participated in the debate, but you didn’t

3. Who wants to go to the movie? You?

In (1) the item those is the omission of shirts, the complete answer should be those shirts are too expensive. In (2) the word didn’t is the omission of participated
in the debate, the complete answer should be but you didn’t participate in the debate. In (3) the word you is not a complete answer, it should be you want to go to the movie?

c.1. Nominal ellipsis

Nominal ellipsis is ellipsis within the nominal group which last longer, the curved rods or the straight rods? – The straight are less likely to break.

The word straight is elliptical nominal group. The straight are less likely to break it would become the straight rods are less likely to break.

c.2. Verbal ellipsis

Verbal ellipsis is ellipsis within the verbal groups. An elliptical verbal group presupposes one or more words from a previous verbal group. Technically, it is defined as a verbal group whose structure does not fully express its systematic features: - all the choices that are bring made within the verbal group system in then verbal group, there is only one lexical element, and that is the verb itself. The verbal ellipsis are classified into two categories: lexical ellipsis and operator ellipsis.

c.2.1. Lexical ellipsis

Lexical ellipsis is the lexical verb that is always omitted other words in the verbal group may also be omitted, with the exception of whatever word is in first position. Lexical ellipsis is ellipsis ‘from the right’: is always involves omission of the last word, which is the lexical verb, and may extend ‘leftward’, to leave only the first word intact. For example: -Has she been sleeping? - Yes, she has
For has been sleeping we may find has been or simply has. The answer – yes, she has mean yes, she has been sleeping, that is a complete answer before the omission process.

With a very long verbal group there would be more possibilities: could have been going advised, might be reduced into could have been going to be, could have been going to, could have been, could have or more simply could.

c.2.2. Operator ellipsis

Operator ellipsis is ellipses from the left’. It occurs across sentences, is found mainly in very closely bonded sequence such as question and answer, let see example below

- Has he been crying? -No. laughing

The complete answer of -No, laughing, should become -No, she has not been crying, but she has been laughing.

In most instances of operator ellipsis, everything is presupposed but the lexical verb - that is, the entire selection within the system of tense, voice, polarity, and so on; and all words except the last are omitted.

c.3. Clausal ellipsis

Clausal ellipsis is ellipsis within a clause group.

e.g.: - I don’t buy my favorite watch

- Why?
The complete answer should be why you don’t buy your favorite watch. The word why represent the words in a clause group, so that the answer more simply.

d. Conjunction

Conjunction is the relationship which indicates how the subsequent sentence or clause should be linked to the preceding or the following parts of the sentence. Conjunction is the fourth and final type of grammatical cohesion. It can be called as connectives. There are four categories of conjunction, additive, adversative, temporal, and causal. The example as follow

* Mark and Rob are going to buy a new car, but their father did not permit them to do that.

There are the conjunctive items and and but. Conjunctive elements are cohesive not in themselves but by the virtue of their specific meanings; they are not primarily devices for reaching out into the preceding (or following ) text, but they express certain meanings which presuppose the presence of other components in the discourse.

d.1. Additive conjunction

Additive conjunction is included in a related pattern, that of semantic SIMILARITY, in which the source of cohesion is the comparison of what is being said with what has gone before. The conjunction items are: and, and also, further

22Ibid. p. 238-261.
more, in addition, for instance, moreover, beside that, or, neither, on the other hand etc. The example as follow

- Which one you choose, a red hat or white one?

Or is additive item which is connecting the clause a red hat and white one (white hat). The additive relation- is somewhat different from coordination proper, although it is no doubt derivable from it.

d.2. Adversative conjunction

The basic meaning of ADVERSATIVE relation is ‘contrary to expectation’. The expectation may be derived from the content of what is being said, or from the communication process etc. the items of adversative conjunction are however, yet, although, but, in spite of, in fact, nevertheless etc.

