

COHESIVE DEVICES IN JOURNALISTIC ARTICLES AND CHILDREN STORY

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ABSTRACT

This study attempts to describe the characteristic of cohesive devices used in journalistic texts and children stories. In language learning, it will be beneficial for students to be able to relate the characteristics of the language in use and the function it performs. The quantitative and qualitative analyses were applied in analysing the sample texts; two travel articles taken from magazine and two fables. The finding suggests that personal references tend to be more varied and more dominant in children stories as they are applied to trace characters throughout the story. Demonstrative pronouns are used more frequently in travel articles to refer to places and events. The use of lexical cohesion shows that repetition of the characters' name occurs significantly in fables; meanwhile the travel articles use more synonymy and meronymy. Collocation plays important role to build discourse unity in both genres. However, it is more topic related rather than genre related.

Keywords: *cohesive devices, travel article, children story*

I. INTRODUCTION

Since early childhood we have been introduced to a great variety of texts. We consciously and unconsciously know how to talk to parents, friends, or teachers. We learn how to make a phone call, to have a small talk, etc., using different varieties of language styles and structures. As we grow up, we learn more consciously through formal education about written texts; how to write a personal journal, formal letter, report, etc. We know that language serves different social purposes and each purpose usually comes with different linguistic realization. Therefore, language mastery is not only seen as the ability to speak fluently or a great vocabulary accumulation. It also involves a consciousness about the genre being used in the communication. In the field of education, this perspective brings about the importance of genre based pedagogy. "Genre pedagogies promise very real benefits for learners as they pull together language, content, and contexts, while offering teachers a means of presenting students with explicit and systematic explanations of the ways writing works to communicate" (Hayland, 2007). 'Genre' in this sense refers to the variety of text types which serve certain kind of social purpose. This knowledge of text types is shared by the members of a community (Swales, 1990), and it is closely related to the term 'register' which is the linguistic realization of genre. Genre is highly determined by the context of situation.

Halliday and Hasan (1976, p.1) define text as "a unit of language in use" which can be "of any passage, spoken or written, of whatever length, that does form a unified whole". Therefore in their definition, text is seen as a product, a linguistic form. To be part of a unified whole, each component of text (words, phrases, clauses, etc.) has to be arranged in such a way to form connections; semantically, syntactically, and paradigmatically. This can be achieved through textual metafunction (one of the three language metafunctions proposed by Halliday; ideational, interpersonal and textual metafunction). The textual metafunction is realized by the thematic structure and patterns of cohesion.

This paper is focused on the cohesion elements of text, to see how they are realized in different genres, in this case the journalistic recount text, taken from travel magazine and children story. It is interesting to analyze both types of text as they are least studied in terms of textual metafunction. In analyzing cohesion, researchers are mostly interested in discussing cohesion and coherence in students writing to solve students' difficulties or to measure writing quality (see: Suwandi, 2016; Aziz & Juanda, 2017). The explanation of the characteristic of the two types of text is valuable to be further explored

using the perspective of systemic functional linguistic (Halliday, 1985) which sees language as “resource for meaning making” bound to context of culture and context of situation. We can assume that both genres perform certain characteristics of cohesion that are different from one another.

Halliday and Hasan (1976: 227) state that “cohesion is relation between sentences in a text, and the sentence of a text can only follow one after the other in one particular aspect of them through certain connection”. Cohesion occurs when the interpretation of some element in the discourse depends on the information provided by different parts of the discourse, ‘one presupposed the other’. Cohesion is the “non-structural text-forming relations” (Halliday and Hasan 1976: 7), and therefore it concerns with relation between clauses instead of within clauses as it goes with language as ‘choice’. Because cohesion is expressed partly through the grammar and partly through the vocabulary, Halliday and Hasan (1976) differentiate cohesive devices into two types: ‘grammatical’ and ‘lexical’ cohesion. The grammatical cohesive devices include referencing, substitution, ellipsis and conjunction. The lexical cohesion, on the other hand, creates some networks of meaning through semantic relations between words and responsible for the unity of meaning in text. It is considered as the most important cohesive devices (Hoey, 1991) and broadly divided into words reiteration (i.e.: repetition, synonym, antonym, metonym, or hyponym or a super-ordinate) and collocations (i. e. sets of words that usually co-occur in the same environment, such as *photosynthesis*, *plants* and *chlorophyll*.) Berzlánovich (2008), however divides lexical cohesions into different categories, differentiating between “systematic semantic relation” (the meaning relation between words in traditional semantic) and “non-systematic relation” (the word collocations). She further argues that in many cases, systematic semantic relations are easy to identify without context in contrast to collocations, which are often identified in their context. This is related to the question of “register-sensitive” and “domain-sensitive relations”.

