

## DISCOURSE ANALYSIS ON SELECTED TEXTS OF BOG BOG BALI CARTOON MAGAZINE

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SUBMISSION TRACK	A B S T R A C T
Submitted : 05 February 2022 Accepted : 10 March 2022 Published : 18 March 2022	The recent article intends to describe the application of grammatical cohesive devices on the articles of Bog-Bog Bali Cartoon Magazine and to figure out the effect of grammatical cohesive devices on text to be coherent and unified. The article uses library research with collected from written texts. The data are qualitative data taken from Bog-Bog Bali Cartoon Magazine which were published in 2003. The articles are written texts. The Text is realized by 38 ranks (non-embedded) clauses and 6 ranks shifted (embedded) clauses. There is also cohesion between elements in each text of Bog-Bog Bali Magazine. The use of reference such as personal (e.g., we, us, their, them, it, etc), demonstrative reference (one, the, that, this), comparative reference which shows degree of comparison (e.g., same, finest, most, latest) is often used in the articles. In fact, text one consists of 37 elements of anaphoric reference, 7 elements of cataphoric reference and 7 elements of exophoric reference. . In summary, it reveals that grammatical cohesive can make the text coherent and unified.
KEYWORDS	
Discourse Analysis, Grammatical Cohesion, Cartoon Magazine	
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### Introduction

A language is taking into consideration to be a structure of conveying among human beings using idea, thought, and symbols. Language is obviously a vital tool. Not only is it a means of communicating thoughts and ideas, but it forges friendships, cultural ties, and economic relationship. Communication is one of the important parts in human's life. Sofyan (2019) stated that the relationship can be built with others through communication. Communication is the exchange of thoughts, messages, or information, as by speech, signals, writing, or behavior. Discourse study deals with the analysis of language in use. According to Nunan (1993:6), the term discourse refers to the interpretation of the communicative event in context. To understand the use of language must be based on an interpretation function of a text.

Text refers to any passage, spoken or written, of whatever length, that does form a unified whole (Halliday and Hasan, 1976:1). A text is a unit of language in use and it is not grammatical unit like clause or sentence; and it is not defined by its size (Halliday and Hasan, 1976:1). A text is regarded as a semantic unit; unit not of form but of meaning. Thus, it is related to a clause or sentence not by size but by realization (Halliday and Hasan, 1976:2).

A text may be spoken or written. A text has texture that holds clauses together to give them unity (Eggs, 1994:85). A text is also characterized by coherence and the text hangs together (Halliday and Hasan, 1985:48). Although some utterances consist of a single word; for examples; **Stop! Go!**, they are considered as a text, since they each conveys a coherence message and form a meaningful whole, when it is put in appropriate context (Nunan, 1993:7). In the simplest way, text can be defined language that is functional. Functional means language that is doing some job in some context, as opposed to isolated words or sentences that might put on the blackboard. So, any instance of living

language that is playing some part in a context of situation, it shall call a text. It may be either spoken or written, or indeed any other medium of expression that speakers or writers like to think of. The important thing about the nature of a text is that although written it down it look as though it is made of words and sentences, it is really made of meanings. Thus, it can be concluded that a text is presented as either spoken or written form and the text will be meaningful if it shows relationship to the environment where it occurs. Based on the meaning of the text above, the articles of Bog-Bog Magazine are categorized as text because these articles have textures that hold clauses together to give them unity, and these articles also characterized by coherence.

Text refers to any written record of communicative event (Nunan, 1993:6). A text may be spoken or written, prose or verse, dialogue or monologue (Halliday and Hasan, 1976:1). Written text has two functions: the first one is recording function that enables a communication to occur without depending on time and place. The second one is replacing languages from oral to visual and enables words and sentences to be observed free from the real contexts (Goody in Brown and Yule, 1983:13). A text is characterized by COHERENCE and the text hangs together (Halliday and Hasan, 1985:48). Coherent texts are sequences of sentences or utterances which seem to hang together and the coherent text contain text forming devices (Nunan, 1993:21). In other words, the explanation above means that coherence is a sequence of sentences or utterances in the text that seems to hang together. Moreover, the coherent text contains text-forming devices which are called by Halliday and Hasan (1976:6) as cohesive devices such as Reference, Substitution, Ellipsis, Conjunction and Lexical cohesion.