An adversative relation between two sentences is expressed by the item although occurring in example below

- She eats the fried rice excitedly, although she is not hungry

d.3 Causal conjunction

The simple form of CAUSAL relation is expressed by so, thus, hence, therefore, consequently, accordingly, and a number of expression like as a result (of that), in consequence (of that), and because of that. All these regularly combine with initial and. The REVERSED form of the causal relation, in which the presupposes
sentence expresses the cause, is less usual as a form of cohesion. The example as follow

- You aren’t leaving, are you? Because I’ve got something to say to you

The item because indicates the cause of something. d.4.

Temporal conjunction

The temporal relation is expressed in the simplest form by then: there are other items of temporal conjunction, and then, next, afterwards, after that, subsequently etc. The example as follow

-Jenny goes to he Mark’s party. She arrives sooner. She meets her classmates. And then she talks to them excitedly.

23 Ibid. p. 257.
CHAPTER III
RESEARCH FINDING

A. Data Description

The writer takes an album of U2, How to dismantle an atomic bomb that consists of eleven songs and released in 2004. The writer only take four lyrics will be analyzed, there are Vertigo, sometimes you can make it on your own, love peace or else, and crumbs from your table. Every lyrics have different themes and the music arrangement is really enchanted, so that the album seems great to be analyzed for the writer.

Lyric I (Vertigo)

<table>
<thead>
<tr>
<th>Reference</th>
<th>code</th>
<th>Types of Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>You</td>
<td>(L1.12)(L1.30)(L1.39)</td>
<td>Personal</td>
</tr>
<tr>
<td>It</td>
<td>(L1.7)(L1.11)(L1.29)</td>
<td>Personal</td>
</tr>
<tr>
<td>They</td>
<td>(L1.16)(L1.18)(L1.19)</td>
<td>Personal</td>
</tr>
<tr>
<td>Your</td>
<td>(L1.2)(L1.5)(L1.6)(L1.8)(L1.40)(L1.41)</td>
<td>Personal</td>
</tr>
<tr>
<td>Her</td>
<td>(L1.23)</td>
<td>Personal</td>
</tr>
<tr>
<td>Yours</td>
<td>(L1.34)(L1.35)</td>
<td>Personal</td>
</tr>
<tr>
<td>The</td>
<td>(L1.2)(L1.13)(L1.14)(L1.16)</td>
<td>Demonstrative</td>
</tr>
<tr>
<td>Vertigo</td>
<td>(L1.10)(L1.28)(L1.37)</td>
<td>Demonstrative</td>
</tr>
<tr>
<td>This</td>
<td>(L1.34)(L1.35)</td>
<td>Demonstrative</td>
</tr>
<tr>
<td>Stronger</td>
<td>(L1.3)</td>
<td>Comparative</td>
</tr>
<tr>
<td>As</td>
<td>(L1.14)(L1.16)</td>
<td>Comparative</td>
</tr>
<tr>
<td>At least</td>
<td>(L1.19)</td>
<td>Comparative</td>
</tr>
</tbody>
</table>

Ellipsis | code | Types of Ellipsis |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>At least they know...</td>
<td>(L1.18)</td>
<td>Verbal ellipse</td>
</tr>
<tr>
<td>Conjunction</td>
<td>Code</td>
<td>Type of Conjunction</td>
</tr>
<tr>
<td>-------------</td>
<td>--------------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>And</td>
<td>(L1.6)(L1.17)</td>
<td>Additive</td>
</tr>
<tr>
<td>But</td>
<td>(L1.39)</td>
<td>Adversative</td>
</tr>
</tbody>
</table>

1) Lyric 2 (Love peace or else).