Table 1. Categories of Lexical Cohesion

Category		Example
Repetition		<i>sun-sun</i>
Systematic Semantic Relation	Hyponymy	<i>sun-star</i>
	Hyperonymy	<i>gas – hydrogen</i>
	Co-hyponymy	<i>Venus – Mercury</i>
	Meronymy	<i>planet-solar system</i>
	Holonymy	<i>solar system –sun</i>
	Co-meronymy	<i>earth –sun</i>
	Synonymy	<i>life- existence</i>
	Antonymy	<i>light – heavy</i>
Non-systematic semantic relations	Collocation	<i>light-star</i>

Source: Berzlánovich (2008:13)

In terms of referencing, i.e. how the readers infer information for the interpretation of the text, there are three categories, namely homophoric, exophoric and endophoric. They respectively refer to cultural shared information, immediate situation context, and textual information. Referencing identifies presupposed information throughout the text (Eggins 1994: 95). Endophoric referencing is divided into anaphoric and cataphoric, which respectively refers to the previously mentioned (preceding) information in text and information presented later in the text (Halliday and Hasan 1976: 51).

Some contrastive studies, researching cohesive devices in different genres have shown that cohesion varies with the mode of the text (e.g. spoken and written discourse) as well as the texts registers (Thompson, 1994; Tanskanen, 2006 & Louwerse, et.al., 2004). Although both grammatical and lexical cohesion occurs in all text, their distribution shows different patterns, i.e. referential cohesion is stronger in narrative discourse to trace participant network, ellipsis and substitution are more typical of dialogical

texts, conjunction is a favored cohesive link in the genres of academic text and lexical cohesion is extremely dominant, for example, in the genres of legal discourse (respectively: Fox, 1987; Buitkiené 2005; Verikait, 2005 and Verikait, 2005 in Berzlánovich, 2008)

II. RESEARCH METHOD

The data sources of this study are four texts, each two represent journalistic and fiction text respectively. For the journalistic text there are two articles taken from “Tropical Life Magazine” in the edition of January – April 2016. The first article is entitled “Exploring the Historical Destination of Jogjakarta” (later abbreviated as Journalistic Text1, JT1) and the second is an article entitled “A Heartfelt Journey to East Bali” (later abbreviated as Journalistic Text 2, JT2). Those texts are compared with the fiction texts, taken from the Story Book “Balinese Folklore” with the title “Friendship between the Tiger and the Mouse” (latter called Fable 1, abbreviated as F1) and second “The Mouse and The Civet and The Bald Chicken” (latter called Fable 1, abbreviated as F1). The data are in the form of quantitative and qualitative data with clauses as unit of analysis.

III. RESULT AND DISCUSSION

The discussion of the cohesive devices in the two types of text is divided into the explanation of grammatical cohesion and lexical cohesion.

3.1 Grammatical Cohesive Devices

The distribution of grammatical cohesive devices across texts can be seen in the following table:

Table 2. The Distribution of Grammatical Cohesive Devices across Texts

NO	Types of Cohesion	Number of Occurrences			
		Journalistic text		Fiction text	
		JT1	JT2	F1	F2
1	Reference				
	Personal reference	14	20	34	35
	Demonstrative reference	10	15	3	7
	Comparative reference	-	1	-	-
	Total :	24	36	37	42
2	Ellipsis				
	Nominal Ellipsis	-	-	6	-
	Verbal Ellipsis	-	-	-	1
	Clausal Ellipsis	-	-	-	-
	Total :	-	-	6	1
3	Conjunction				
	Additive Conjunction	-	2	2	3
	Adversative Conjunction	-	-	1	4
	Causal Conjunction	-	1	3	5
	Temporal Conjunction	-	-	3	1
	Total :	0	3	9	13
	Total for all types	24	42	52	56