Context is the words and sentences before and after the particular word or sentence (Halliday and Hasan, 1985:6). Context of situation is the situation in which text is uttered (Halliday and Hasan, 1985:6). Context of situation is the environment in which text is expressed (Halliday and Hasan, 1985:6). Context of situation is the surrounding in which text is unfolding (Halliday and Hasan, 1985:7). Context of situation is the environment in which text is functioning (Halliday and Hasan, 1985:46).

According Halliday and Hasan (1985:12), there are three features of the context of situation namely field, tenor and mode. The essential significance to coherence comes from cohesion. It is the set of linguistic resources for linking one part of a text to another (Halliday and Hasan, 1985:48). Cohesion refers to grammatical cohesion and lexical cohesion (Halliday and Hasan, 1976:6).

1. Grammatical cohesion is presented in Reference, Substitution, Ellipsis and Conjunction (Nunan, 1993:33).
2. Lexical cohesion occurs when two words in a text are semantically related in some way, the two major categories of lexical cohesion are reiteration and collocation (Nunan, 1993:28). Reiteration includes Repetition, Synonym, Antonym, Hyponym, Cohyponym, Meronym and Comeronym (Halliday and Hasan, 1994:330-333).

This study is under the concern of discourse analysis, which is a branch of linguistics studying language and its functions in language and contexts. The major focus of this study is on the grammatical cohesive devices appeared in the articles of Bog-Bog Bali Cartoon Magazine. People write articles on magazine because of many reasons. Maybe they like to give a comment or suggest something, others want to share experiences or add information to the readers who read magazine. The articles of Bog-

Bog Bali Cartoon Magazine generally contain everyday life of Balinese people; therefore, it is interesting to analyze the articles especially the application of grammatical cohesive devices and to investigate whether the grammatical cohesive devices can make a text coherent and unified. That is why this thesis is entitled “A Grammatical Cohesion Analysis on The Informative Texts of Bog-Bog Bali Cartoon Magazine”. The analysis of articles is also caused by the importance of language that must be understandable and achievable by the participants in this case the readers.

Based on the above background, the writer will explain the grammatical cohesive devices. The research problems can be formulated as follows:

1. How are grammatical cohesive devices applied to the articles?
2. How do the grammatical cohesive devices make the text coherent and unified?

### **Research Method**

Library research is used in this study. Library research means that the data and other information are taken from books, because books as the data sources are very helpful to the elaboration of theoretical reviews and problems (Djajasudarma, 1993:7). Subana and Sudrajat (2001:17) states that the characteristic of qualitative research is descriptive. The data are written materials such as three informative texts taken from Bog-Bog Bali Cartoon Magazine. Nawawi (1998:85) describes that documentary (bibliographical) study is a way of study that is done through the collection, classification, verification and analysis of written materials related to research problems in which the sources are texts, books, newspapers, magazines, journals and so on. Descriptive method as procedure to solve problems being investigated by describing the research object, and focuses on fact finding (Nawawi and Martini, 1996:73). This study deals with the grammatical cohesive devices includes reference, substitution, ellipsis, and conjunction.

### **Result and Discussion**

#### **Essence of Cartoons**

Simplicity or brevity is the essence of cartoons and poems. Like a poem, a cartoon is a compressed thought expressed elegantly. It is a form of exaggeration. For example, if I drew someone's face, I would draw it in such a way that I show an exaggeration of his nose, ears or anything else on their face. If the person had a pointed nose, I would draw it even pointer so that you would recognize straight away who it was.

For centuries, cartoons and caricatures have been a part of art even among the finest artists of Europe, America and Asia. The best among them brought their mastery of drawing into a fine fusion with their intellect and intense emotional feelings. Even the most savage among the great masters of the art showed in their work a rare humanity. Some cartoons are drawn savage, but there is always something humanly good, even if you don't notice it. By pointing out the ugly and bad, artists are actually presenting what is beautiful and true.

Jean Cocteau once said, “The poet is a liar who always speaks the truth.” The same can be said of the cartoonist. In a way, he lies, he invents and he exaggerates, but the basis of his art is the truth. David Low once said that a caricature is not what a person looks like, but what he ought to look like. In a way, it is the art of lying for the sake of telling the truth.