<table>
<thead>
<tr>
<th>Reference</th>
<th>Code</th>
<th>Types of Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>You</td>
<td>(L2.9)(L2.11)(L2.12)(L2.17)(L2.28)(L2.36)(L2.37)</td>
<td>Personal</td>
</tr>
<tr>
<td>We</td>
<td>(L2.5)(L2.6)(L2.19)(L2.30)(L2.34)</td>
<td>Personal</td>
</tr>
<tr>
<td>It</td>
<td>(L2.8)(L2.17)(L2.28)(L2.35)(L2.36)</td>
<td>Personal</td>
</tr>
<tr>
<td>Your</td>
<td>(L2.3)(L2.4)(L2.23)(L2.24)(L2.25)</td>
<td>Personal</td>
</tr>
<tr>
<td>My</td>
<td>(L2.16)(L2.17)(L2.27)(L2.28)</td>
<td>Personal</td>
</tr>
<tr>
<td>This</td>
<td>(L2.34)</td>
<td>Demonstrative</td>
</tr>
<tr>
<td>Here</td>
<td>(L2.17)(L2.28)</td>
<td>Demonstrative</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ellipsis</th>
<th>Code</th>
<th>Types of Ellipsis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes we are...</td>
<td>(L2.6)</td>
<td>Verbal ellipsis</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Conjunction</th>
<th>Code</th>
<th>Types of Conjunction</th>
</tr>
</thead>
<tbody>
<tr>
<td>And</td>
<td>(L2.14)(L2.20)(L2.21)(L2.31)(L2.32)(L2.36)</td>
<td>Additive</td>
</tr>
<tr>
<td>But</td>
<td>(L2.39)</td>
<td>Adversative</td>
</tr>
</tbody>
</table>
2) Lyric 3 (Sometime you can make it on your own)

<table>
<thead>
<tr>
<th>Reference</th>
<th>Code</th>
<th>Types of Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>That</td>
<td>(L3.15)(L3.18)</td>
<td>Demonstrative</td>
</tr>
<tr>
<td>Now</td>
<td>(L3.31)</td>
<td>Demonstrative</td>
</tr>
<tr>
<td>Here</td>
<td>(L3.34)</td>
<td>Demonstrative</td>
</tr>
<tr>
<td>The same</td>
<td>(L3.16)</td>
<td>Demonstrative</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ellipsis</th>
<th>Code</th>
<th>Types of Ellipsis</th>
</tr>
</thead>
<tbody>
<tr>
<td>You and I...that’s all right</td>
<td>(L3.15)</td>
<td>Verbal ellipsis</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Conjunction</th>
<th>Code</th>
<th>Types of ellipsis</th>
</tr>
</thead>
</table>

3) Lyric 4 (Crumbs from your table)

<table>
<thead>
<tr>
<th>Reference</th>
<th>Code</th>
<th>Types of Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>It</td>
<td>(L4.16)</td>
<td>Personal</td>
</tr>
<tr>
<td>She</td>
<td>(L4.24)</td>
<td>Personal</td>
</tr>
<tr>
<td>Your</td>
<td>(L4.4)(L4.14)(L4.17)(L4.19)</td>
<td>Personal</td>
</tr>
<tr>
<td>The</td>
<td>(L4.1)(L4.2)(L4.14)(L4.29)</td>
<td>Demonstrative</td>
</tr>
<tr>
<td>Conjunction</td>
<td>Code</td>
<td>Types of Conjunction</td>
</tr>
<tr>
<td>-------------</td>
<td>---------------</td>
<td>----------------------</td>
</tr>
<tr>
<td>And</td>
<td>(L4.11)(L4.20)(L4.26)</td>
<td>Additive</td>
</tr>
<tr>
<td>But</td>
<td>(L4.14)(L4.27)</td>
<td>Adversative</td>
</tr>
<tr>
<td>Or</td>
<td>(L4.22)</td>
<td>Additive</td>
</tr>
</tbody>
</table>

**B. Data Analysis**

The writer analyzes the sentences which include cohesive elements in the lyric of song by applying theory of grammatical cohesion introduced by Halliday and Hasan. There are four lyrics will be analyzed which have different theme and messages. Those lyrics are analyzed through the grammatical cohesion perspectives which involve; Reference; Ellipsis; and Conjunction.

