

**A STUDY ON GRAMMATICAL AND LEXICAL COHESION
IN ALBUM "ACOUSTIC" BY JUSTIN BIEBER**

THESIS

By
ELIEZER
NIM 0811113089



**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURE STUDIES
UNIVERSITAS BRAWIJAYA**

2013

A STUDY ON GRAMATICAL AND LEXICAL COHESION IN

ALBUM "ACOUSTIC" BY JUSTIN BIEBER

THESIS

Presented to
University of Brawijaya
in partial fulfillment of the requirements
for the degree of Sarjana Sastra

BY:
ELIEZER
NIM 0811113089

STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURE STUDIES
UNIVERSITAS BRAWIJAYA
2013

DECLARATION OF AUTHORSHIP

Herewith 1,

Name : Eliezer

NIM : 0811113089

Address : Jl. Mayor Sujadi Timur No 19, Tulungagung

declare that:

1. this *skripsi* is the sole work of mine and has not been written in collaboration with any other person, nor does it include, without due acknowledgement, the work of any other person.
2. if at a later time it is found that this *skripsi* is a product of plagiarism, I am willing to accept any legal consequences that may be imposed upon me.

flwAm
Malang, 11 January 2013

61/

inns vit

Eliezer
NUM 0811113089



ii

This is to certify that the *Sarjana* thesis of Eliezer has been approved by the Board of Supervisors

Malang, 30 January 2013

Supervisor

Ismarita Ida Rahmiati, M.Pd NIP. 19560426 198203 2 001

Malang, 30 January 2013 Co-supervisor

Ida Puji Lestari, M.Pd NIK. 800630 12120083

This is to certify that the *Sarjana* thesis of Eliezer has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra*

gwmariita Ida Rahmiati, M.Pd., Chair
NIP. 19560426 198203 2 001

Ida Puji Lestari, M.Pd., Member
NIK. 800630.12120083

Supri R2

Isti Purwaningtyas, M.Pd., Member NIP. 19790519 200501 2 003

Acknowledged by,
Head of Study Program of English

Fatimah

Fatimah. M. Appl. Ling
NIP. 19751125 200212 2 002

Signed by,
Head of Department of Languages and Literature



ABSTRACT

Eliezer. 2012. **An Analysis of Grammatical and Lexical Cohesion in Album "Acoustic" by Justin Bieber.** Study Program of English, Department of Languages and Literature, Faculty of Culture Studies Universitas Brawijaya. Supervisor: Ismarita Ida Rahmiati; Co-supervisor: Ida Puji Lestari

Keywords: *Grammatical Cohesion*, *lexical Cohesion*, album "*Acoustic*"

The study of language in use is based on authentic data and that data consist primarily of texts. The word 'text' is used in a variety according to whatever it is that the writer wishes to make an implicit contrast with: sentence, discourse, context and lyric of song. A text refers to a unit of language in use for communication in the forms any passage, spoken or written, of whatever length and whatever style and genre that forms a unified whole. Based on the background of the study the researcher wanted to know the types of the cohesion devices which are mostly used in album "*Acoustic*" by Justin Bieber.

The researcher used the descriptive qualitative method and document analysis because the data have been obtained from written document that is song lyrics. The researcher started to analysis the data firstly by identification and classification of cohesion devices in the lyrics then counted it into the frequency of occurrences to find the types of cohesion devices which are mostly used. Secondly, analyzing each type of cohesion devices with their function found in analysis then drawing the conclusion.

In conclusion, the researcher some found that the kinds of grammatical cohesion used in album "*Acoustic*" by Justin Bieber, such as reference and conjunction. Then, the researcher also found that the kinds of lexical cohesion used in album "*Acoustic*" by Justin Bieber is reiteration.

ABSTRAK

Eliezer. 2012. **An Analysis of Grammatical and Lexical Cohesion in Album "Acoustic" by Justin Bieber.** Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: (0 Ismarita Ida Rahmiati (II) Ida Puji Lestari

Kata Kunci: Grammatical Cohesion, lexical Cohesion, album "*Acoustic*"

Studi bahasa yang digunakan adalah berdasarkan data yang otentik dan data tersebut terdiri dari teks-teks. Kata "teks" digunakan dalam berbagai macam menurut apa yang penulis ingin buat makna implisit dengan: kalimat, wacana, konteks, dan lirik lagu. Teks mengacu pada unit bahasa yang digunakan untuk komunikasi dalam setiap bentuk bagian. lisan atau tertulis, dari apapun yang panjang dan apa pun gaya dan genre yang membentuk suatu kesatuan yang utuh. Berdasarkan Tatar belakang Studi peneliti ingin tahu jenis kohesi yang sebagian besar digunakan dalam album "*Acoustic*" oleh Justin Bieber.

Peneliti menggunakan metode deskriptif kualitatif dan analisis dokumen karena data dan dokumen telah diperoleh dari dokumen tertulis yaitu lirik lagu. Langkah awal peneliti menganalisis data dengan mengidentifikasi dan mengklasifikasi kohesi pada lirik-lirik yang kemudian dihitung ke frekuensi kejadian untuk menemukan jenis kohesi yang sebagian besar digunakan. Langkah kedua dengan menganalisis setiap jenis kohesi dengan fungsi ditemukan dalam analisis kemudian menarik kesimpulan.

Kesimpulannya, peneliti menemukan beberapa jenis kohesi gramatikal yang digunakan dalam album "*Acoustic*" oleh Justin Bieber, seperti *reference* dan *conjunction*. Kemudian, peneliti juga menemukan jenis kohesi leksikal yang digunakan dalam album "*Acoustic*" oleh Justin Bieber, seperti *reiteration*.

ACKNOWLEDGMENT

I eternally grateful and thankful to My Jesus who guidance me, teaches me to be patient and to never give up, also for understand my prayers even when I

can't find the words to say them. Thank you Dear Lord!

First of all, I would like to express my gratitude to my supervisor, Dra.

Ismarita Ida Rahmiati, M.Pd for being an outstanding advisor. She has become the best supervisor I ever had. I am deeply indebted to her. I am deeply grateful to my supervisor, Ida Puji Lestari, M.Pd for the time and effort in reviewing this thesis because without her help, this thesis would not be possible. Also, I thank to my examiner, Isti Purwaningtyas, S.Pd., M.Pd for corrections and suggestions my thesis. I thank to Fatimah, M.Apl.Ling as the head of Study Program of English and Syariful Mutaqqin, M.A as the head of Department of Languages and Literature, thank you for the time to review this thesis.

Eventually, I deeply thank to my family for believing in me and for being proud of me. Most importantly, for parents who give me the necessary strength to hold on and persevere. Special thanks also to my special partner, Agnes Debora for understanding and the encouragement to help me finished this thesis.

I warmly thank to my friends in futsal team, Afent, Agung, Ari, Andry, Dendy, Fajar Mo'ong, Nizal, Rey, Yere, for the constant presence, care and instant moral support. Thank to my friends, Bleki and Kewok for the suggestion in my work. Also, thanks to my friends in Bright Generation for the prayers. The last, I thank to PMK EFOD, PMK PHILADELPHIA, PMK YOSUA and all of

vii

friends in Faculty of Culture Studies who have helped me during the process of writing my thesis. God bless you all.

I realize that this thesis still needs the criticism and suggestion from the readers for further improvement. Hopefully it can be useful for the readers.

Malang, 17 Januari 2013

The Researcher



TITLE PAGE
DECLARATION OF AUTHORS/HP	i i
SUPERVISORS' APPROVAL.....	i i i
BOARD OF EXAMINERS' CERTIFICATE OF APPROVAL.....	iv
ABSTRACT
ABSTRAK	vi
ACKNOWLEDGMENTS	vi
TABLE OF CONTENTS	ix
LIST OF TABLES	xi
LIST OF APPENDICES	x i i
CHAPTER I INTRODUCTION	
1.1 Background of The Study	1
1.2 Problems of the study	4
1.3 Objectives of the study	4
1.4 Definition of key terms	4
CHAPTER II REVIEW OF RELATED LITERATURE	
2.1 The Basic Concept of Cohesion	6
2.1.1 Text	6
2.1.2 The Meaning of Cohesion	7
2.1.3 The Types of Cohesion Devices	8
2.1.3.1 Grammatical Cohesion	9
2.1.3.2 Lexical Cohesion	16
2.2 The Function of Cohesion Devices	19
2.3 Previous Studies	19
CHAPTER III RESEARCH METHODS	
3.1 Research Design	22
3.2 Data Source	22
3.3 Data Collection	23
3.4 Data Analysis	24
CHAPTER IV FINDING AND DISCUSSION	
4.1 Findings	26
4.2 Discussion	40
CHAPTER V CONCLUSSION AND SUGGESTION	
5.1 Conclusion	44
5.2 Suggestion	45
REFERENCES	46
APPENDICES	48

LIST OF TABLES

Table 4.1 Grammatical Cohesion Devices	39
Table 4.2 Lexical Cohesion Devices	40



LIST OF APPENDICES

Appendix 1 Lyrics of Song in album "Acoustic" by Justin Bieber	48
Appendix 2 Berita Acara Bimbingan Skripsi	59



CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language is an important element for communication because the basic function of language is as means of communication. Communication is a process of transferring a message from the speaker to the hearer. The speaker is the one who sends a message and the hearer is the one who receives a message. In communicating, people use two kinds of language, namely written and spoken languages. Written language is utterance in written form for example; texts, magazines, books, journals and newspapers. Meanwhile spoken language is utterance in conversation for example speech, story telling and song.