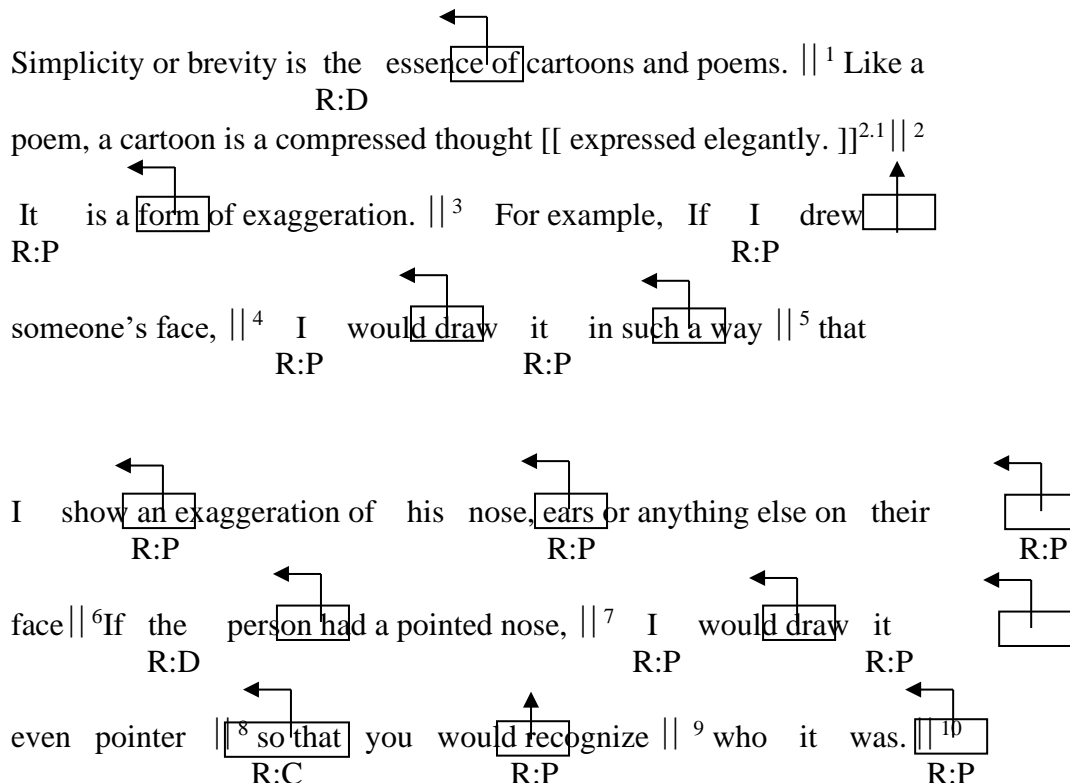
The art of caricature and cartoon is a noble and fine art, even though it is not recognized by the academies. But there is a growing awareness in all countries in the

world today those cartoons are an important social and political activity that needs encouragement. I'm sure you are a cartoon lover, because if you weren't, you would not be reading this cartoon magazine. So let us all support cartoons and Bog-Bog magazine. Viva 4 ever cartoons.

### The Use of Cohesive Devices in Text 1

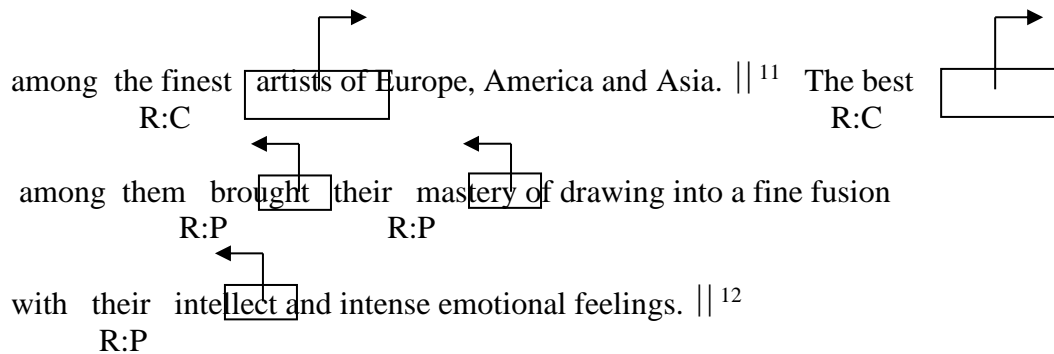
The use of grammatical cohesive devices in text 1 will be analyzed below.