1. Lyric 1 (Vertigo)

1) Reference

Reference is the first type of grammatical cohesion. Reference comprising three categories, personal reference, demonstrative reference and comparative reference. The writer finds the three categories of reference in vertigo lyric.

   a. personal reference

   The personal reference item in this text consists of personal pronoun as subject pronoun I, you, it and they. And there are possessive determiner (possessive
adjective) your and her, and possessive pronoun yours. Finally, there also objective
pronoun, such as me

(L1.1) Lights go down, it’s dark
(L1.7) It can be bought
(L1.10) I am at a place called vertigo
(L1.11) It’s everything I wish I didn’t know
(L1.12) Except you give me something I can feel, feel
(L1.16) They twinkle as the
(L1.18) They know they can’t dance
(L1.19) At least they know
(L1.20) I can’t stand the beats
(L1.21) I am asking for the cheque
(L1.2) The jungle is your head
(L1.5) Your eyes are wide
(L1.6) And though your soul
(L1.8) Your mind can wander
(L1.23) Has Jesus round her neck
(L1.12) Except you give me something I can feel, feel
(L1.30) But you give me something I can feel feel
(L1.41) Your love is teaching me how...how to kneel

The item it in (L1.1) refers back to lights. It in (L1.7) refers to the soul. The item I in
(L1.10)(L1.11)(L1.12)(L1.20)(L1.21) refer to the speaker outside the text.
It in sentence (L1.11) refers to the name of place that is Vertigo. You in (L1.12)
refers to someone outside the text. The item they in sentence (L1.18) and (L1.19)
refer to the boys. They in (L1.16) refers to the bullets. The item me in (L1.12)
(L1.30) (L1.41) refer to the speaker outside the text.

b. Demonstrative reference

The writer finds the demonstrative items in this text such as the as definite article,
and the name of place.

(L1.2) The jungle is your head
(L1.10) I am at a place called vertigo
(L1.13) The night is full of holes
(L1.14) As bullets rip the sky
(L1.16) They twinkle as the
(L1.20) I can’t stand the beats
(L1.21) I am asking for the cheque
(L1.22) The girl with the crimson nail
(L1.24) Swinging to the music

The in (L1.2) shows for identify jungle. The word Vertigo in (L1.10) shows a place, named Vertigo. The in (L1.13) identifies night. The in (L1.14) identifies sky. The in (L1.16) shows for identify boys in (L1.17). The in (L1.20) identifies beats. The in (L1.21) identifies the word cheque. The in (L1.22) identifies girls and crimson nails.

While the in (L1.24) identifies music.

c. Comparative reference

The comparative reference in this text consist of particular comparison only, they are Numerative as and epithet stronger.

(L1.3) A feeling so much stronger than
(L1.14) As bullets rip the sky
(L1.16) They twinkle as the
(L1.19) At least they know

The word stronger in (L1.3) indicates ‘something more’, that comparing two things, a feeling and a thought. As in (L1.14) is to make the similarity, shows that something has similarity with something else (the night is just like bullets rip the sky, because the night is full of holes as if the bullets had torn the sky). The item as in (L1.16) is to make the similarity between the bullets and the boys, the bullets are twinkled like the
boys play rock and roll. The item at least in (L1.19) is comparative reference, inferred from the word little.

2) Ellipsis

(L1.18) They know they can’t dance
(L1.19) At least they know

The clause they know can’t dance in (L1.18) is omitted in (L1.19). The words know is the omission of they can’t dance. The words know is verbal ellipsis. The complete sentence in (III.7) should become At least they know they can’t dance.

3) Conjunction

In the Vertigo lyric, the Writer finds the additive conjunction and, or and the adversative conjunction but. The additive conjunction items relate each of elements in the text. And also the adversative conjunction but.

(L1.6) And though your soul
(L1.39) But you give me something
(L1.38) Lights go down and all I know

The additive conjunction and in (L1.6) relates two clauses, your eyes are wide and though your soul. The item but in (L1.39) is adversative conjunction, which showing the contras between two sentences, lights go down and all I know. The additive conjunction item and in (L1.38) relates two clauses, lights go down and all I know.

2. Lyric 2 (Love peace or else)

1) Reference

a. personal reference
The personal/pronominal reference in this text consists of subject pronouns I, you and we, and possessive determiner your and my.