Seeing table 2 above, we can notice that in both types of texts, the use of reference, especially that of personal reference and demonstrative reference, are still the most dominant types of cohesive devices used. However the variety highly depends on what topic is being discussed. As the travel article is talking about the writer's visit and review of tourism places, the most dominant types of personal reference used is first person singular *I* or possessive pronoun *my*, referring exophorically to the context of situation of the text, which is the writer. The inanimate third-person singular *It* is used to make reference to things, places and events. In the fable on the other hand, most personal references used are endophoric. The information can be inferred directly from the text. In the fable, the third person singular *he*, *she* and the less frequent *it*, are used dominantly as they refer to various animal characters in the story. The third-person singular *it* is also used frequently to avoid repetition, referring to inanimate things. The example of the personal reference used for reference can be seen in the following excerpts:

- a. *My first stop of the trip was Jembrana, the vast regency covering most of the western side of Bali as it stretches down from its northern boundaries.*
(JTA.line 1)
- b. *The tiger approached and as soon as he saw the goat he pounced on it without realising it was a net trap.* (FT, data 3, par.2, line 5)

In sentence (a) *my* is a possessive pronoun, referring to the writer, talking about his trip to Western Bali. In the sentence we can also see the use of first person singular pronoun for inanimate thing *it* and its possessive form are used in the same sentence, both referring to Jembrana. In the sentence, *it* and *its* are textual reference, we can find what they represents in the text itself and therefore endophoric, the information can be retrieved from the information available in the preceding part of sentence, and therefore, here, they are also anaphoric. In sentence (b) taken from the fable, we can see that the third person singular pronoun *he* is used to refer to the character in the story, which is 'the lion', this can be inferred from what was mentioned earlier in the text. The singular pronoun *it* is also used and refers to 'goat', used as bait in a net trap. In the fable, however we can notice that not all the characters take the third person singular *he* or *she*. Some characters, such as 'mouse' and the lesser character such as 'goat' which is used only as bait for the lion trap, are referred to as *it*. In the story called "Friendship between the Tiger and the Mouse", mouse is one of the main characters, even the one depicted as having the good virtues, however, the writer consistently using *it* to refer to the mouse. As we can see in the excerpt (c) below:

- c. *The tiger carried the mouse on his back and went looking some food for the mouse because it had saved his life.* (F1: Ln: 22)

It seems that the writer has different attitude toward 'Lion', the king of the jungle, and a small animal like 'mouse' which usually has quite negative connotation. Demonstrative references are used quite frequently in both types of text and more dominantly in travel articles as we can see in table 2. According to (Halliday&Hasan, 1976: 57), "demonstrative reference is essentially a form of verbal pointing" in which one identify something by locating it in certain scale of proximity. Demonstrative reference is usually expressed through determiners (*the, this, that, these, those*) and adverbial (*here, there, now and then*) (Halliday&Hasan, 1976: 57). Both travel articles, JT1 and JT2, all use demonstrative *this* 5 times which signifies close proximity to show closeness between speakers both physically or mentally to the referents as seen in the excerpts below:

- d. *I was pleased to come across Gudeg, a sweet stew made from young unripe jackfruit boiled for several hours with palm sugar and coconut milk. This is commonly served with egg, chicken and comes with a plate of hot rice.* (JT1, Pg. 71).

Besides *this*, JT 2 also used adverb *here* (4 times) to refer to places he visited.

- e. *One of the most notable spots here is Medewi, a remote beach that draws surfers of limited experience. The waves are not that challenging; even novice wave riders like me can test skills here.*

Here is a deictic expression and in excerpt (d), both are referring to different references. The first *here* refers to Jembrana regency and the second refers to Medewi beach. The frequent use of *here* by the writer gives us the sense of being in the place being talked about and adds to shared experience and closeness.

The fables on the other hand, use less demonstrative references. While F1 shows no use of demonstrative reference, F2 uses both *this* and *that* to refer to things, mentally close (f) and mentally far (g) as in the excerpts below:

- f. *So far the friendship had been going just fine, without any mutual suspicion. This went on for quite a while, for some months until the chicken was not bald anymore. (F2, Ln. 14)*
g. *The chicken was extremely alert and ready that evening: that which was suspected and that which was planned in fact happened. (F2, Ln: 25)*

In (f), *this* refers to the fine friendships between the civet and the chicken. Both *that* in (g) refer to the civet's plan to prey the chicken. In the case of the use of demonstrative pronoun as reference, here, not all demonstratives pronouns are counted as reference, e.g. the use of *that* as determiner is not counted as reference since it immediately precedes the noun and it does not represent any referents that only can be interpreted by looking elsewhere in the text.

Both ellipsis and substitution as cohesive devices are rarely found in the travel articles and fables, consistent with the finding (Louwerse, et.al. 2004) that the use of ellipsis and substitution are less in written language compared to that in spoken language. There is only one verbal ellipsis found respectively in (h) in FT2.