#### Reference

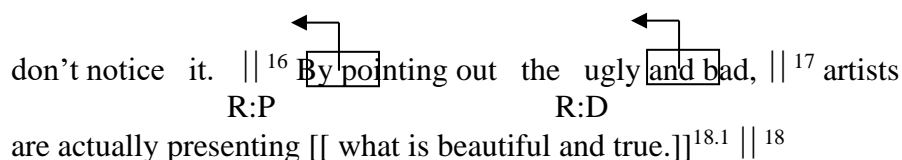
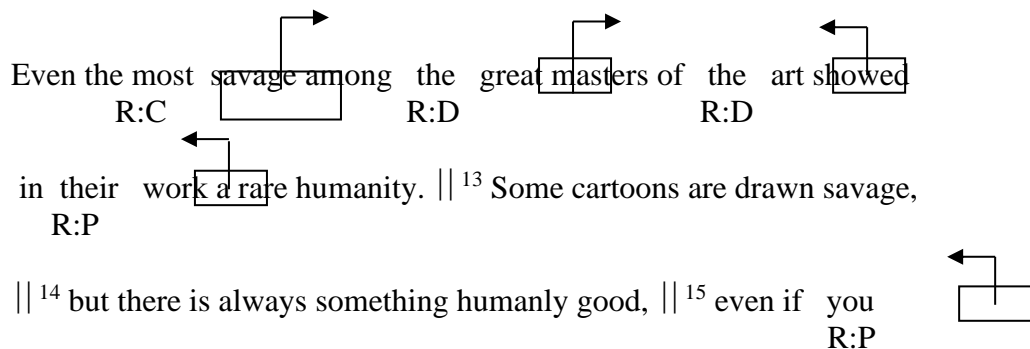


- Determiner *the* in clause 1 refers anaphorically to *simplicity or brevity*.
- Subject pronoun *it* in clause 3 refers backward to *cartoon*.
- Subject pronoun *I* in clause 4 refers exophorically to the outside of the text in this case *the writer*.
- Subject pronoun *I* in clause 5 is anaphorically referential to *the writer* which has been mentioned in previous clause. Subject pronoun *it* in this clause is anaphoric to *someone's face*.
- Subject pronoun *I* in clause 6 has anaphoric reference to *the writer*. Possessive adjective *his* in this clause refers anaphorically to *someone*. Possessive adjective *their* in this clause refers backward to *someone*.
- Determiner *the* in clause 7 is anaphorically referential to *someone*.
- Subject pronoun *I* in clause 8 is anaphoric to *the writer*. Possessive pronoun *it* in this clause has anaphoric reference to *pointed nose*. The adjective *pointer* in this clause refers anaphorically to a *pointed nose*.
- Subject pronoun *you* in clause 9 refers to the outside of the text in this case *the reader*. Subject pronoun *it* in this clause refers backward to *pointed nose*.

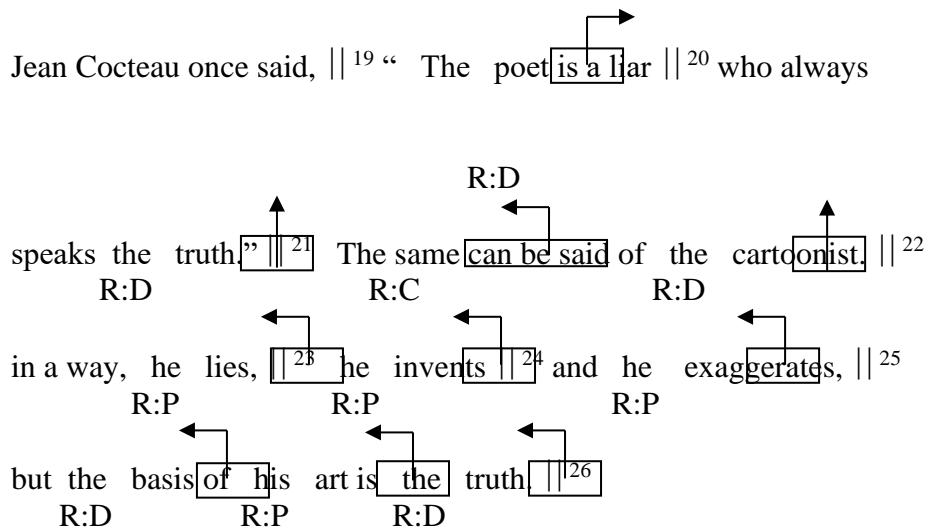
For centuries, cartoons and caricatures have been a part of art even