In this research, the researcher will examine about a part of spoken language is song. A song must have lyric to give a meaning and convey message. The constructions of message in the song made by unify the lyric and music represent a reality of life such as happiness, sadness, love, friendship and others to entertain people. Besides, it can influence other people to imagine and feel the song.

Rees (1973, p.76) says that a lyric is a short poem about feeling, an emotion or a single idea. It is usually divided into stanza and directly expresses the poet's own thoughts or sentiments. A lyric is used to any short poem with a single speaker, not necessarily the poet himself, who expresses personal thought and feeling rather than public events. The lyric usually uses good composition.

The lyrics of songs are kind of text. A text has texture and this is what distinguishes it from something that is not text. Cohesion is the basic element that connects each word in each sentence. According to Halliday and Hasan (1976, p. 5), cohesion is a part of the system of a language. Cohesion is used to combine the sentence consists of lexical and grammatical cohesion. Cohesion is the formal links that mark various types of inter-clause and inter-sentence relationship within discourse.

Grammatical cohesion is a combination of terms between sentences that form grammatical aspect and it consists of reference, substitution, ellipsis and conjunction.

Whereas lexical cohesion, as stated by Nunan (1993, p. 28), is a combination of terms between sentences that form lexical components and it can be divided into two types.

There are reiterations which consist of repetition, synonym, antonym, metonym and collocation.

Based on the discussion about the cohesion as a sign relationship namely grammatical cohesion and lexical cohesion, the researcher tries to find the signal relationship or signal cohesion in Justin Bieber's song in album "*Acoustic*" by using Halliday and Hasan's cohesion theory.

In this study, the researcher takes the song lyrics from Justin Bieber's album "*Acoustic*". Justin Bieber is a singer who was born on March 1, 1994. He is a Canadian pop/R&B singer-songwriter and actor. His debut single, "One Time" was released worldwide in 2009, peaked in the top ten in Canada and charted in the top thirty in several international markets. His debut release, *My World*, followed on November 17, 2009 was eventually certified platinum in the United

States. He became the first artist to have seven songs from a debut album chart on the Billboard Hot 100.

Justin Bieber announced in October 2010 that he would release an acoustic album, called "My Worlds Acoustic". It was released on Black Friday in the United States and featured acoustic versions of songs from his previous albums, and accompanied the release of a completely new song titled "Pray". Justin Bieber who plays acoustic guitar during many of his live performances, then revealed that he has already recorded songs for the album.

Justin Bieber as the singer has been nominated and awarded numerous accolades over the past few years. He became the winning Artist of the Year at the 2010 American Music Awards, and he has been nominated for Best New Artist and Best Pop Vocal Album at the 53rd Grammy Awards, among others. Bieber is considered a teen idol, and he has been subject to acclaim from fans, as well as criticism and controversy from matters concerning his popularity and image.

(<http://www.musicskins.com/index.php/category/pop/justin-bieber.htm>)

The researcher is interested in this topic because the lyrics in Justin Bieber's songs are a kind of communication medium and some words repeated that show some cohesion signals. The result of this study is expected to enrich the knowledge of the students who are majoring in English linguistics to understand the use of cohesion in the lyrics of songs. Therefore, this research tries to find the cohesion signals in the lyric of album "Acoustic" of Justin Bieber.

1.2. Problems of the Study

Based on the background of the study, the researcher has two problems:

1. What are the kinds of grammatical cohesion used in album "*Acoustic*" by Justin Bieber?
2. What are the kinds of lexical cohesion used in album "*Acoustic*" by Justin Bieber?

1.3. Objectives of the Study

Related to the problems of the study, the objectives of the study are to find out:

1. The kinds of grammatical cohesion used in album "*Acoustic*" by Justin Bieber.
2. The kinds of lexical cohesion in album "*Acoustic*" by Justin Bieber.

1.4. Definition of Key Terms

Based on the title, the researcher has five devinitions of key terms:

1. **Cohesion** : a meaning relation that exists between two or more elements within a text (Halliday and Hasan, 1976).
2. **Grammatical Cohesion** : a forms of cohesion relized through grammar (Halliday and Hasan, 1976, p. 6).

3. **Lexical Cohesion** : a forms of cohesion is the cohesive effect achieved by the selection of Vocabulary (Halliday and Hasan, 1976, p. 274)

4. Album “Acoustic”

: an instrument that does not produce or enhance sound electronically: *an acoustic guitar*; *an acoustic bass*.

(<http://www.thefreedictionary.com/acoustic>)

5. Justin Bieber

: a Canadian pop-R&B singer, songwriter and actor. Bieber showed a strong interest in music, teaching himself to play many instruments.

(<http://www.justinbieberzone.com/justin-drew-bieber-biography-profiles-biodata-bio-biografia-biografia/>)

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter deals with related literature, the researcher explains the theories about the basic concept of cohesion, the function of cohesion devices and previous studies.

2.1 The Basic Concept of Cohesion

The basic concept of cohesion consists of three categorizations, there are: text, the meaning of cohesion and types of cohesion.

2.1.1 Text

In discussing cohesion, text is an important concern to be explained. There are several opinions of the meaning of text. According to Yule (1983, p. 190), “text is the verbal record of a communicative event”. Meanwhile, Crystal in Nunan (1993, p. 6) states that “text is a piece of naturally occurring spoken, written, or signed discourse identified for purposes of analysis”. It is often a language unit with a definable

communication function, such as conversation, a poster. Halliday and Hasan (1976, p.

1) define text as “any passage, spoken, or written, of whatever length that does form a unified whole”.

Halliday and Hasan (1976) further maintain that a text is a unit of language in use. So it is not a grammatical unit, like a clause or sentence, and it is not defined by its size. As a unit of language in use, a text may be spoken or written,

⁶ prose

or verse, dialogue or monologue. It may be anything from a single proverb to a whole

play, from a momentary cry for help to an all day discussion on committee. Since a

text is best regarded as semantic unit, a unit not of form but of meaning, it is related to a

clause or sentence not by size but by realization the coding of one symbolic system in

another.

Halliday and Hasan (1976, p. 2) take the view that the primary determinant of whether a set of sentences do or do not constitute a text depends on cohesive relationship

within and between the sentences, which creates texture. 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. The texture is provided by the

cohesive relation.

2.1.2 The Meaning of Cohesion

According to Nunan (1993, p. 116), “cohesion is the formal links that mark

various types of inter-clause and inter-sentence relationships within discourse". A simple definition is given by Yule (1985, p. 190). He defines cohesion as "ties and connection which exist within the text". Similarly, Halliday and Hasan (1976, p. 4) explain that "the concept of cohesion is a semantic unit one". It refers to relation of meaning that exists within a text and that defines it as text.

Halliday and Hasan (1976, p. 4) add that this cohesion occurs when the interpretation of some elements in the discourse is dependent on that of another. The one presupposes the other, in the sense that it cannot be effectively decoded, except by recourse to it. When this happens, a relation of cohesion is set up and the two elements, the presupposing

8

element and presupposed element, are thereby at least potentially integrated into text.

Halliday and Hasan (1976, p. 5) further explain that cohesion is part of the system of a language. The potential for cohesion lies in the systematic resources of reference, ellipsis, and so on those are built into language itself. The actualization of cohesion in any given instance, however, depends not merely on the selection of some option from within these resources, but also on the presence of some other elements which resolve the presupposition that this sets up. A cohesive relation is set up only if the same word or a word related to it has occurred previously. Thus, cohesion lies in the relation set up between two elements in the text.

Based on the explanation above, the researcher uses Halliday and Hasan's as the main theory for analyzing the object of the study. The researcher uses this theory because Halliday and Hasan provide more detail explanation and clear example.

2.1.3 The types of Cohesion Devices

We know that Halliday and Hasan (1976) classify cohesion devices into two main categories: (1) endophora cohesion devices which refer to textual meaning, and (2) exophora cohesion devices, which refer to situational context. Then, endophora

cohesion devices are divided into two parts. They are grammatical and lexical cohesions. The former one consists of four kinds, namely: (a) reference, (b) substitution, (c) ellipsis, (d) conjunction. The later consists of two kinds, namely (a) reiteration and (b) collocation. Detailed explanation about kinds of cohesion devices is given in the following discussion:

9

2.1.3.1 Grammatical Cohesion

Grammatical cohesion is a meaning relationship realized by reference, substitution, ellipsis and conjunction. Halliday and Hasan (1976) states that reference is semantic relation between an element and the others in text in which the interpretation of the element involves the act referring to a preceding or following element.

a) Reference

According Halliday and Hassan (1976) states that reference is semantic relation between an element and the others in text in which the interpretation of the element involves the act referring to a preceding or following element.

Halliday and Hasan (1976) explained that reference items can be exophora or endophora. *Exophora* refers to a thing as identified in the context of situation, while *endophora* refers to a thing as identified in the surrounding of text. Endophora may be *anaphoric* if the identity of someone or something is given once at the beginning or *cataphoric* if the identity of someone or something is revealed later.

For more explanation, Yule (1985, p. 192) gives the following example:

Exophora : Look at that.

Endophora : (a) Anaphoric

Look at the sun. It's going down quickly.

(It refers back to *the sun*)

(b) Cataphoric

It's going down quickly, the sun.