(L2.5) We’re gonna break the monsters back
(L2.6) Yes we are.
(L2.10) You don’t have time
(L2.11) As you enter this life
(L2.12) I pray you depart
(L2.15) I don’t know if I can take it
(L2.16) I’m not easy on my knees
(L2.17) Here’s my heart you can break it
(L2.18) I need some release, release, release
(L2.19) We need
(L2.26) I don’t know if I can make it
(L2.34) We can talk this thing through
(L2.35) It’s not a big problem
(L2.36) It’s just me and you
(L2.37) You can call or I’U phone
(L2.42) And I wonder where is the love

The item we in (L2.5) (L2.6)(L2.19)(L2.34) is exophoric reference, refers to the speaker and someone outside the text (can refer to the readers). The item you in

(L2.10)(L2.11) (L2.17)(L2.37) is exophoric, refers back to someone outside the text.

The item I in (L2.12) (L2.15) (L2.16) (L2.18)(L2.26) L2.42) is exophoric reference, refers back to the speaker outside the text. It in (L2.35) refers to problem and

(L2.36) refers to me and you.

As possessive adjective

(L2.3) Lay your sweet lovely on the ground
(L2.4) Lay your love on the track
(L2.7) Lay down your treasure
(L2.16) I’m not easy on my knees
(L2.17) Here’s my heart you can break it
(L2.23) Lay down your gins
(L2.24) All your daughters of Zion
(L2.25) All your Abraham sons
The item your in (L.2.3)(L.2.4)(L.2.7)(L.2.23)(L.2.24)(L.2.25) refer back to someone which is not stated in the text. The item my in (L.2.16)(L.2.17) refer back to the speaker outside the text.

b. Demonstrative reference

The demonstrative reference items in this text are neutral demonstrative as definite article the, selective participant demonstrative this, and selective circumstance demonstrative here.

(L.2.3) Lay your sweet lovely on the ground
(L.2.4) Lay your love on the track
(L.2.5) We’re gonna break the monsters back
(L.2.11) As you enter this life
(L.2.17) Here’s my heart you can break it
(L.2.34) We can talk this thing through
(L.2.38) The TV is still on
(L.2.39) But the sound is turned down
(L.2.40) And the troops on the ground

The in (L.2.3) shows for identify ground. The in (L.2.4) identifies track. The in sentence (L.2.5) identifies monster’s back. The item this in (L.2.11) pointing to the situation, that is life. The word here in (L.2.17) is endophoric reference, shows a place, that is heart. This in (L.2.34) is endophoric reference, refers back to a big problem in (L.2.35). The in (L.2.38) identifies TV. The in (L.2.39) identifies sound. The in (L.2.40) shows for identify troops and sound

2) Ellipsis

(L.2.6) Yes we are...
The phrase yes we are is verbal ellipsis, the sentence gonna break the monster’s back is omitted. The complete sentence should become yes we are gonna break the monster’s back.

3) Conjunction

Here the writer finds additive conjunction and, and adversative conjunction but

(L2.14) And a brand new heart
(L2.28) Love and peace
(L2.36) It’s just me and you
(L2.39) But the sound is turned down
(L2.40) And the troops on the ground
(L2.42) And I wonder where is the love?

The item and in (L2.14) relates between two phrases, a wrinkled face and a brand new heart. And in (L2.28) relates two words, love and peace. And in (L2.36) relates two words, me and you. And in (L2.40) relates between two clauses, the sound is turned down and the troops on the ground. And in (L2.42) is functioned to make a question. While the item but in (L2.39) is the adversative conjunction which indicates the contrast between two sentences, he TV is still on (L2.38) but the sound is turned down (L2.39).

3. Text 3 (Sometimes you can make it on your own)

1) Reference

a. personal reference

There are personal reference items in this text, as subject pronoun you, I, and we. There are also personal references as objective pronouns such as: you and me
(L3.1) Though, you think you’ve got the stuff
(L3.2) You’re telling me and anyone
(L3.3) You’re hard enough
(L3.4) You don’t have to put up a fight
(L3.5) You don’t have to always be right
(L3.7) I need to let you know
(L3.8) Listen to me now
(L3.10) You don’t have to go it alone
(L3.11) And it’s you when I look in the mirror
(L3.12) And it’s you when I don’t pick up the phone
(L3.13) Sometimes you can make it on your own
(L3.14) We fight all the time
(L3.15) You and I….that’s all right
(L3.16) We’re the same soul
(L3.17) I don’t need… I don’t need to hear you say
(L3.18) That if we weren’t so alike
(L3.19) You’d like me a whole lot more
(L3.26) I know that we don’t talk
(L3.27) I’m sick of it all
(L3.28) Can-you-hear-me-when-I
(L3.29) Sing, you’re the reason I sing
(L3.30) You’re the reason why the opera is in me
(L3.31) Where are we now?
(L3.32) I’ve got to let you know
(L3.39) The best you can do is to fake it