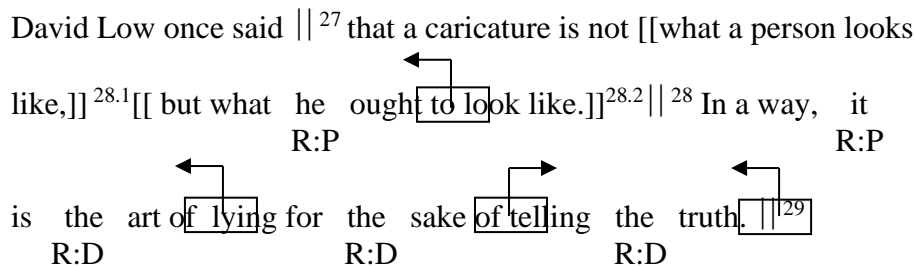
- Lexical items *the finest* in clause 11 refers cataphorically to *artists of Europe, America and Asia*.
- Lexical items *the best* in clause 12 is cataphoric to *among them*. Object pronoun *them* in this clause has anaphoric reference to *artists*. Possessive adjective *their* in this clause refers anaphorically to *artists*. Possessive adjective *their* in this clause refers backward to *artists*.



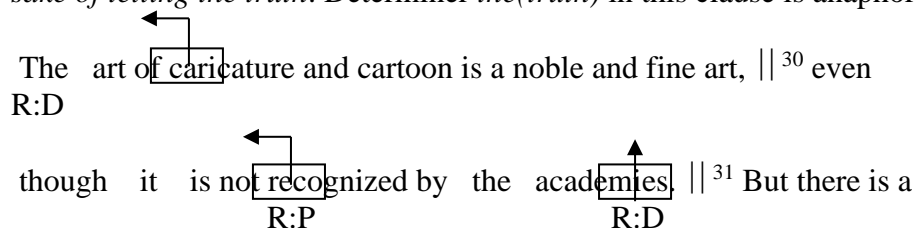
- Lexical items *the most* in clause 13 is cataphorically referential to *great masters*. Determiner *the* in this clause is cataphoric to *art*. Determiner *the(art)* in this clause is anaphorically referential to *cartoons and caricatures*. Possessive adjective *their* in this clause is anaphoric to *cartoons and caricatures*, because *work* here refers to *cartoons and caricatures*.
- Subject pronoun *you* in clause 16 has anaphoric reference to *the reader* that has been mentioned in previous clause. Object pronoun *it* in this clause refers anaphorically to *something humanly good*.
- Determiner *the* in clause 17 refers backward to *cartoons and caricature*, because *ugly and bad* here refers to *cartoons and caricatures*.



- Determiner *the(poet)* in clause 20 is cataphorically referential to *liar*.
- Determiner *the(truth)* in clause 21 is exophorically referential to context.
- Lexical items *the same* in clause 22 is anaphoric to *a liar who always speaks the truth*. Determiner *the(cartoonist)* in this clause is exophoric to context.
- Subject pronoun *he* in clause 23 has anaphoric reference to *cartoonist*.
- Subject pronoun *he* in clause 24 refers anaphorically to *cartoonist*.
- Subject pronoun *he* in clause 25 refers backward to *cartoonist*.
- Determiner *the* in clause 26 is anaphorically referential to *art*, because *basis* here refers to *art*. Possessive adjective *his* in this clause is anaphoric to *cartoonist*. Determiner *the(truth)* in this clause has anaphoric referencere to *art*.