(It refers forwards to *the sun*)

10

Halliday and Hasan (1976, p. 38) identify three sub-types of reference. They are personal, demonstrative, and comparative references. The explanation as follow:

(1) Personal reference

Personal reference items are expressed through pronouns and determiners.

They serve to identify individuals and objects that are named at some other point in the text.

For example:

- *Mikhail Gorbachev didn't have to change the world. He could have chosen to rule much as his predecessors did* (The Bulletin, 24 December 1991).

In the example above, "he" is personal pronoun which refers to "Mikhail Gorbachev".

(2) Demonstrative reference

Demonstrative reference is expressed through determiners and adverbs.

These items can be represented by a single word or phrase, or much longer chunks of text – ranging across several paragraphs or even several pages.

For example:

- *Recognizing that his country had to change, Gorbachev could have become a cautious modernizer in the Chinese fashion, promoting economic reform and sponsoring new technology while holding firm against political change. This not happen.*

11

(3) Comparative reference

Comparative reference is expressed through adjectives and adverbs and it serves to compare items within a text in terms of identity or similarity, such as *identically, differently, likewise, other, else, more, better* and other examples which express comparison.

For example:

A: Would you like these seats?

B: No, as a matter of fact, I'd like **the other seats**.

b) Substitution

Substitution is the replacement of one item by another in the text. Substitution is different from reference in terms of the relation they have. There are three types of substitution: nominal, verbal, and clausal. The explanation about these three kinds of substitution is as follows:

(1) Nominal substitution

Nominal substitution refers to relation established by the presence of a noun or

noun phrase. It is usually signaled by the substitute *one/ones, the same, and so*.

12

For example:

- *There are some new tennis balls in the bag. These ones have lost their bounce.*

From the example, we can know that the word *ones* in the second sentence substitute the word *tennis balls*.

(2) Verbal substitution

Verbal substitution refers to relation established by the substitution of a verb or a verb phrase. It is usually indicated by the presence of the following item: *do, be, have, do the same/likewise, do so, be so, do it/that, be it/that*.

For example:

- *A: Annie says you drink too much.*
B: So do you!

From the example, we can find that *do* substitutes *drink too much*.

(3) Clausal substitution

Clausal substitution refers to relation established by the presence of an item substituting for a clause. It is usually signaled by the presence of substitute *so* and *not*.

For example:

- *A: Is it going to rain?*

B: I think so.

13

From the example, the word 'so' substitutes for the clause 'it is going to rain'.

c) Ellipsis

According to Nunan (1993, p. 25), ellipsis 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. The explanation about these three kinds of ellipsis is as follows: Nominal ellipsis is ellipsis within the nominal group. Verbal ellipsis is ellipsis within the verbal group. and clausal ellipsis is ellipsis within the clausal group.

For example:

- (1) *This apple is spoiled. That (0) is fresh.*
- (2) *Have you been swimming? – Yes, I have (0).*
- (3) *Who taught you to spell? – Grandfather did (0).*

The first example is an example of nominal ellipsis. In the second sentence, there is something missing. After the word *this* should be followed by a noun, *apple*, but it is omitted. Actually, the complete sentence is: *This apple is fresh*. The next example is an example of verbal ellipsis. The second clause should be: *Yes I have been swimming*; however, the verb is omitted. The third example is an example of clausal ellipsis. The word *grandfather did*, actually a presentation of a clause; *Grandfather taught me to spell*, but the clause is omitted and only represented by *Grandfather did*.

14

d) Conjunction

Conjunction is a semantic relation which indicates how the subsequent sentence or clause should be linked to the preceding or the following part of the sentence.

Halliday and Hasan (1976, p.239) state that the forms of common conjunction are:

and, but, yet, so and *then*, additive, adversative, causal, temporal and other conjunctive items. The explanation about these five kinds of conjunction is as follows:

(1) Additive conjunction

Additive conjunction consists of words such as *and, or, nor, in addition, for instance, thus, by the way, alternatively, similarly, in the same way, on the other hand,* and so on.

For example:

From a marketing viewpoint, the popular tabloid encourages the reader to read the whole pages instead of choosing story. And isn't what any publisher wants?

From the example, *And* signals the presentation of additional information.

(2) Adversative conjunction

Adversative conjunction basically means 'contrary to expectation'. The words include: *yet, only, but, however, on the other hand, despite this, in fact, actually, instead, on the contrary, at least, in any case, anyhow, and so on.*

For example:

- *I'm afraid I'll be home late tonight. However, I won't have to go in until late tomorrow.*

I quite like being chatted up when I'm sitting in a bar having a drink. On the other hand, I hate if...you know...if the guy starts to make a nuisance of himself.

The relationships signaled by *however* and *on the other hand* are adversative because the information in the second sentence of each text moderates or qualifies the information in the first.

(3) Causal conjunction

In this type of conjunction, Causal conjunction expresses relation the presupposing clause which results from some other action in the presupposed clause. It consists of words such as *so, then, hence, consequently, for this reason, as a result, for this purpose, because, on this basis, to this end, then, in that case, otherwise, and* many more.

For example:

- *Chinese tea is becoming increasingly popular in restaurant, and even in coffee shop. This is because of the growing belief that it has several health -giving properties.*

(4) Temporal conjunction

The next type is temporal conjunction. It exists when the events in a text are

related in terms of the timing of their occurrence. It involves *first, next, then, just afterwards, next time, next day, meanwhile, until then, finally, up to now, in short, briefly*, and so on.

For example:

Brick tea is blend that has been compressed into a cake. It is taken mainly by the minority groups in China. First, it is ground to a dust. Then it is usually cooked in milk.

2.1.3.2 Lexical Cohesion

Halliday and Hasan (1976, p. 275) said that lexical cohesion is the effect achieved by the selection of vocabulary. It means that every word has relationship with another word. Lexical cohesion is distinguished into two types, namely reiteration and collocation. Halliday and Hasan (1976) classify reiteration into four, namely repetition, synonym, superordinate and general word.

(a) Reiteration

Reiteration can be divided into four types: repetition, synonym, superordinate, and general word. A reiteration item may be a repetition, a synonym, a superordinate, or a general word; and in most cases it is accompanied by a reference item, typically *the*.

(1) Repetition

Repetition is an act of stating and rewriting an item in the preceding

element in an exactly the same form and meaning in the following element.

For example:

- *What we lack in a newspaper is what we should get. In a word, a 'popular' newspaper may be the winning ticket.*

In this example, the word *newspaper* is repeated exactly in the second sentence.

Newspaper refers back to *newspaper*.

(2) Synonym

Hermansyah (1996, p. 26) explains that synonyms are two or more forms; with very closely related meanings, which are often but not always intersubstitutable in sentence.

For example:

- *You could try reversing the car up the slope. The incline isn't all that steep.*

From the example, the word *slope* is changed into the word *incline*.

(3) Superordinate

Superordinate is a name for a more general class. It is almost the same as general word; the difference is just in the sense of generality.

For example:

- *Pneumonia has arrived with the cold and wet conditions.*

The illness is striking everyone from infants to the elderly. The illness

in the sentence above is the superordinate of the word *Pneumonia*.

(4) General word

General word is a general class of words. For example:

•A: *Did you try the steamed buns?*

B: *Yes, I didn't like the things much.*

From the example, the word *things* is a general class word of the word *steamed buns*.

(b) Collocation

Collocation is the second type of lexical cohesion. Collocation refers to the structural relationship with words. Halliday and Hasan (1976) recognize collocation as an important part of creating cohesion in connected text.

For example:

Biography-write-publish and Biology-human-population.

2.2 The Function of Cohesion Devices

According to Halliday and Hasan (1976), the functions of cohesion devices can be described as follow:

- To indicate reference consists of personal, demonstrative and comparative.
- To indicate substitution consists of verbal, nominal and clausal

- To indicate ellipsis consists of verbal, nominal and clausal
- To indicate conjunction consist of additive, adversative, clausal and temporal
- To indicate repetition
- To indicate synonym
- To indicate general word
- To indicate superordinate

2.3 Previous Studies

There have been some studies conducted concerning the mastery and the use of cohesion devices. The researcher reviews two previous studies related to this study.

The first research was done by Hangesti (2005) about cohesion devices used in the editorial of the Jakarta Post October 2003 period. She identified and classified the types of cohesion devices used in each sentence of editorial articles. Then, she analyzed the rank of cohesion devices used in each type of article by using Halliday & Hasan theory (1976) and Renkema (1933) theory. The result of her research is that the frequency of occurrences of lexical cohesion was higher

20

than the grammatical cohesion. It was proven by the infrequent use of two types of grammatical cohesion that is substitution and ellipsis.

The second research was carried out by Utami (2003) about word formation analysis on country music lyrics of Shania Twain's album "Greatest Hits".

The research identified the word formation process used in the lyric of the song and

identified the data that used the word formation process based on Crystal (2004, p. 502) theories. It also identified the meaning of the words in the lyric of the song by using contextual and also using dictionary. It was found out that kind of word formation in the country song lyric has relationship with the meaning of devided forms of the term found in song lyric, both of them have correlation.