The word you in (L3.1) refers to tough. The item you in
(L3.2)(L3.3)(L3.4)(L3.5)(L3.10)
(L3.13)(L3.15)(L3.19)(L3.28)(L3.29)(L3.30)(L3.39), are exophoric reference, refers to someone outside the text. The personal item I in
(L3.9)(L3.11)(L3.12)(L3.15)(L3.17) (L3.26)(L3.27)(L3.28)(L3.29)(L3.32) is exophoric, refers back to the speaker outside the text. And the item we in
(L3.14)(L3.16)(L3.18)(L3.26)(L3.31) refer to the speaker and someone who is pointed outside the text. The personal item me in (L3.2); (L3.8); (L3.14); (L3.20);
(L3.34) refer to the speaker outside the text. The word you in (L3.4); (L3.21); (L3.32) refer to someone outside the text.

b. demonstrative reference

The Writer finds the neutral demonstrative reference items represented by definite article the, selective participant demonstrative that, selective circumstance demonstratives now, and selective circumstances demonstratives here

(L3.1) Though, you think you’ve got the stuff
(L3.6) Let me take some of the punches
(L3.11) And it’s you when I look in the mirror
(L3.12) And it’s you when I don’t pick up the phone
(L3.14) We fight all the time
(L3.16) You and I....that’s all right
(L3.16) We’re the same soul
(L3.18) That if we weren’t so alike
(L3.29) Sing, you’re the reason I sing
(L3.30) You’re the reason why the opera is in me
(L3.31) Where are we now?
(L3.34) Don’t leave me here alone
(L3.36) And it’s you that makes it hard to let go
(L3.39) The best you can do is to fake it

The in (L3.1) shows for identify stuff. The in (L3.6) is identifying punches. The in (L311) is identifying mirror. The in (L3.12) is identifying phone. That in (L3.16) is pointing to the sentence we fight all the time in (L3.14). That in (L3.18) refers back to the sentence we’re the same soul in (L3.16). The in () is showing for identifying reason. The item now in (L3.31) is selective circumstance demonstrative, identifies the time, that is at that moment. The item here in (L3.34) shows for identify a place, that is house. That in (L3.36) identifies you. The in (L3.39) identifies best.

c. Comparative reference
The Writer finds general comparison same in this lyric

(L3.16) we’re the same soul

The same in (L3.16) is ‘similar to each other’, means we have a similar soul.

2) Ellipsis

The Writer finds verbal ellipsis in this text of song.

(L3.15) You and I … That’s all right

The word fight is omitted in (L3.15), the complete sentence should become you and I fight all the time.

3) Conjunction

Here the Writer finds the additive conjunction item and.

(L3.23) And it’s you when I look in the mirror
(L3.24) And it’s you when I don’t pick up the phone
(L3.15) You and I … That’s all right

And in (L3.23)(L3.24) relates the two sentences, And in (L3.15) relates between two words, I and You.

4. Lyric 4 (Crumbs from your table)

1) Reference

a. personal reference

The personal reference items in this text of song consists of personal pronoun as subject pronoun, you, I. and she, and the possessive determiner your and my.

The item you dominates every sentences in every stanzas.