- Subject pronoun *he* in clause 28.2 refers anaphorically to *a person*.
- Subject pronoun *it* in clause 29 refers backward to *a caricature*. Detetminer *the (art)* in this clause is anaphorically referential to *a caricature is not what a person looks like, but what he ought to look like*. Determiner *the(sake)* in this clause has cataphoric reference to *sake of telling the truth*. Determiner *the(truth)* in this clause is anaphoric to *a caricature*.





growing awareness in all countries in the world today ↑ [[ that cartoons  
R:D  
are an important social and political activity ||<sup>32.1</sup> that needs encouragement.]]<sup>32.1.1</sup> ||<sup>32</sup>  
- Determiner *the (art)* in clause 30 has anaphoric reference to *art* that has been mentioned  
in previous clause.  
- Subject pronoun *it* in clause 31 refers anaphorically to *the art of caricature and cartoon*.  
Determiner *the (academies)* in this clause has exophoric reference to context.  
- Determiner *the (world)* in clause 32 refers exophorically to context, in this case *the  
planet of earth*.

I 'm sure ||<sup>33</sup> you are a cartoon lover, ||<sup>34</sup> because if you weren't  
R:P R:P R:P  
||<sup>35</sup> you would not be reading this cartoon magazine. ||<sup>36</sup> So let  
R:P R:D  
us all support cartoons and Bog-Bog magazine. ||<sup>37</sup> Viva 4 ever  
R:P  
cartoons. ||<sup>38</sup>

- Subject pronoun *I* in clause 33 refers backward to *the writer*.
- Subject pronoun *you* in clause 34 is anaphorically referential to *the readers* that has been mentioned in previous clause.
- Subject pronoun *you* in clause 35 is anaphoric to *the readers*.
- Subject pronoun *you* in clause 36 has anaphoric reference to *the readers*. Determiner *this* in this clause refers cataphorically to *cartoon magazine*.
- Object pronoun *us* in clause 37 refers anaphorically to *the writer and readers*.

## Conjunction

### Adversative conjunction

Clauses 14-16

Some cartoons are drawn savage, ||<sup>14</sup> but there is always something  
con:adv

humanly good, ||<sup>15</sup> even if you don't notice it. ||<sup>16</sup>

- The adversative conjunction *but* in clause 15 shows contrary between *some cartoons are drawn savage* and *there is always something humanly good*.

Clauses 23-26

In a way, he lies, ||<sup>23</sup> he invents ||<sup>24</sup> and he exaggerates, ||<sup>25</sup> but the  
con:adv

basis of his art is the truth. ||<sup>26</sup>

- The adversative conjunction *but* in clause 26 shows the opposite meaning among *in a way, he lies, he invents and he exaggerates* and *the basis of his art is the truth*.

Clauses 30-32

The art of caricature and cartoon is a noble and fine art, ||<sup>30</sup> even though

con:adv

it is not recognized by the academies. ||<sup>31</sup> But there is a  
con:adv

growing awareness in all countries in the world today [[ that cartoons are an important social and political activity ||<sup>32.1</sup> that needs encouragement.]]<sup>32.1.1</sup> ||<sup>32</sup>

- The adversative conjunction *even though* in clause 31 shows contrary between *The art of caricature and cartoon is a noble and fine art* and *it is not recognized by the academies*.
- The adversative conjunction *but* in clause 32 shows contrary between *it is not recognized by the academies* and *there is a growing awareness in all countries in the world today that cartoons are an important social and political activity that needs encouragement*.

### Additive conjunction

Clause 1

Simplicity or brevity is the essence of cartoons and poems. ||<sup>1</sup>  
con:add con:add

- The additive conjunction *or* in clause 1 relates the words *simplicity* and *brevity*. The additive conjunction *and* in this clause relates to the words *cartoons* and *poems*.

Clauses 4-6

For example, if I drew someone's face. ||<sup>4</sup> I would draw it in such a way ||<sup>5</sup> that I show an exaggeration of his nose, ears or anything else on their  
con:add

face. ||<sup>6</sup>

- The additive conjunction *or* in clause 6 relates the clauses *I show an exaggeration of his nose, ears* and *anything else on their face*.