This present study is different from those previous studies by the subject of research and the aspects to be analyzed. In this study, the researcher uses Justin Bieber songs in album "*Acoustic*" and he will analyze the kinds of grammatical cohesion and lexical cohesion used in album "*Acoustic*" by Justin Bieber songs. While, Hangesti (2005) uses the editorial of the Jakarta Post October 2003 period as subject of research and she analyzed the rank of cohesion devices used in each type of article. Then Utami (2003) uses the lyrics of Shania Twain's album "Greatest Hits" as subject of research and she analyzed the word formation process used in the lyric of the song, the data that used the word formation and the meaning of the words in the lyric of the song by using contextual and also using dictionary. This present study and Utami's study has similarity in the problems of the study, but she analyzed the reasons why the lyrics of Shania Twain's album "Greatest Hits" use the word formation process which is not going to be included

in this study. Therefore, this present study is important to conduct because the uses of grammatical and lexical cohesion have an effect toward the readers.

CHAPTER III

RESEARCH METHODS

This chapter discusses the methods used in conducting the study about grammatical and lexical cohesion in album “Acoustic” by Justin Bieber. The activities are elaborated as follows.

3.1 Research Design

Research design refers to the plan and structure of the investigation used to obtain evidence to answer research question (Ary, et al,1979, p. 31). The design of this study is descriptive qualitative. This study is intended to describe the current phenomena in gathering data without any treatment toward them. The data is obtained by describing types of cohesion devices used in the lyrics of Justin Bieber’s songs based on the analysis of cohesion proposed by Haliday and Hasan (1976).

According to Gay (1976, p. 189) descriptive research involves collecting data in order to test hypothesis or to answer questions concerning the current status of the subject of the study. This study is also a qualitative one because the description on the analysis is not ordinarily expressed in quantitative terms.

3.2 Data Source

This researcher used a song of album “Acoustic” by Justin Bieber as the source of data. The researcher focused on the grammatical and lexical cohesion found

in Justin Bieber's songs in his album "Acoustic". The data is from six songs by Justin Bieber in his album entitled "Acoustic" released in 2010. The album consists of ten songs but the researcher will analyze only six songs lyrics in this album, entitled:

1. **Baby**
2. **Down to earth**
3. **Never say never**
4. **That should be me**
5. **Stuck in the moment**
6. **U Smile**

The basic reason which encourage the researcher in choosing the six songs is that because the lyrics of songs are kind of text use grammatical and lexical cohesion and also represents a reality of his life as singer and song writer.

3.3 Data Collection

The data of this study is obtained by using appropriate research instruments that is a documentary technique. The data are collected by the following steps:

1. Taken the samples of the lyrics with applying SRS method.
2. Searching the lyrics from (<http://www.metrolyrics.com/my-worlds-acoustic-album-justin-bieber.html>).
3. Reading the lyrics.

4. Checking the lyrics from the website with that in the song (as the result of listening to the songs).

3.4 Data Analysis

After collecting the data, the researcher analyzed the data by the following steps:

1. Identifying all kinds of cohesion devices found in the lyrics of Justin Bieber's songs.
2. Classifying the lyric of the songs according to the kinds of cohesion devices given by Halliday & Hasan.

The analysis presented by using the following tables:

Table 3.1 Kinds of Grammatical and Lexical Cohesion

Song	Lyric	Grammatical				Lexical	
		Ref	Sub	Ell	Con	Re	Col

Note:

Ref : Reference

Sub : Substitution

Ell : Ellipsis

Con : Conjunction

Re : Reiteration

Col : Collocation

3. Analyzing all kinds of cohesion devices found in the lyrics of Justin Bieber's songs.

4. Drawing conclusion.

CHAPTER IV

FINDING AND DISCUSSION

This chapter explains the findings and discussion of cohesion. It is presented descriptively according to answer the problem of the study. The researcher analyzes the data using cohesion by Halliday and Hasan (1976).

4.1 Finding Grammatical Cohesion

Halliday and Hasan (1976) said that grammatical cohesion is form of cohesion realized through grammar. Grammatical cohesion is distinguished into four types, namely reference, substitution, ellipsis and conjunction.

4.1.1 Reference

Halliday and Hasan (1976, p. 37) identify three types of reference, namely personal, demonstrative, and comparative. All types of reference can be found in the some lyrics of Justin Bieber in album "acoustic". References found in the song entitled *Baby*, *Down to earth*, *Never say never*, *Stuck in the moment*, *That should be me* and *U Smile*.

a) Personal Reference

Verse 1 (*Baby*)

You know you love **me**, **I** know you care (1)
 Just shout whenever, and I'll be there (2)
 You are **my** love, you are my heart (3)
 And **we will** never, ever, ever be apart (4)

Verse 1 (Down to earth)

I never thought that it'd be easy (1)
 Cause were both so distant now (2)
 And the walls are closing in on **us** and we're wondering how (3)
 No one has a solid answer (4)
 But just walking in the dark (5)
 And you can see the look on my face, it just tears me apart (6)

Verse 3 (Never say never)

I will never say never (9)
 I will fight (10)
I will fight 'til forever (11)
 To make it right (12)

Verse 2 (Stuck in the moment)

You and I both know it can't work, (6)
 It's all fun and games, (7)
 'Til someone gets hurt, (8)
 And **I** don't, (9)
I won't let that be you (10)

Verse 2 (That should be me)

Do **you** do what you did, what you did with me? (3)
 Does **he** love you the way **I** can? (4)
 Did you forget all the plans that you made with me? (5)
 'Cause baby, I didn't (6)

Verse 1 (*U Smile*)

I wait on **you** forever, any day, hand and foot (1)

Your world is my world, yeah (2)

Ain't no way you ever gonna get (3)

Any less than you should (4)

Examples of personal reference are found in verse one in the lyric entitled

"Baby", *"Down to earth"* and *U Smile*, in verse three in the lyric entitled

"Never say never", in verse two in the lyric entitled *"Stuck in the moment"* and

"That should be me". For example *I*, *my*, *me*, *you*, *your*, *he*, *we* and *us*. *I*, *my* and

27

28

me refers to Justin Bieber as singer. *You* in verse one (*Baby*) refers to his first love,

in verse one (*Down to earth*) refers to his mother, in verse two (*Stuck in the*

moment and *That should be me*) refers to his girl friend, *you* and *your* in verse one

(*U Smile*) refers to his girl friend. *He* in verse two (*That should be me*) refers to

new boyfriend. *We* in verse one (*Baby*) refers to Justin Bieber and his first love.

We and *us* in verse one (*Down to earth*) refer to Justin Bieber and his parent.

The researcher finds all personal reference is found in six songs. The first

song entitled *"Baby"* the word *I* is found in verse 1, 3 until 13, *my* in verse 1, 2, 6,

9 and 10, *me* in verse 1, 6 and 9, *you* in verse 1 until 8, 11 and 12, *she* in verse 9

and 10, *we* in verse 1 and 2, *us* in verse 9. The second song entitled *"Down to*

earth" the word *I* is found in verse 1, 4, 7 and 9. *My* in verse 1. *Me* in verse 1, 3, 4,

6 and 8. *You* in verse 1, 3, 4, 6 and 8. *Your* in verse 7. *We* in verse 1, 2, 3, 5, 6, 7, 8,

and 9. *Us* in verse 1 and 9. *Our* in verse 3, 6 and 8. The third song entitled "*Never say never*" the word *I* is found in verse 1, 2, 3, 4, 5, 7, 8, 9, 10, 11 and 13. *My* in verse 1, 3, 4, 5, 6, 9, 10, 11, 13, 14 and 15. *Me* in verse 2, 5, 7, 11 and 12. *You* in verse 1, 2, 3, 4, 5, 7, 9, 10, 11, 13 and 14. *Your* in verse 2 and 7.

The fourth song entitled "*Stuck in the moment*" the word *I* is found in verse 2 until 5 and 7 until 11. *My* in verse 4 and 11. *Me* in verse 3 and 7. *You* in verse 2, 3, 4, 7 and 11. *We* in verse 1, 3, 4, 6 until 11. *Us* in verse 3, 7 and 9. *Our* in verse 2, 5 until 8. *It* in verse 6 and 9. *They* in verse 1. The fifth song entitled "*That should he me*" the word *I* is found in verse 2, 4, 5, 8, 9, 11 and 14. *My* in verse 1, 5, 6 and 9. *Me* in verse 2 until 8 and 10 until 15. *You* in verse 2 until 8 and 10 until 15. *Your* in verse 3, 4, 7, 8, 10, 11, 12. *He* in verse 2. *Him* in verse 6. *It* in

verse 9. The last song entitled "*I Smile*" the word *I* is found in verse 1 until 10. *My* in verse 1, 3, 5, 7 and 8. *Me* in verse 3 and 6. *You* in verse 1 until 7, 9 and 10. *Your* in verse 1, 3 and 8. *It* in verse 5 and 9. *They* in verse 3.

b) Demonstrative Reference

Verse 2 (*Baby*)

Are we an item? Girl, quit playin' (5)
"We're just friends," what are you sayin'? (6)
Said "there's another," and looked right in **my** eyes (7)
My first love broke my heart for **the** first time (8)

Verse 3 (*Down to earth*)

So its up to you (13)

And its up to me (14)

and we meet in **the** middle, on our way back down to earth (15)

Down to earth, down to earth, down to earth (16)

On our way back down to earth (17)

Verse 2 (*Never say never*)

Whenever you knock me down (13)

I will not stay on **the ground** (14)

Pick it up, pick it up, pick it up, pick it up, up, up (15)

And never say never (16)

Verse 3 (*That should be me*)

That should be me holding your hand (7)

That should be me making you laugh (8)

That should be me, **this is** so sad (9)

That should be me, that should be me (10)

Verse 1 (*Stuck in the moment*)

Now Romeo and Juliet, (1)

Bet they never felt the way we felt, (2)

Bonnie and Clyde, (3)

Never had to hide like, (4)

We do, We do (5)

Verse 8 (*U Smile*)

Baby, you won't ever want for nothing (21)

You are my ends and my means now (22)

With you there's no in between, I'm all in (23)

Examples of demonstrative reference are found in verse one entitled

"Baby" and "Never say never", in verse three in the lyric entitled "Down to earth", For example, *the* in verse two (*Baby*) refers to the first time which is being faced by Justin Bieber and his first love. *The* in verse three (*Down to earth*) refers to Justin Bieber and his parent. *The* in verse two (*Never say never*) refers to Justin Bieber. *This* in verse three (*That should be me*) refers to Justin Bieber. *Now* in verse one (*Stuck in the moment*) and in verse eight (*U Smile*) refer to the time.

