

**SUBSTITUTION AS A COHESIVE DEVICE IN THE DIALOGUE OF
THE DRAMA *PYGMALION***

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Abstrak

Penelitian ini berjudul “Substitution as Cohesive Devices in the Dialogue of the Drama Pygmalion”. Sumber data yang diambil berasal dari buku drama Pygmalion yang ditulis oleh Bernard Shaw. Makalah ini menganalisis dan mendiskusikan tentang jenis-jenis substitusi yang terdapat pada dialog dan tujuan dari penggunaan substitusi tersebut. Alasan memilih drama Pygmalion karena drama tersebut sering digunakan dalam belajar bahasa Inggris dan sangat menarik untuk dianalisis. Teori utama yang digunakan untuk menganalisa data dalam penelitian ini adalah teori Cohesion oleh M.A.K Halliday dan Ruqaiya Hasan di dalam buku mereka yang berjudul Cohesion in English (1976), yang mengklasifikasi substitusi menjadi tiga jenis, yaitu: substitusi nominal, substitusi verbal dan substitusi clausal. Dari hasil analisa ditemukan bahwa jenis-jenis substitusi yang terdapat pada dialog drama Pygmalion adalah substitusi nominal, substitusi verbal dan substitusi clausal dan substitusi tersebut menyebabkan dialog menjadi koheren. Dari hasil analisa pembaca akan mengerti tentang jenis-jenis substitusi, jadi pembaca akan memahami tujuan dari penggunaan jenis-jenis substitusi di dalam drama tersebut.

Kata kunci: nominal, verbal, clausal substitusi.

1. Background of the Study

Coherence in linguistics is what makes a text semantically meaningful. It is especially dealt with text linguistics. Coherence is achieved through syntactical features such as the use of deictic, anaphoric and cataphoric elements or a logical tense structure, as well as presuppositions and implications connected to general world of knowledge. The purely linguistic elements that make a text coherent are subsumed under the term cohesion. (Yudhistira, 2012) According to Halliday and Hasan (1976), cohesion can be classified into two types: grammatical cohesion and lexical cohesion. The previous type refers to a combination of sentences by means of grammatical term. The latter refers to a combination of sentences by means of lexical component. Grammatical cohesion can be divided into four

kinds. They are reference, substitution, ellipsis, and conjunction. The dialogues found in the drama were analyzed in this undergraduate thesis, particularly are those related to grammatical cohesions called substitutions. The basic theory of substitution was successfully applied by Gunawan (2011) in his study “Substitution in Hill’s Novel ‘*Killing the Lawyers*’”. In his analysis of substitution, he used the theory proposed by Halliday and Hasan (1976). He tried to analyze the types of substitution found in the novel and how the substitution was presented in the novel. This study tried to analyze substitution used in the drama dialogue in the drama *Pygmalion*. The dialogues were taken because nowadays people are faced with many problems in their everyday life and they need to relax by doing something to refresh themselves. One of the ways is entertainment. There are many kinds of entertainment, and one of them is reading drama. This drama is used because it is often used as a reference in order to learn English. The discussion in this paper is focused on the substitutions. The substitution can be divided into three kinds. They are nominal, verbal and clausal substitutions.

2. Problems of the Study

From the background given above, there are two major problems required to be discussed as follows :

1. What kinds of substitution occur in the dialogues of the drama entitled *Pygmalion*?
2. How does the substitution contribute to the dialogue in the drama entitled *Pygmalion* coherent?

3. Aims of the Study

The aims of the study are as follows :

1. To find out the type of substitution that occur in the drama entitled *Pygmalion*.
2. To explain how the substitution contribute to the dialogue in the drama entitled *Pygmalion* coherent.

4. Research Method

In analyzing the data of this study, the research method which is used can be divided into three aspects, they are: data source, method and technique of collecting data, and method and technique of analyzing data.

4.1. Data Source

The data of this study was taken from the book. There were five acts in the drama *Pygmalion* written by George Bernard Shaw (1916). The dialogue in *Pygmalion* drama was taken as data source because the sentences in the dialogue are quite simple and did not contain many difficult terms. The reader could easily understand substitution through the dialogue as a pattern.

4.2. Method and Technique of Collecting Data

The method that was used in collecting the data was library research method. In collecting the data, there were some steps being used. The first steps, the dialogue relevant to the research were chosen and read to find out the relevant examples. The examples were quoted as many as possible from the dialogue. Finally, they were classified into several categories.

4.3. Method and Technique of Analyzing Data

All of the data was analyzed qualitatively using the descriptive method. This technique gives explanation in a descriptive way. It means that the analyses are presented in detailed description in accordance with the fact. There were some ways in collecting the data. First, the dialogue was read next substitution in the dialogue was determined. After that, the substitution was selected and classified. The data was descriptively analyzed base on Halliday's and Hasan's (1976) concept of substitution of the text.