Clauses 11-12

For centuries, cartoons and caricatures have been a part of art even  
con:add

among the finest artists of Europe, America and Asia. ||<sup>11</sup> The best  
con:add

among them brought their mastery of drawing into a fine fusion with their

intellect and intense emotional feelings. ||<sup>12</sup>  
con:add

- The additive conjunction *and* in clause 11 relates the words *cartoons* and *caricatures*. The additive conjunction *and* in this clause relates the phrase *finest artists of Europe, America* and the word *Asia*.
- The additive conjunction *and* in clause 12 relates to the words *intellect* and *intense*.

Clauses 17-18

By pointing out the ugly and bad, ||<sup>17</sup> artists are actually presenting  
con:add

[[ what is beautiful and true.]]<sup>18.1</sup> ||<sup>18</sup>  
con:add

- The additive conjunction *and* in clause 17 relates to the words *ugly* and *bad*.
- The additive conjunction *and* in clause 18.1 relates to the words *beautiful* and *true*.

Clauses 23-26

In a way, he lies, ||<sup>23</sup> he invents ||<sup>24</sup> and he exaggerates, ||<sup>25</sup> but the  
con:add



basis of his art is the truth. ||<sup>26</sup>

- The additive conjunction *and* in clause 25 relates to *in a way, he lies, he invents and he exaggerates*.

Clauses 30-32

The art of caricature and cartoon is a noble and fine art, ||<sup>30</sup> even  
con:add con:add

though it is not recognized by the academies. ||<sup>31</sup> But there is a growing awareness in all countries in the world today [[ that cartoons are an important social and political activity ||<sup>32.1</sup> that needs  
con:add

encouragement.]]<sup>32.1.1</sup> ||<sup>32</sup>

- The additive conjunction *and* in clause 30 relates the words *caricature* and *cartoon*. The additive conjunction *and* in this clause relates the words *noble* and *fine art*.

- The additive conjunction *and* in clause 32.1 relates the words *social* and *political*.

Clause 37

So let us all support cartoons and Bog-Bog magazine. ||<sup>37</sup>  
con:add

- The additive conjunction *and* in clause 37 relates the words *cartoons* and *Bog-Bog magazine*.

### **Causal conjunction**

Clauses 7-10

If the person had a pointed nose, ||<sup>7</sup> I would draw it even pointer ||<sup>8</sup>  
so that you would recognize ||<sup>9</sup> who it was. ||<sup>10</sup>  
con:caus

- The conjunction *so that* in clause 9 shows the causal conjunction because the second clause *would recognize straight away who it was* is the cause of the first clause *I would draw it even pointer*.

Clauses 33-36

I 'm sure ||<sup>33</sup> you are a cartoon lover, ||<sup>34</sup> because if you weren't ||<sup>35</sup>  
con:caus

you would not be reading this cartoon magazine. ||<sup>36</sup>

- The conjunction *because* in clause 35 shows the causal conjunction because the first clause *I'm sure you are a cartoon lover* is the consequence of the second clause *if you weren't, you would not be reading this magazine*.

### **Temporal conjunction.**

Clause 10

For centuries, cartoons and caricatures have been a part of art even  
con:temp

among the finest artists of Europe, America and Asia. ||<sup>11</sup>

- The temporal conjunction *for centuries* in clause 11 shows when cartoons and caricatures have been a part of art even among the finest artists of Europe, America and Asia.

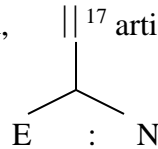
## Substitution and ellipsis.

### i. There is no substitution in the text

### ii. Ellipsis

Clauses 17-18

By pointing out the ugly and bad, ||<sup>17</sup> artists are actually presenting

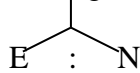


[[ what is beautiful and true.]]<sup>18.1</sup> ||<sup>18</sup>

- In clause 17 the noun ellipsis *cartoons and caricatures* is omitted. The noun *cartoons and caricatures* should be placed after *by pointing out the ugly and bad*.

Clauses 33-34

I'm sure ||<sup>33</sup> you are a cartoon lover, ||<sup>34</sup> because if you weren't, ||<sup>35</sup> you would not be reading this magazine. ||<sup>34</sup>



- In clause 35 the noun ellipsis *a cartoon lover* is omitted. The noun *a cartoon lover* should be placed after *because if you weren't*.