The researcher finds all demonstrative reference is found in six songs. The first song entitled "Baby" the word *the* is found in verse 2 and 10, *this* in verse 6. The second song entitled "Down to earth" the word *the* is found in verse 1, 2, 3, 6 and 8, *this* in verse 4. The third song entitled "Never say never" the word *the* is found in verse 1, 4, 6, 9, 12, 13, 14 and 16, *this* in verse 6. The fourth song entitled "Stuck in the moment" the word *that* is found in verse 2 and 7, *this* in verse 9, *these* in verse 9, *there* in verse 3, *now* in verse 1, 3 and 7. The fifth song entitled "That should be me" the word *that* is found in verse 2 and 5, *this* in verse 1, 3, 4, 6, 8 until 11. The last song entitled "U Smile" the word *now* is found in verse 7.

30

c) Comparative Reference

Verse 2 (*Baby*)

Are we an item? Girl, quit playin' (5)
 "We're just friends," what are you sayin'? (6)
 Said "there's **another**," and looked right in my eyes (7)
 My **first** love broke my heart for the first time (8)

An example of comparative reference is found in verse two in the lyric entitled "*Baby*". For example *another* in verse two (*Baby*) refers to his first love who has a boyfriend.

4.1.2 Conjunction

Halliday and Hasan (1976, p.238) identify four types of conjunction, namely additive, adversative, causal and temporal. Conjunction is found in the song entitled *Baby*, *Down to earth*, *Never say never*, *Stuck in the moment*, *That should be me* and *U Smile*.

a) Additive Conjunction

Verse 1 (*Baby*)

You know you love me, I know you care (1)
Just shout whenever, **and** I'll be there (2)

Verse 1 (*Down to earth*)

I never thought that it'd be easy (1)
Cause we're both so distant now (2)
And the walls are closing in on us and we're wondering how (3)

31

Verse 4 (*Never say never*)

Whenever you knock me down (13)
I will not stay on the ground (14)
Pick it up, pick it up, pick it up, pick it up, up, up (15)
And never say never (16)

Verse 9 (*That should be me*)

I need to know should **I** fight for our love **or** disown? (31)

It's getting harder to shield this pain in my heart, ooh (32)

Verse 3 (*Stuck in the moment*)

Now you don't wanna let go, (11)

And I don't wanna let you know, (12)

There might be something real between us two, who knew? (**13**)

Verse 1 (*U Smile*)

I wait on you forever, any day, **hand and** foot (1)

Your world is my world, yeah (2)

Ain't no way you ever gonna get (3)

Any less than you should (4)

Examples of additive conjunction are found in verse one entitled "*Baby*".

"*Down to earth*" and "*U Smile*", in verse four in the lyric entitled "*Never say never*", in verse nine in the lyric entitled "*That should be me*" and in verse three in

the lyric entitled *Stuck in the moment*. For example *and* in verse one (*Baby*) tell about

Justin Bieber know his girl friend love and care him. Then he will ready come if

girl friend needs him. The function of additive conjunction is adding information

from first sentence to second sentence.

The researcher finds all additive conjunction is found in the six songs. The

first song entitled "*Baby*" the word *and* is found **in verse 1, 2, 3, 5, 6, 7, 9, 10** and

11. The second song entitled "*Down to earth*" the word *and* is found in verse 1,

32

2, 3 and 4. The third song entitled "*Never say never*" the word *and* is found in

verse 2, 4, 6, 7, 9, 10, 11, 14, 16, 17, 18 and 19. The fourth song entitled "*Stuck in the moment*" the word *and* is found in verse 1 until 5 and 9 until 11. The fifth song entitled "*That should be me*" the word *or* is found in verse 9. The last song entitled "*U Smile*" the word *and* is found in verse 1 and 5.

b) Adversative Conjunction

Verse 10 (*Baby*)

She made my heart pound I skip a beat when (38)

I see her in the street (39)

And at school on the playground (40)

But I really wanna see her on a weekend (41)

Verse 1 (*Down to earth*)

I never thought that it'd be easy (1)

Cause we're both so distant now (2)

And the walls are closing in on us and were wondering how (3)

No one has a solid answer (4)

But just walking in the dark (5)

And you can see the look on my face, it just tears me apart (6)

Verse 11 (*Never say never*)

Now he's bigger than me, taller than me (40)

And he's older than me and stronger than me (41)

And his arm's a little bit longer than me (42)

But he ain't on a JB song with me (43)

Verse 4 (*Stuck in the moment*)

I wish we had another time, (17)

I wish we had another place, (18)

But everything we had is stuck in the moment, (19)

Verse 8 (*U Smile*)

'Cause my cards are on the table (24)

And I'm willing and I'm able (25)

But I fold to your wish 'cause it's my command (26)

Examples of adversative conjunction in verse ten are found in the lyric entitled "*Baby*", in verse one in the lyric entitled "*Down to earth*", in verse eleven in the lyric entitled "*Never say never*", in verse four in the lyric entitled "*Stuck in the moment*", in verse eight in the lyric entitled "*U Smile*". For example *but* in verse one (*Baby*) line thirty nine tells about Justin Bieber who wants to see his first love not only in the street and the playground but also in the line forty one to tells her that he wants to see his first love on a weekend because his first love makes him feels dazing and amazing. The function of adversative conjunction is showing contrary between the first and second sentence.

The researcher finds all adversative conjunction is found in six songs. In the first song entitled "*Baby*" the word *but* is found in verse 10. In the second song entitled "*Down to earth*" the word *but* is found in verse I. In the third song entitled "*Never say never*" the word *but* is found in verse **11**. In the fourth song entitled "*Stuck in the moment*" the word *but* is found in verse 3, 4, 6, 7, 9 and **11**.

The last song entitled "*U Smile*" the word *but* is found in verse 8.

c) Causal Conjunction

Verse 10 (*Baby*)

She made my heart pound I skip a beat when (38)

I see her in the street (39)

And at school on the playground (40)

But I really wanna see her on a weekend (41)

She know she got me dazin' 'cause she was so amazin' (42)

And now my heart is breakin' but I just keep on sayin' (43)

Verse 4 (*Down to earth*)

Mommy, you were always somewhere (18)

And Daddy, I live out of town (19)

So tell me how could I ever be, normal somehow? (20)

You tell me this is for the best (21)

So tell me why *am I* in tears? (22)

(Woo) so far away and now (23)

I just need you here (24)

Verse 14 (*Never say never*)

I gotta be the best, and yes we're the fliest (52)

Like David and Goliath, I conquered the giant (53)

So now I got the world in my hand (54)

I was born from two stars, so the moon's where I land (55)

Examples of causal conjunction in verse 10 are found in the lyric entitled

"*Baby*", in verse 4 in the lyric entitled "*Down to earth*", in verse 14 in the lyric entitled "*Never say never*". *Because* in verse ten (*Baby*) tells about Justin Bieber feels (Wing because his first love is so amazing. The function of causal

conjunction is showing cause-effect between the first and second sentence.

The researcher finds all causal conjunction is found in six songs. In the first song entitled "*Baby*" the word *because* is found in verse 10. In the second song entitled "*Down to earth*" the word *for* in verse 4. In the third song entitled "*Never say never*" the word *so* in verse 14. In the fourth song entitled "*Stuck in*

the moment" the word *because* is found in verse 3, 4, 6 and 8 until 11, so in verse

9. In the fifth song entitled "*That should be me*" the word *because* is found in

35

36

verse 2 and 6. So in verse 2, 4, 7, 8, 10 and 11. For in verse 5, 9 and 13. The last

song entitled "*U Smile*" such as *because* in verse 2, 5, 6 and 7.

4.2 Finding Lexical Cohesion

Halliday and Hasan (1976, p.274) say that lexical cohesion is the effect achieved by the selection of vocabulary, Lexical cohesion is distinguished into two types, namely reiteration and collocation.