5. Substitution as a Cohesive Device in the Dialogue of the Drama *Pygmalion*

5.1. Analysis of types of substitutions in Pygmalion Drama Dialogue

The data were classified according to the types of substitution using the theory proposed by Halliday and Hasan (1976). There are three types of substitution, nominal substitution, verbal substitution and clausal substitution. In this drama, they were expressed by *one/ones*, *do*, *so* and *not* found as follows;

5.1.1 Nominal Substitution

Nominal substitution includes *one/ones*. The substitute *one/ones* is the marker of grammatical relation, it presupposes a particular noun, typically one that is to be found in the preceding text. The substitute *one/ones* function as the head of a nominal group and can substitute only for an item which is head of nominal group. Nominal substitution is always accompanied by some modifying element which functions as defining word or clause in the particular context. Below is the analysis of nominal substitution found in the drama *Pygmalion*, for example:

*HIGGINS [storming on] Take all her **clothes** off and burn them. Ring up Whiteley or somebody for new **ones**. Wrap her up in brown paper til they come. (Shaw, 1916: 41)*

In the text above, the example of nominal substitution *ones* is used to substitute *clothes*. The substitution *one* is used to substitute for *clothes* in the previous sentence. It is presented anaphorically since it refers back to the previous sentence. Without the substitution mentioned above the full dialogue will be; *Take all her **clothes** off and burn them. Ring up Whiteley or somebody for new **clothes**. Wrap her up in brown paper til they come.*

5.1.2 Verbal Substitution

Verbal substitution includes *do*, with the unusual morphological scatter *does*, *did*, *doing* and *done*. It operates as a head of verbal group, in the place that is occupied by the lexical verb and its position is always final in the group. In many cases, the verbal substitute *do* is parallel to the nominal substitute *one*. It is shown in following analysis, for example:

*THE BYSTANDER [suspiciously] Who **told you my people come from Selsey?***
*THE NOTE TAKER. Never you mind. They **did.** [To the girl] How do you come to be up so far east? You were born in Lisson Grove. (Shaw, 1916: 22)*

The verbal substitution appears in dialogue above. It appears in The Note Taker dialogue. The substitution appeared is *did*. The word *did* is past form from substitution *do*. The substitution *did* in The Note Taker dialogue is used to substitute The Bystander dialogue *told you my people come from Selsey?* It is presented anaphorically since it refers back to the previous sentence. Without the substitution mentioned above the full The Note Taker will be; *Never you mind. They **told me your people come from Selsey.** [To the girl] How do you come to be up so far east? You were born in Lisson Grove.*

5.1.3 Clausal Substitution

Clausal substitution is a kind of substitution in which the one that is presupposed is not an element within the clause but an entire clause and the contrasting element is provided outside the clause. In the environment it may take either of two forms, positive and negative. The positive is expressed by *so* and the negative expressed by *not*. It is shown in the following analysis, for example:

*HIGGINS [looking at him much as if he were a pickpocket] I'll take my oath **I've met you before somewhere.** Where was it?*
*FREDDY. I don't think **so.** (Shaw, 1916: 75)*

In the dialogue above, clausal substitution occurs in the Freddy dialogue. Clausal substitution *so* appears in the dialogue marked by bold form. The word *so* in the dialogue is used to substitute for '*I've met you before*' in the Higgins dialogue. It is presented anaphorically since it refers back to the previous sentence. It makes cohesiveness in the dialogue. Without the substitution mentioned above the full Freddy dialogue will be; *I don't think I've met you before somewhere.*

6. Conclusion

The analysis above leads to several conclusion based on the problem being formulated. Repetited words do not always appeared in identical words, it could also appear on different ways, namely, by the substitution as one of cohesive devices. The substitution consists of nominal substitution, verbal substitution and clausal substitution. Those kinds of substitution are used to substitute for the word or clause in the previous sentence although some are used to substitute for the word or clause in the same sentence. The substitution may appear within a sentence or between sentences. If they appear between sentences, they relate one sentence to the other. There are three types of substitution found in the dialogue of the drama *Pygmalion*, namely nominal substitution, verbal substitution and clausal substitution. The clausal substitution appears the most and followed by verbal substitution and nominal substitution. Therefore, the relation built by the substitution provides cohesion. It shows that the function of substitution is to built up a text, so it can avoid the repetition of words or clauses. The reason as there substitution makes the dialogue of the drama *Pygmalion* coherent because it is presented anaphorically. It means that they refer to the preceding text and point reader backward. Substitution is a carrier of some information which differentiates the instance in which it relates by cohesion. It has a relation within the text. A substitution is sort of counter which is used in place of the repetition of a particular item.

7. Bibliography

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