From the point of view the frequency of their occurrence, the grammatical cohesion in text one can be listed as: Anaphoric reference, Cataphoric reference, Exophoric reference, Ellipsis, Additive conjunction, Adversative conjunction, Temporal conjunction and Causal conjunction. Each of them can be summarized as follows:

Clause	Reference	Referred to
1	the	simplicity or brevity
3	it	cartoon
5	I	the writer
5	it	someone's face
6	I	the writer
6	his	someone
6	their	someone
7	the	someone
8	I	the writer
8	it	pointed nose
8	pointer	pointed nose
9	it	pointed nose
12	them	artists
12	their	artists
12	their	artists
13	the (art)	cartoons and caricatures
13	their	cartoons and caricatures
16	you	the reader
16	it	something humanly good
17	the	cartoons and caricature
22	the same	a liar who always speaks the truth
23	he	cartoonist
24	he	cartoonist
25	he	cartoonist
26	the	art
26	his	cartoonist
26	the (truth)	art
28	he	a person
29	it	a caricature

29	the (art)	a caricature is not what a person looks like, but what he ought to look like
29	the (truth)	a caricature
30	the (art)	art
31	it	the art of caricature and cartoon
33	I	the writer
34	you	the readers
35	you	the readers
36	you	the readers

**Table 1.** Anaphoric reference

Clause	Reference	Referred to
11	the finest	artists of Europe, America and Asia
12	the best	among them
13	the most	great masters
13	the	art
20	the (poet)	liar
29	the (sake)	sake of telling the truth
36	this	Cartoon magazine

**Table 2.** Cataphoric reference

Clause	Reference	Referred to
4	I	the outside of the text in this case the writer
9	you	the outside the text in this case the reader
21	the (truth)	the outside of the text
22	the (cartoonist)	the outside of the text
31	the (academies)	the outside of the text
32	the (world)	the outside of the text in this case the planet of earth
37	us	the outside of the text in this case the writer and the reader

**Table 3.** Exophoric reference

Clause	Conjunction	Related to
1	or	Simplicity or brevity
1	and	cartoons and poems
6	or	I show an exaggeration of his nose, ears or anything else on their face
11	and	cartoons and caricatures
11	and	finest artists of Europe, America and Asia
12	and	intellect and intense
17	and	ugly and bad
18		beautiful and true
25	and	in a way, he lies, he invents, and he exaggerates
30	and	caricature and cartoon
30	and	noble and fine art
32	and	social and political
37	and	cartoons and Bog-Bog magazine

**Table 4.** Additive conjunction

Clause	Conjunction	Contrast
15	but	some cartoon are drawn savage but there is always something humanly good
26	but	in a way, he lies, he invents and he exaggerate but the basis of his art is the truth

31	even though	the art of caricature and cartoon is a noble and fine art even though it is not recognized by the academies
32	but	it is not recognized by the academies but there is a growing awareness in all country in the world today that cartoons are an important social and political activity that needs encouragement

**Table 5.** Adversative conjunction

Clause	Conjunction	Timing
11	For centuries	shows when cartoons and caricatures have been a part of art even among the finest artists of Europe, America and Asia

**Table 6.** Temporal conjunction

Clause	Conjunction	Cause and consequences
9	so that	the second clause <i>would recognize straight away who it was</i> is the cause of the first clause <i>I would draw it even pointer</i>
35	because	the first clause <i>I'm sure you are a cartoon lover</i> is the consequence of the second clause <i>if you weren't, you would not be reading this magazine</i>

**Table 7.** Causal conjunction

Clause	Omitted to
17	cartoons and caricatures
35	a cartoon lover

**Table 8.** Ellipsis

## Conclusion

Based on the analysis and discussion, the following points can be drawn as conclusion: The articles are written texts. Text one is realized by 38 ranking (non-embedded) clauses and 6 ranks shifted (embedded) clauses. It generally contains everyday life of Balinese people and in certain edition the article also has the topic that will be presented. The important thing about the texts is the coherent messages, so the messages can be captured by the readers. There is also cohesion between elements in each text of Bog-Bog Bali Magazine. The use of reference such as personal (e.g., we, us, their, them, it, etc), demonstrative reference (one, the, that, this), comparative reference which shows degree of comparison (e.g. same, finest, most, latest) is often used in the articles. In fact, text one consists of 37 elements of anaphoric reference, 7 elements of cataphoric reference and 7 elements of exophoric reference.

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