4.2.1 Reiteration

Halliday and Hasan (1976) classify reiteration into four, namely repetition, synonym, superordinate and general word. Repetition found in the song entitled *Baby Down to earth, Never say never. Stuck in the moment, That should be me* and *U Smile*.

a) Repetition

Verse 3 (*Baby*)

And I was like baby, baby, baby, oh (9)

Like baby, baby, baby, no (10)

Like baby, baby, baby. oh (11)

I thought you'd always be mine, mine (12)

Verse 3 (*Down to earth*)

So its up to you (13)

And its up to me (14)

and we meet in the middle, on our way back down to earth (15)

Down to earth, down to earth, down to earth (16)

On our way back down to earth (17)

Verse 5 (*Never say never*)

Ne-never say never (17)

Ne-never say never (18)

Ne-never say never (19)

Verse 11 (*Stuck in the moment*)

I wish we had another time, (55)

I wish we had another place, (56)

But everything we have is **stuck in the moment**, (57)

And there's nothing my heart can do, (58)

(Nothing my heart can do),

To fight with time and space 'cause, (and space) (59)

I'm still **stuck in the moment** with you, (60)

Yeah,

Verse 3 (*That should be me*)

That should be me holding your hand (7)

That should be me making you laugh (8)

That should be me, this is so sad (9)

That should be me, that should be me (10)

Verse 2 (*U Smile*)

'Cause baby, you smile, I smile, oh '(5)

You **smile I smile** Hey, hey, hey (6)

Examples of repetition are found in verse three entitled "*Baby*", "*Down to*

earth" and *"That should be me"*, in verse five in the lyric entitled *"Never say never"*, in verse eleven in the lyric entitled *"Stuck in the moment"* and in verse two in the lyric entitled *"U Smile"*. For example the word *Never say never* in verse five, in the first sentence is repeated in the second sentence with the same word *Never say never*.

The researcher finds all repetition is found in the six songs. The first song entitled *"Baby"*, the repetition is an act of stating and rewriting an item in the

37

preceding element in an exactly the same form and meaning in the following element such as *Like baby, baby* in verse 3, 4, 7, 8, 11 and 12. *Ever* in verse 1.

Down in verse 6. *Mine* in verse 3, 4, 7, 8, 11 and 12. The second song entitled *"Down to earth"* such as *Crying* in verse 2 and 5. *Trying* in verse 2 and 5. *Down to*

earth in verse 3, 6 and 8. The third song entitled *"Never say never"* such as *Pick it up* in verse 5, 18 and 19. *I candle him* in verse 10. *Never say never* in verse 5, 18

and 19. The fourth song entitled *"Stuck in the moment"* such as *Stuck in the moment* in verse 11. The fifth song entitled *"That should be me"* such as *That should be*

me in verse 3, 4, 7, 8 and 10 until 14. *Never should've let you go* in verse 15. The last song entitled *"U Smile"* such as *U Smile* in verse 2, 4, 6, 9 and 10.

In summary, the researcher can find some kinds of grammatical and lexical cohesion. It can be seen in Table 4.1 and 4.2.

Table 4.1 Grammatical Cohesion Devices

Song	Reference			Conjunction		
	Personal	Demonstrative	Comparative	Additive	Adversative	Causal
Baby	75	4	1	14	2	3
Down to earth	59	8	-	8	1	10
Never say never	65	15	-	15	1	2
That should be me	91	47	-	1	-	11
Stuck in the moment	71	9	-	18	6	9
U Smile	65	1	-	3	2	4
Total	512	95	1	64	14	44

Table 4.2 Lexical Cohesion Devices

Song	Repetition
Baby	22
Down to earth	23
Favorite Girl	17
Never say never	28
That should be me	10
Stuck in the moment	1
U Smile	5
Total	106

4.3 Discussion

Based on Halliday and Hasan (1976), the researcher can find some grammatical and lexical cohesion, namely reference, conjunction and repetition.

From the result of grammatical cohesion in six songs, reference is much frequently presented. It is the most commonly used in his song with six hundred and eight examples. The most dominant kind of reference is personal reference with five hundred twelve examples, then demonstrative reference with ninety five examples and comparative reference with one example. The second kind is conjunction with one hundred twenty two. The most dominant kind of conjunction is additive conjunction with sixty four examples, adversative conjunction with

fourteen examples and causal conjunction with forty four. The researcher not only found grammatical cohesion as classified but also found lexical cohesion. It is

40

41

found that reiteration is the most commonly used by Justin Bieber in his song, namely repetition with one hundred and six.

Repetition is important in songs lyric because the word or statements often repeated refers to a theme. Therefore, the listener can understand the meaning or imagine of songs and song writer feels. For example the words (*that should be me holding your hand, that should be making you laugh*) in verse three, it is called repetition because the first sentence is repeated again in the second sentence with the same word *that should be me* and those words refer to Justin Bieber who makes a mistake with his girlfriend.

This finding is the same with the previous studies conducted by Hangesti (2005). That study reveals that the most frequent grammatical cohesion devise which is used in the editorials of the Jakarta Post October 2003 period is personal reference. From the result and discussion of her analysis, Hangesti has drawn some conclusions that all types of cohesion devices can be found almost in every part of editorial article sentences, The deviation devices which were found are divided into two main types of cohesion that is grammatical and lexical cohesion devices. Based on the result of analysis in the form of the frequency of the occurrences, it was found there are four biggest types of cohesion devices which

are mostly used in Editorial articles during the month of October 2003 are: reiteration (86,46%), reference (68,75%), conjunction (28,72%) and collocation (13,54%). Reference and conjunction are parts of grammatical cohesion while reiteration and collocation belong to lexical cohesion. Then, the functions of cohesion devices which were found are: reference **pronoun. For conjunction, it is**

42

to indicate cause and effect relationship and comparison and contrast. Then, for reiteration and collocation, they indicate cooccurrence of lexical items.

The researcher takes the six songs lyrics of Justin Bieber in album "acoustic". The first song entitled *Baby* (About the story of first love failed). It is a story about a boy who is falling in love for the first time to a girl who knows but she has a boyfriend. A boy is broken heart because he knows that she has a boyfriend. He is very sad that make him like a baby who is crying when he doesn't get what he wants, but he still hopes that just his first love who can heal his broken heart. The second song entitled *Down to earth* (About Justin Bieber experience with his parents). Justin Bieber feels there is a distance between him and his parents, Justin Bieber was crying, crying and can only continue to cry because he wants to build his family back.

The third song entitled *Never say never* (About Nothing impossible). It means that everyone isn't afraid if there is someone who wants to insult ourselves with words that make us become weak because every problem has a solution. The

fourth song entitled *Stuck in the moment* (About how a boy is realizing he loves a girl but only wants to be friends with her). The fifth song entitled *That should be me* (About about a boy is falling in love with a girl and he makes a mistake) and the last song entitled *U Smile* (About Justin Bieber wants to see his girl friend happy).

The result of the data analysis shows that the lyrics of Justin Bieber songs in album "acoustic" use grammatical and lexical cohesion by using Halliday and Hasan (1976) theory. From this research, it is found that the kinds of grammatical

43

and lexical cohesion are used in the lyrics of Justin Bieber songs in album "acoustic" and it shows that they have an important role to make a good connection or relationship within the lyrics. It means that they must collaborate each other to give result in cohesive relation in the lyric.

CHAPTER V

CONCLUSION AND SUGGESTION

The conclusion and suggestion are written in this chapter. This chapter presents conclusions dealing with the result of the study discussed in the previous chapter, while suggestion is intended to give information and recommendation to the English students and the next researchers who are going to do a further study in the same field.

5.1 Conclusion

Based on the analysis in the previous chapter, the usage of cohesion is

important to make their songs cohesive. In this study the researcher found out that theory of Haliday and Hasan (1976) about Gramatical and Lexical Cohesion is applicable to analyze the data. The researcher found some kinds of grammatical cohesion used in album "*Acoustic*" by Justin Bieber, such as reference, conjunction and substitution. Then, the researcher also found that the kind of lexical cohesion used in album "*Acoustic*" by Justin Bieber is reiteration.

In this case, the researcher found that reference is much frequently presented with three hundred twenty four examples used by Justin Bieber are contributing to his songs in album "*Acoustic*". From this study, the researcher found that substitution is uncommon with four examples used by Justin Bieber are contributing to his songs in album "*Acoustic*". The researcher concludes that some kinds of cohesion are presented and found in a song of album "*Acoustic*" by Justin Bieber.

44

45

5.2 Suggestion

After conducting this study, the researcher gives suggestions related to this thesis for further researchers who are interested in doing further researches in Gramatical and Lexical Cohesion. The researcher suggests them to analyze Gramatical and Lexical Cohesion in different point of viewed for example Gramatical and Lexical Cohesion viewed from its function. Finally, the researcher hopes this thesis becomes a reference, additional information and comparison for the students of Faculty of Culture Studies and generally for everybody who studies English especially discourse analysis related to cohesion.

REFERENCES

- Ary, D., L.C. Jacob, A. Razavieh, C.K. Sorensen.2002. *Introduction to Research in Education*. South Melbourne: Thomson.
- Baker, Mona. (1992). *In Other Words: A Course book on Translation*. London and New York: Routledge.
- Brown, Gillian. & George Yule.(1983). *Discourse A nalysis*.Cambridge: Cambridge University Press.
- Cruse, D.A. (1991).*Lexical Semantics*. Cambridge: Cambridge University Press.
- Crystal, D. (1992). *Introducing Linguistics*. Harlow: Penguin.
- Justin Bieber Biography*. (2012). Retrieved February 15th, 2012, from www.justinbieberzoone.com/justin-drew-bieber-biography-profile-biography-biografia-biografia/
- Justin Bieber nangs mat konser*. (2012). Retrieved March 15th, 2012, from www.bebasgaya.com/justin-bieber-nangs-saat-konser
- Justin Bieber of Indonesia*. (2012). Retrieved March 15th, 2012, from http://facebook.com/permalink.php?story_fbid=122648844490133&id=106437636111254&justinbieberofindonesia
- Halliday, M. A. K., & Hasan, R. (1976). *Cohesion in English*. London: Longman.
- Hangesti, Oktasaxi Tri. (2005). The editorial of the Jakarta Post October 2003 period. Malang: English Department Faculty of Culture Studies Brawijaya University.
- Manser, Martin. (1995). *Oxford Learner 's Pocket Dictionary*. Oxford: Oxford University Press.
- Mills, Sara. (2004). *Discourse*. London and New York: Routledge.
- Moleong, L.J. 2005. *Metodologi Penelitian Kualitatif*. Bandung: PT RemajaRoskarya.
- Musikins*.(2012). Retrieved October 10th, 2012, from www.musikins.com/index.php/category/pop/justin-bieber.htm
- Oxford. (1991). *Oxford Learner 's Pocket Dictionary*.New York: Oxford University Press.