- h. *The chicken was extremely alert and ready to get away as far as she could ().(FT2)*

The verb *get away* is also omitted in (h) above making it a verbal ellipsis.

Unlike reference, substitution and ellipsis, the use of conjunction does not instruct the reader to supply missing information either by looking for it elsewhere in the text or by filling structural slots. Conjunction as cohesive devices involves the use of formal markers to create or show semantic relations between propositions in clauses, sentences, or paragraph. The relations exist between what has been said before to what is to be said. These can be additive, adversative, causal or temporal. Conjunctions as cohesive devices are explicit language markers that connect clauses or beyond them, as the consequence, conjunctions applied to connect phrases are not considered as cohesive devices. In English, conjunctive relations can be expressed by the use of conjunctions, adverb, or prepositional phrases. (Halliday & Hasan, 1976:231)

The comparison between journalistic texts and children story texts shows different use of conjunctions in both types of text; with fables show more frequency and more variety of conjunctive relations than the travel articles. This can be seen in the table below:

Table 3. Conjunctive Relations across Texts

Types of Conjunctive Relations *		JT 1	JT2	FT 1	FT2
Additive	Simple		2 (<i>and</i>)	2 (<i>and</i>)	1 (<i>or</i>)
	Complex, emphatic				
	Complex, de-emphatic				
	Apposition				
	Comparison				2 (<i>likewise</i> ,

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					<i>unlike</i>
Adversative	Adversative 'proper'			1(however)	3 (<i>but</i>)
	Contrastive (avowal)				1 (<i>in fact</i>)
	Contrastive				
	Correction				
	Dismissal				1 (<i>even so</i>)
Causal	General		1 (<i>so</i>)	2 (<i>and so, because</i>)	2 (<i>so</i>)
	Spesific				
	- Reason				3 (<i>because</i>)
	- Result			1(<i>ofcourse</i>)	
	- Purpose				
	Reversed causal				
	Causal, specific				
	Conditional				
	Respective (Direct or reversed polarity)				
Temporal	Simple			1 (<i>since that time</i>)	
	Conclusive:			1 (<i>eventually</i>)	
	Correlatives:				
	Complex				
	Internal Temporal				1 (<i>andlater</i>)
	Here and now			1 (<i>now</i>)	
	Summary				
Total		0	3	9	12

*adapted from (Halliday and Hasan, 1976)

This difference is highly influenced by the genre or social purpose of the text. The purpose of the travel article is to describe the tourism places and to attract reader to visit them by showing the good sides about the tourism places. However the style of the writing tends to follow recount text as the sequence of description of places is made based on the sequence of the writer's trip.

- i. *There are still a lot to do or see in eastern Bali, and this one journey obviously couldn't cover it all. So while I had a good time of it I still have more to do and see in this part of Bali- one of the island's understated tourist destination. (JT2)*

In excerpts (i) from JT2 above, we can see the use of additive *and* to add more explanation about what has been stated before, that is, 'one visit cannot cover all things offered by the Eastern Bali'. So, the addition of information marked by conjunction brings more connection between ideas, the sense of continuity of thought, rather than putting the two clauses separately. The following sentence, is started by conjunction *so* supposedly to express the result of the cause mentioned in the previous statement directly followed by the adversative marker *while* that signals contrast between statement 'the trip itself was nice, and there was nothing wrong with that' contrasted with the later statement that expresses certain feeling of dissatisfaction of not being able to explore all sides of East Bali which is according to the writer deemed as 'understated tourist destination', mentioned later on in the following clause.

Compared to the journalistic text, the children stories in the form of fables show many varieties of explicit conjunctive relations markers. We can find all the four types of conjunction employed in the text. This means that there are various relations existing between clauses. Fable tells stories and has more dynamic and more numbers of events going on as the story progress, unfolding cause and effect, contrast and temporal relations. The writers tend to use explicit linguistic forms to express these relations.

Blakemore (1992) in Ben-Anath (2005) added that;

“Connectives, not only signal thematic relations....More importantly, connectives serve a cognitive function to constrain the potential contextual effect that emerge by limiting and identifying relevant assumptions and therefore lead to appropriate interpretation of communication at hand.”