As subject pronoun

(L4.3) You had so much to offer3
(L4.4) Why did you offer your soul?
(L4.5) I was there for you baby
(L4.6) When you needed my help
(L4.7) Would you deny for others
(L4.8) Would you demand for yourself?
(L4.11) You speak of sign and wanders
(L4.12) I need something others
(L4.13) I would believe if I was able
(L4.14) But I’m waiting on the crumbs from your table
(L4.15) You were pretty as a picture
(L4.16) It was all there to see
(L4.19) You ate all your friends
(L4.20) And you broke every hearts thinking every hearts mends
(L4.21) Where you live should not decide
(L4.22) Whether you live or whether you die
(L4.24) Sister Ann, she said

The reference item you in


is exophoric reference, refers back to someone outside the text as the second main character. The personal reference item I in (L4.5)(L4.12)(L4.13)(L4.14) is exophoric reference, refers back to the speaker outside the text as the first main character. It in

(L4.16) refers back to picture in sentence before. She in (L4.24) refers back to Sister Ann.

As possessive determiner

(L4.4) Why did you offer your soul?
(L4.6) When you needed my help
(L4.14) But I’m waiting on the crumbs from your table
(L4.17) then your face caught up with your psychology
(L4.19) You ate all your friends
The item your in (L4.4)(L4.14)(L4.17)(L4.19) refer back to someone outside the text.

My in (L4.6) refers to the speaker outside the text. b.

demonstrative reference

Here the Writer finds the neutral demonstrative as definite article the, and selective circumstance demonstratives (place) there.

(L4.1) From the brightest star
(L4.2) Comes the blackest holes
(L4.5) I was there for you baby
(L4.14) but I’m waiting on the crumbs from your table
(L4.16) It was all there to see

The item the in (L4.1) as definite article, identifies brightest, that is star. The in sentence (L4.2) identifies blackest, that is holes. There in (L4.5) refers back to the word picture in (L4.15). The in (L4.14) identifies crumbs. There in (L4.16) identifies a place.

2) Conjunction

The Writer finds the additive conjunction item and, or and the adversative conjunction but.

(L4.11) You speak of signs and wonders
(L4.14) But I’m waiting on the crumbs from your table
(L4.20) And you broke every hearts thinking every hearts mends
(L4.22) Whether you live or whether you die

And in (L4.11) relates two words, signs and wonders. The additive conjunction but in (L4.14) relates two sentences, I would believe if I was able, and I’m waiting on the crumbs from your table. The item and in (L4.20) relates two sentences, you ate all
your friends and you broke every hearts thinking every hearts mends. The adversative conjunction item or in (L4.22) is functioned to state two choices, live or die.

C) The relation of grammatical cohesion and the message reveals in the lyrics

1) Vertigo

In this lyric, U2 applies the name of place as the title of the song, that is Vertigo. At the beginning of the song, Bono as vocalist counts off in Spanish unos, dos, tres, catorce! means some, two, three, fourteen! A Spanish reply “Hola!” is also heard behind the “Hello Hello” of the refrain as well as “Donde esta?” after the line “I’m at place called Vertigo”, that means “Where is it?”. Those are the clues that indicates vertigo is a place in Spain.

In the Vertigo lyric, there are reference (personal reference, demonstrative reference, and comparative reference), verbal ellipsis, and conjunction (additive conjunction and adversative conjunction). The personal reference item I, is an abstract pronoun. As the speaker and the main character in this lyric, the item I becomes unclear, who is “I” itself?. The item I is the speaker outside the text that refers back someone (man).

The personal reference item You and your are the second character in the lyric, you refers back to someone (woman) whom the speaker tells about. The use of the word I and my, you and your, dominate the Vertigo lyric. There are
demonstrative reference items (the, and the name of place), the item the is used for identifying the noun. The comparative reference items (numerative as and epithet stronger), are make the comparison and similarity between two things.

There are an ellipsis in line "At least they know". And the additive and adversative conjunction that relates between clauses.

In Vertigo lyric, the author (The Lyricist) tells about the man who is missing the girl. Then describe how Vertigo remains him of his girl, because her love has been taught him how to kneel. Vertigo is quite nice, moreover there is his girl by his side.

2) Love peace or else

U2 gives the great message in Love peace or else lyric, that is about love and peace which we have to spread of, especially for the countries that still involve in conflict.