Terjemah lirik lagu banal baby. (2012). Retrieved March 15th, 2012, from <http://Med-temah-lirik-lagu-barat.blogspot.com/2010/08/baby-justin-bieber.html>

Terjemah lirik lagu barat down to earth. (2012). Retrieved March 15th, 2012, from <http://terjemah-lirik-lagu-barat.blogspot.com/2011/07/down-to-earth-justin-bieber.html>

Terjemah link lagu barat favorite girl. (2012). Retrieved March 15th, 2012, from <http://Merjemah-lirik-lagu-barat.blogspot.com/2010/12/favorite-girl-justin-bieber-1.html>

Terjemah link lagu barat never say never. (2012). Retrieved March 15th, 2012, from <http://terjemah-lirik-lagu-barat.blogspot.com/2011/08/never-say-never-justin-bieber-feat.html>

The free dictionary. (2012). Retrieved March 10th, 2012 from www.thefreedictionary.com/acoustic

Toor, Amar. (2010). *Sejarah, Teori, dan Fungsi Humor*. Retrieved November 08th, 2012 from www.aolradioblog.com/2010/11/12/justin-bieber-my-worlds-acoustic-2010-new-album-preview/

Utami, Wiwik Surya. (2003). Word formation analysis on country music lyrics of Shania Twain's album "Greatest Hits". Malang: English Department Faculty of Culture Studies Brawijaya University.

Yule, George. (1985). *The Study of Language: An Introduction*. Louisiana State University: Cambridge University Press.

Appendix 1: Lyrics of Song in album "Acoustic" by Justin Bieber

Baby

You know you love me, I know you care (1)
Just shout whenever, and I'll be there (2)
You are my love, you are my heart (3)
And we will never, ever, ever be apart (4)

Are we an item? Girl, quit playin' (5)
"We're just friends," what are you sayin'? (6)
Said "there's another," and looked right in my eyes (7)
My first love broke my heart for the first time (8)

And I was like baby, baby, baby, oh (9)
Like baby, baby, baby, no (10)
Like baby, baby, baby, oh (11)
I thought you'd always be mine, mine (12)

Baby, baby, baby, oh (13)
Like baby, baby, baby, no (14)
Like baby, baby, baby, oh (15)
I thought you'd always be mine (16)

For you, I would have done whatever (17)
And I just can't believe we're here together (18)
And I wanna play it cool, but I'm losin' you (19)
I'll buy you anything, I'll buy you any ring (20)

And I'm in pieces, baby fix me (21)
And just shake me 'til you wake me from this bad dream (22)
I'm goin' down, down, down (23)
And I just can't believe my first love won't be around (24)

And I was like baby, baby, baby, oh (25)
Like baby, baby, baby, no (26)
Like baby, baby, baby, oh (27)
I thought you'd always be mine, mine (28)

Baby, baby, baby, oh (29)
Like baby, baby, baby, no (30)
Like baby, baby, baby, oh (31)
I thought you'd always be mine, mine (32)

When I was 13, I had my first love (33)

There was nobody that compared to my baby (34)
And nobody came between us who could ever come above (35)
She had me going crazy, oh I was starstruck (36)
She woke me up daily, don't need no Starbucks (37)
She made my heart poundi skip a beat when (38)
I see her in the street (39)
And at school on the playground (40)
But I really wanna see her on a weekend (41)
She know she got me dazin' 'cause she was so amazin' (42)
And now my heart is breakin' but I just keep on sayin' (43)
And I was like baby, baby, baby, oh (44) Like baby, baby,
baby, no (45)
Like baby, baby, baby, oh (46)
I thought you'd always be mine, mine (47)
Baby, baby, baby, oh (48)
Like baby, baby, baby, no (49)
Like baby, baby, baby, oh (50)
I thought you'd always be mine, mine (51)
I'm all gone (Yeah, yeah, yeah) (52)
(Yeah, yeah, yeah)
Now I'm all gone (53)
(Yeah, yeah, yeah)
(Yeah, yeah, yeah)
Now I'm all gone (53)
(Yeah, yeah, yeah)
(Yeah, yeah, yeah)
Now I'm all gone, gone, gone (54)
I'm gone (55)

49

DOWN TO EARTH

I never thought that it'd be easy (1)
Cause we're both so distant now (2)
And the walls are closing in on us and we're wondering how (3)
No one has a solid answer (4)
But just walking in the dark (5)

And you can see the look on my face, it just tears me apart (6)

So we fight (7)

Through the hurt (8)

And we crying crying crying cry (9)

Then we live (10)

And we learn (11)

And we trying trying try and try (12)

So it's up to you (13)

And it's up to me (14)

and we meet in the middle, on our way back down to earth (15)

Down to earth, down to earth, down to earth (16)

On our way back down to earth (17)

Mommy, you were always somewhere (18)

And Daddy, I live out of town (19)

So tell me how could I ever be, normal somehow? (20)

You tell me this is for the best (21)

So tell me why am I in tears? (22)

(Woo) so far away and now (23)

I just need you here (24)

So we fight (25)

Through the hurt (26)

And we crying crying cry and cry (27)

And we live (28)

And we learn (29)

And we trying trying try and try (30)

So it's up to you (31)

And it's up to me (32)

And we meet in the middle, on our way back down to earth (33)

Down to earth down to earth down to earth (34)

On our way back down to earth (35)

I felt so far away (36)

From where we used to be (37)

And now we're standing (38)
And where do we go, when there is no road to get to your heart? (39)
Let's start over again! (40)
So it's up to you (41)
And it's up to me (42)
And we meet in the middle, on our way back down to earth (43)
Down to earth down to earth down to earth (44)
On our way back down to earth (45)
I never thought that it'd be easy (46)
Cause we're both so distant now (47)
And the walls are closing in on us and we're wondering how? (48)

51

Never say never

See **I never thought** that I could walk through fire (1)
I never thought that I could take the burn (2)
I never had the strength to take it higher (3)
Until **I reached the point of** no return (4)

And there's just no turning back (5)
When your heart's under attack (6)
Gonna give everything I have (7)
It's my destiny (8)

I will never say never (9)
I will fight (10)
I will fight 'til forever (11)
To make it right (12)

Whenever you knock me down (13)
I will not stay on the ground (14)

Pick it up, pick it up, pick it up, pick it up, up, up (15)
And never say never (16)

Ne-never say never (17) **Ne-never say never** (18) **Ne-never say never** (19)

I never thought I could feel this power (20)

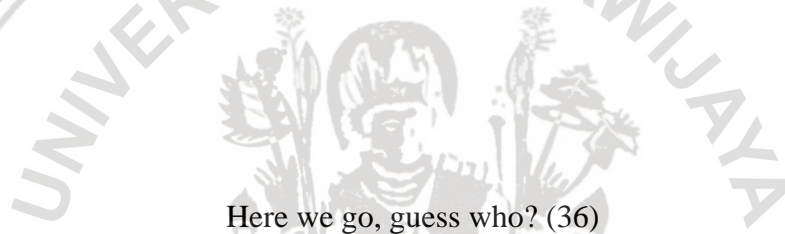
I never thought that I could feel this free (21)
I'm strong enough to climb the highest tower (22)
And I'm fast enough to run across the sea (23)

And there's just no turning back (24)
When your heart's under attack (25)
Gonna give everything I have (26)
It's my destiny (27)

I will never say never (28)
I will fight (29)
I will fight 'til forever (30)
To make it right (31)

Whenever you knock me down (32)
I will not stay on the ground (33)
Pick it up, pick it up, pick it up, pick it up, up, up (34)
And never say never (35)

52



Here we go, guess who? (36)
J Smith and JB (37)
I gotcha lil bro, I can handle him (38)
Hold up, aight? I can handle him (39)

Now he's bigger than me, taller than me (40)
And he's older than me and stronger than me (41)
And his arm's a little bit longer than me (42)
But he ain't on a JB song with me (43)

I be tryna chill (44)
They be trying to side with the thrill (45)
No pun intended (46)
Was raised by the power of Will (47)

Like Luke with the Force (48)
If push comes to shove (49)
Like Kobe in the fourth (50)
Ice water in blood (51)

I gotta be the best, and yes we're the fliest (52)

Like David and Goliath, I conquered the giant (53)
So now I got the world in my hand (54)
I *was* born from two stars, so the moon's where I land (55)

I will never say never (56)

I will fight (57)

I will fight VI forever (58)

To make it right (59)

Whenever you knock me down (60)

I will not stay on the ground (61)

Pick it up, pick it up, pick it up, pick it up, up, up, up (61)

And never say never (62)

Whenever you knock me down (63)

I will not stay on the ground (64)

Pick it up, pick it up, pick it up, pick it up, up, up, up (65)

And never say never (66)

Ne-never say never (67) Ne-never say never (68)

Ne-never say never (70) And never say never (71)