In the fable for example, the writer add many conjunctions to make relation more explicit and interesting by adding conjunctive relations that express internal relations as in:

- j. *“Was the friendship all about the chicken still being bald, and the civet was looking after the chicken merely to make it grow quickly, get feathers and so develop nice- tasting flesh? Even so, the bald chicken didn’t give any hint that it was concerned, unlike other chickens which, had they been approached by the civet, would most certainly have run away to avoid being gobbled up.”*
(FT2, ln: 6-11)

In (j) above there are three conjunctions; the first *and* shows additive relation simply to add additional information and expand the clause, showing a close connection between the two clauses. The second conjunction *even so* show adversative relation, that what is stated is contrary to expectation. In this case the friendship between the chicken and a civet is considered unexpected, yet it happens. This statement is further elaborated by introducing other information showing dissimilarity between the bald chicken and the attitude of the other chickens, explicitly signalled by conjunction *unlike*. All conjunctions in excerpt (j) show internal relation.

Halliday and Hasan (1976) differentiate between internal and external meaning of conjunction. External meaning implies that the conjunction is located in the phenomena that constitute the content of what is being said; the events that take place. On the other hand, internal meaning is the meaning produced for the sake of interaction itself; to keep the conversation going. In the use of additive conjunction *and* for example, when it shows external relation, it can also be paraphrased into ‘*and then...*’ meanwhile when it has internal meaning, it says ‘*there is something more to be said*’ by the writer or speaker.

a. Lexical Cohesion

When it comes to the lexical cohesion, it is quite hard to do a quantitative analysis since words or lexemes occurring sometimes perform more than one semantic network, i.e. certain words may be repeated several times in the text while at the same time they also perform synonymous and co-hyponym relations and also most likely collocation relation. In the analysis, what is counted is the lexeme. All the derivational and the inflectional forms are considered of the same lexeme. In analyzing lexical cohesion, the focus of this paper would be more on the network of meaning established in the two types of text.

Lexical Cohesion in Fables

As the characteristic of narrative text which focuses on the story progression, the participants are mostly maintained throughout the text. They are put in certain time and place settings and involved in certain events and actions demanded by the storylines. Here F1 is a famous fable talking about a friendship developed by a mouse and tiger, the ‘king of the jungle’. Feeling grateful for the tiger’s mercy to him one time, the mouse in return helped the tiger to escape the hunter’s trap. Repetitions occur frequently especially that of the story’s characters: *tiger* (15x) and *mouse* (14x). Tiger is also addressed

using synonymous expression: *tiger* -> *king* -> *lord*, synonymy is also found applied to action repeated several times in the story for example *went* -> *wandered* -> *walking* and also the meronymic relation between *jungle*- *trees*. Some important concepts also occur several times through hyperonymic and hyponymic relations.

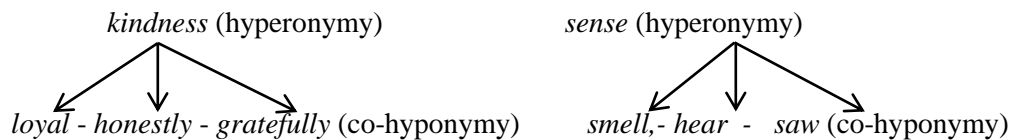


Figure 1. Hyperonymy and Hyponymy Hierarchy in F1

The story tells about the kindness shown between the tiger and the mouse, *kindness* is a more general concept and therefore serves as the hypernym of the more specific characters of kindness (*loyal*, *honest* and *grateful*). The story also tells about the superiority of the animal senses that are really important for them to survive and become part of what the animals usually do; *sense* is a generic word and become the hypernym of *smell*, *hear*, and *saw*. The text cohesion is also tied together through some sets of words collocation such as: *eat-food-hungry*, *mercy-pity-forgive* and *trapped- net-bait-caught*.

The same applies to the second fable, “The Civet and the Bald Chicken”, in which repetition is used dominantly for the story characters ‘*civet*’ (15x) and ‘*chicken*’ (21x) and also to the word ‘*bald*’ (5x). There are also some repeated actions, shown by the repetition of lexemes *know* (4x), *look after* (3x), *make* (3x) and *fly* (3x). The story is about an unusual friendship between a civet and a small bald chicken. At first the civet always looked after the skinny small bald chicken until finally she grew into a beautiful feathered fat chicken which later the civet planned to prey. However it ended to be a failure since the chicken managed to escape by flying away. The semantic relations in the story become stronger through the use of some synonyms to describe the same concepts such as: *flesh-meat*, *tasty-nice tasting- delicious* and some repetition of verb of mental activities both in the part of the civet and also the chicken such as *know* (4x), *plan* (3x), *think* (3x) and *suspect* (4x).