The Writer finds some reference elements (personal reference and demonstrative reference). The personal reference item I refers to the speaker outside the text. The personal pronoun you refers to the daughters of Zion (line IV.3 and IV.4). The lyric is telling about the conflict between two persons which appear great conflict. U2 gives a peace message to stop the conflict. Demonstrative reference items in this lyric are the, this, and here. The use of demonstrative reference items is to make the lyric become more simply and easy to understand.
There is verbal ellipsis in this text. In (line 1.6), the use of ellipsis become significant, so the lyric looks concise and beautiful because there is no redundant words that make the beauty if text omitted.

There are additive conjunction and and adversative conjunction but. The appearance of and and but is important to relate between two words, between two clauses, two phrases, even between two sentences, so the text become united.

3) Sometime you can make it on your own

In sometime you can make it on your own lyric, there are so many personal reference item (I, you, and we). The item I is an abstract pronoun, refers to the speaker outside the text. The word Though in the first stanza, I and you are the same character, refer back to the speaker. The speaker as the main character talks with himself, so in this lyric there is only one character, as in the line “We’re the same soul”, “That if we weren’t so alike” and “You’d like me a whole lot more”, those are the clues that states the item I, you, and Though is the same character.

In this lyric, there are demonstrative reference items (the, that, now, here), the use of that, and here is to decrease the repetition the similar words in order to make the lyric seems concise and simply. The comparative reference the same, indicates “similar one to another”.

There is verbal ellipsis in line “You and I... that’s all right” the complete sentence is “You and I fight all the time... that’s all right”. The use of verbal ellipsis in this lyric is important, so the sentence become more simply. The Writer only finds the additive conjunction and in this lyric that is functioned to relate two words and
two sentences. The appearance of and in “And it’s you when I look in the mirror” and “And it’s you when I don’t pick up the phone” is repeated for about three times, that means the item and indicates again and again there is you when I look in the mirror and when I don’t pick up the phone.

The message in this lyric is we can do something by our own way.

4) Crumbs from your table

There are only reference and conjunction that include in Crumbs from your table lyric. U2 applies many personal pronoun item you beside the personal pronoun I and she. It is not clear enough who is the item you itself? It may refers back to someone outside the text which does not state clearly. There are the demonstrative reference items the and there in this lyric. The item the identify and accompanies every words. The item there point to the a place.

There are additive conjunction and and or, and adversative conjunction but. the use of conjunction items is to make easy the reader to understand the combination and the relation of sentence, so the reader can catch the meaning. The message in this lyric tells about a pretty girl who breaks every hearts (her friends) because she plays the game of love so that some boys are disappointed in her.
CHAPTER IV
CONCLUSION AND SUGGESTION

A. Conclusion

After analyzing the four lyric of U2’s how to dismantle an atomic bomb album, the writer finds only three agencies of cohesion, there are reference, ellipsis and conjunction. Here the text is dominated by the appearance of reference and conjunction, that have big influence to the cohesiveness of the text. Therefore, their appearance becomes significant in the text. While substitution is not found in those four lyrics, but it does not influence the cohesiveness of the text.

Cohesion is necessary to the identification of the text of song, because the cohesion agencies can form the cohesiveness of text of song (lyric) so that the words within the lyric are connected one another.

In the four lyrics of how to dismantle an atomic bomb album, U2 uses language that is easy to be understood. Sometime the message within the lyric is implicit, so that the writer must be careful in analyzing the words to get the message easily. U2 with its personnel make a lyric seriously, they concern on the cohesiveness of text of song and good lyric that is combined by great music arrangements. As the result, U2 creates the songs that have great value and appreciation from many music awards.
B. Suggestion

The writer suggests that to understand the message within the text easily, the reader or listener has to know about the important elements of the cohesiveness of the text, one of them is cohesion.

The lyricist and composer have to pay attention more about the unity of the text of song in order to get the message easily. And they must concern with the beauty of message within the text of song to get the attention from the listeners.

The writer also suggests the listener to choose the songs that can represent and express their feeling, and they can imitate the message that is included in the lyric to the social life, for example the message about love, peace, human rights and another messages that is appropriated to be listened.

The writer hopes that the research on linguistic, especially about cohesion will increase. And finally the writer hopes that this research will be useful for the readers, especially for students of English Letters Department.