53

Stuck in the moment

Now Romeo and Juliet, (1)

Bet they never felt the way we felt, (2)

Bonnie and Clyde, (3)

Never had to hide like, (4)

We do, We do (5)

You and I both know it can't work, (6)

It's all fun and games, (7)

'Til someone gets hurt. (8)

And I don't, (9)

I won't let that be you (10)

Now you don't wanna let go, (11)

And I don't wanna let you know, (12)

There might be something real between us two, who knew? (13)

Now we don't wanna fall but, (14)

We're tripping in our hearts and it's reckless and clumsy, (15)

'Cause I know you can't love me here (16)

I wish we had another time, (17)

I wish we had another place, (18)

But everything we had is stuck in the moment, (19)

And there's nothing my heart can do (can do), (20)

To fight with time and space 'cause, (21)

I'm still stuck in the moment with you (22)

See like Adam and Eve, (23)

Tragedy was our destiny, (24)

Like Sunny and Cher, (25)

I don't care, (26)

I got you baby (27)

See we both, (28)

Fightin' every inch of our fiber, (29)

'Cause ain't no way, (30)

It's gonna end right but, (31)

We are both too foolish to stop (32)

Now you don't wanna let go, (33)

And I don't wanna let you know. (34)

That there might be something real between us two, who knew? (35)

And we don't wanna fall but, (36)

We're tripping in our hearts and it's reckless and clumsy, (37)

And I know you can't love me here (38)

54

I wish we had another time, (39)

I wish we had another place, (40)

But everything we had is stuck in the moment 'cause, (41)

I'm still stuck in the moment with you (42)

See like, (43)

Just because this cold cold world saying we can't be, (44)

Baby, we both have the right to disagree, (45)

And I ain't with it, (46)

And I don't wanna be so old and gray, (47)

Reminisce"bout these better days, (48)

But convention's telling us to let go, (49)

So we'll never know (50)

I wish we had another time, (51)

I wish we had another place, (52)

'Cause everything we did, (53)

And everything we have is stuck in the moment, (54)

Yeah

I wish we had another time, (55)

I wish we had another place, (56)

But everything we have is stuck in the moment, (57)

And there's nothing my heart can do, (58)

(Nothing my heart can do),

To fight with time and space 'cause, (and space) (59)

I'm still stuck in the moment with you, (60)

Yeah,

55

That Should Be Me

Everybody's laughing in my mind (1)

Rumors spreading 'bout this other guy (2)

Do you do what you did, what you did with me? (3)

Does he love you the way I can? (4)

Did you forget all the plans that you made with me? (5)

'Cause baby, I didn't (6)

That should be me holding your hand (7)

That should be me making you laugh (8)

That should be me, this is so sad (9)

That should be me, that should be me (10)

That should be me feeling your kiss (11)

That should be me buying you gifts (12)

This is so wrong, I can't go on (13)

'Til you believe that that should be me (14)

That should be me (15)

You said you needed a little time for my mistakes (16)
It's funny how you use that time to have me replaced (17)
Did you think that I wouldn't see you out at the movies? (18)
Whatcha doing to me? (19)

You're taken' him where we used to go (20)
Now if you're trying to break my heart (21)
It's working 'cause you know (22)

That, that should be me holding your hand (23)
That should be me making you laugh (24)
That should be me, this is so sad (25)
That should be me, that should be me (26)

That should be me feeling your kiss (27)
That should be me buying you gifts (28)
This is so wrong, I can't go on (29)
'Til you believe that should be me (30)

I need to know should I fight for our love or disown? (31) It's getting harder to
shield this pain in my heart, ooh (32)

That should be me holding your hand (33) That should be me
making you laugh (34)

That should be me, this is so sad (35)
That should be me, that should be me (36)

That should be me feeling your kiss (37)
That should be me buying you gifts (38)
This is so wrong, I can't go on (39)
'Til you believe that should be me (40)

Holding your hand, that should be me (41)
The one making you laugh, oh baby (42)
Oh, that should be me, yeah (43)

That should be me, giving you flowers (44)
That should be me, talking for hours (45)
That should be me, that should be me (46)

That should be me (47)

Never should've let you go (48)

I never should've let you go (49)

That should be me (50)

Never should've let you go (51)

That should be me (52)

Never should've let you go (53)

Never should've let you go (54)

That should be me (55)

U SMILE

I wait on you forever, any day, hand and foot (1)

Your world is my world, yeah (2)

Ain't no way you ever gonna get (3)

Any less than you should (4)

'Cause baby, you smile, I smile, oh '(5)

You smile I smile Hey, hey, hey (6)

Your lips, my biggest weakness (7)

Shouldn't have let you know (8)

I'm always gonna do what they say, hey If you need me, (9)

I'll come running from a thousand miles away (10)

When you smile, I smile, oh, whoa (11) Whenever you smile, I
smile, hey (12)

Baby, take my open heart and all it offers (13)

'Cause this is as unconditional as it'll ever get (14)

You ain't seen nothing yet (15)

I won't ever hesitate to give you more (16)

'Cause baby, you smile, I smile, whoa (17)

You smile, I smile, hey, hey, hey (18)

You smile, I smile, 1 smile, I smile, I smile (19)

You smile, I smile, make me smile, baby (20)

Baby, you won't ever want for nothing (21)

You are my ends and my means now (22)
With you there's no in between, I'm all in (23)

'Cause my cards are on the table (24)

And I'm willing and I'm able (25)

But I fold to your wish 'cause it's my command (26)

Hey, hey, hey (27)

You smile, I smile, whoa (28)

You smile, I smile, hey, hey, hey (29)

You smile, I smile, I smile, I smile, I smile (30)

You smile, I smile, oh (31)

You smile, I smile, You smile, I smile (33)

Appendix 2: Berita Acara Bimbingan Skripsi



**KEMENTERIAN PENDIDIKAN NASIONAL
UNIVERSITAS BRAWIJAYA
FAKULTAS ILMU BUDAYA**

Jalan Mayjen Flagon() No. 169 Malang 65145
Telp. (0341) 55161 1 Pes.309 Telex. No. 31873 Fax. (0341) 565420
Telp. (0341) 575822 (direct) Fax. (0341) 575822 (direct)

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama
2. NIM
3. Program studi
4. Judul Skripsi
5. Tanggal Mengajukan
6. Tanggal Selesai Revisi
7. Nama Pembimbing
8. Keterangan Konsultasi

: Eliezer

: 0811113089
 : Sastra Inggris
 : A Study on Grammatical and Lexical Cohesion in Album "Acoustic" by Justin Bieber
 : 22 Februari 2012
 : 31 Januari 2013
 : I. Ismarita Ida Rahmiati, M.Pd
 II. Ida Puji Lestari, M.Pd

No.	Tanggal	Materi	Pembimbing	Pa7f
1.	22 Februari 2012	Pengajuan Judul	Pembimbing I	
2.	13 Maret 2012	Persetujuan Judul	Pembimbing I	//
3.	8 Mei 2012	Konsultasi Bab I	P e m b i m b i n g I	
4.	14 Mei 2012	Revisi Bab I	Pembimbing I	
5.	21 Mei 2012	Konsultasi Bab II Konsultasi	Pembimbing I	/
6.	22 Mei 2012	Revisi Konsultasi Bab II	Pembimbing I	
7.	1 Juni 2012	Revisi Bab II Revisi Bab III	Pembimbing I	
8.	4 Juni 2012	Revisi Bab I, II, III	Pembimbing I	i"--
9.	21 November 2012	Revisi Bab I, II, III	Pembimbing II	999
10.	22 November 2012	ACC seminar proposal	Pembimbing II	

60

11.	23 November 2012	ACC Seminar Proposal	Pembimbing II	0-1/A
12.	29 November 2012	Seminar Proposal	Pembimbing I	
13.	29 November 2012	Seminar Proposal	Pembimbing II	Vf/A
14.	26 Desember 2012	Konsultasi Bab IV, V	Pembimbing I	(
15.	27 Desember 2012	Konsultasi Bab IV, v	Pembimbing II	09"
16.	3 Januari 2013	Revisi Bab IV, V	Pembimbing I	

17.	3 Januari 2013	Revisi Bab IV, V	Pembimbing II	
18.	4 Januari 2013	Revisi Bab IV, V	Pembimbing I	
19.	4 Januari 2013	Revisi Bab IV, V	Pembimbing II	
20.	7 Januari 2013	ACC SEMHAS	P e m b i m b i n g I	
21.	8 Januari 2013	ACC SEMHAS	Pembimbing II	
22.	17 Januari 2013	Seminar Hash!	Pembimbing I	
23.	17 Januari 2013	Seminar Hasil	Pembimbing II	
24.	18 Januari 2013	ACC Ujian Skripsi	Pembimbing 1	
25.	23 Januari 2013	ACC Ujian Skripsi	Pembimbing II	ail
26.	30 Januari 2013	Ujian Skripsi	Pembimbing 1	
27.	30 Januari 2013	Ujian Skripsi	Pembimbing II	r

9. Telah dievaluasi dan diuji dengan nilai:

C

Malang, 31 Januari, 2013

Dosen Pembimbing I

Dosen Pembimbng H



Ismarita Ida Rahmiati, M.Pd
NIP. 19560426 198203 2 001



Ida Puji Lestari, M.Pd
NIK. 800630 12120083

KeMa, s
Juruan
M u z
y. in, M.A.
.4975,1441 00312 1
001 '24.11.01.1/

Mengetahui,