Lexical Cohesion in the Travel Articles

Lexical cohesion in the travel articles is usually built on the lexemes explaining about places, and activities. The text is divided based on the sequence of places being visited. Repetition in this case is used significantly less than those used in the fable. In the article entitled “Exploring the Historical Destination of Yogyakarta” for example, the key word *Yogyakarta* is only repeated 4 times and *site* as the generic words is repeated 6 times to refer to the historical site. Lexical cohesion is mostly established by the semantic relation of synonymy, hyponymy, meronymy and especially collocation. Some words established more than one semantic relation as we can see as follow:

beautiful -fancy - magnificent-splendid -elegant : (synonymy)

experience -explore -journey : (synonymy)

places -site (synonymy)

places - site - area - region - district -regency(collocations)

historical (repetition, 2x) -*prehistoric-colonial -heritage* : (collocation)

accomodation - hotel -resort (hyponymy and hyponymy)

hotel- building -room (collocation)

The key word *historical* for example, is repeated and also become part of the collocational set. The word *hotel* is the hyponym of accommodation and also has meronymy or ‘part -whole’ relationship with *room* as what a hotel is consisting of. All words above are the typical words commonly found in tourism text, e.g. brochure, tourism articles etc.

The same applies to the second articles talking about places to visit in eastern Bali, which uses many repetitions dealing with the name of places such as: *island* (rep. 5x), *east* (rep. 5x), *Bali* (rep. 3x), *Amed* (rep. 3x) and *destination* (rep. 3x), highlighting the surfing beach in Medewi and the diving spot. The key lexical cohesion is established by collocations, and co-hyponymic relation as we can see as follow:

snorkeling –dive-surf- fishing (hyponymy)

surfer-wave rider (synonymy)

bay-beach-sea-ocean-underwater-coral-fish-wave-tidal- sand-blue-breeze (collocation)

Snorkeling-dive-surf- fishing (hyponymy) are all sharing the semantic relation of co-hyponymy of the general concept of 'water-sport'. There are also quite abundant words related to marine life and setting (*bay-beach-sea-ocean-underwater-coral- fish wave-tidal- sand-blue-breeze*). The article also use meronymic relations to divide places as can be seen in the following diagram

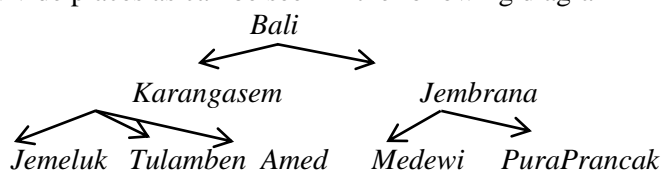


Figure 2.Meronymic Hierarchy in JT2

Bali is a province with Karangasem and Jembrana as two out of its nine regencies. Later, the tourism sites in the two regencies are described separately based on the division seen in the diagram above.

IV. CONCLUSION

Based on the discussion above, we can see that the use of cohesive devices is varied between the genre of children fables and travel articles. Fable is a part of narrative genre and it relies heavily on the presentation of character in every clauses; starting from who they are, what they are doing, feeling and thinking, according to the storyline. Therefore the personal references with all of its varieties become especially dominant to avoid repetition of characters' name too often and to establish participant network. On the other hand, the lexical cohesion of repetitions, especially those repeating the characters' name is also used a lot, since the activity usually conducted by different characters simultaneously or consecutively. Here, using references alone is not enough to trace participants as it may lead to confusion. Grammatical cohesive devices of conjunction are also found frequently to express additive, adversative, causal, as well as temporal conjunctive relation. The use of conjunction is richer and more dynamic in narrative. Since the readers are children, there is also a necessity to make the relation between clauses explicit by using conjunctions.

In the recount genre, especially in the travel article, the principal actor involved is limited, usually the writer and sometime the people he or she observes. The article is written in the writer's perspective and voice. Therefore, the main reference used is the first person singular *I* and its corresponding pronouns. Third person singular *it* is also used a lot to refer to inanimate place and things. Demonstrative adverbs, such as *here* and *there* are significantly common. Repetition is used for words indicating name of places and general words. Lexical cohesion is mostly established by synonymous words, especially of certain adjectives used to give positive attributes to the places being described. In addition, meronymic relation is also employed to provide explanation of places and activity related to tourism. Collocation becomes very important in both genres to establish coherence and it is domain specific.

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