# **CHAPTER III**

#### RESEARCH METHOD

This research method discusses the method that the writer used in this study. The writer will explain the general process in collecting and analyzing the data. It consists of research approach, research instrument, data source, data collection and data analysis.

## 3.1 Research Design

In conducting this research, the writer used the descriptive research. Descriptive approach was taken as the analysis about discussing, analyzing and finding the lexical cohesion and classified the dialogue with heteroglossia by Bakhtin. The collected data were derived from *The Cherry Orchard* by Anton Chekhov in the form of drama script. The writer used this method because she wants to get description and a rich understanding including lexical cohesion and interpreted the dialogue with concept of heteroglossia. Furthermore, the meanings would be interpreted as the writer knowledge.

#### 3.2 Research Instrument

The instrument of this research was the writer herself. The data were collected by reading the form of drama script *The Cherry Orchard (1904)* in English translation by Julius West 1916. This research relates to the discourse analysis study since the instrument of the research was taken

from the dialogue of the drama script. All the activities were done by the personal computer.

### 3.3 Data and Data Source

The data of this study were taken from the drama script entitled "The Cherry Orchard" written by Anton Chekhov in the four acts. The Cherry Orchard is one of the landmark plays of the modern theatre. This drama is about a Russian family that is unable to prevent its beloved estate from being sold in an auction due to financial problems. It has very tragic backdrop of Russia's casualty ridden involvement in both World Wars and the Communist Revolution, the characters and their situation suggest a struggle against the upcoming loss of the orchard. The source of data was drama script derived from http://www.eldritchpress.org/ac/. The writer used the English translation of the drama script by Julius West 1916, because the original script used the Russian language by Anton Pavlovich Chekhov.

## 3.4 Data Collection

The data of this research were taken from the written sources of the drama script in *The Cherry Orchard*. In collecting data, the writer did several steps:

- The writer reading the drama script based on English translation by Julius West 1916.
- 2. The writer gave numbers on the left of the dialogue in the script to make it easier in the process of analyzed.

ACT I

SCENE:

A room which is still called the nursery. One of the doors leads into ANYA'S room. It is close on sunrise. It is May. The cherry-trees are in flower but it is chilly in the garden. There is an early frost. The windows of the room are shut. DUNYASHA comes in with a candle, and LOPAKHIN with a book in his hand.

1. LOPAKHIN. The train's arrived, thank God. What's the time?

2. DUNYASHA. It will soon be two. [Blows out candle] It is light already.

3. LOPAKHIN. How much was the train late? Two hours at least. [Yavens and stretches himself] I have made a rotten mess of it! I came here on purpose to meet them at the station, and then overslept myself... in my chair. It's a pity. I wish you'd wakened me.

4. DUNYASHA. I thought you'd gone away. [Listening] I think I hear them coming.

5. LOPAKHIN. [Listens] No... They've got to collect their luggage and so on. [Pause] Lubov Andreyevna has been living abroad for five years, I don't know what she'll be like now. She's a good sort—an easy, simple person. I remember when I was a boy of fifteen, my father, who is dead—he used to keep a shop in the village here—hit me on the face

- The writer identified the lexical cohesion and heteroglossia of the drama script.
- 4. The writer classified data into lexical cohesion and heteroglossia.
- 5. After all of the data collected, the writer interpreted it.

# 3.5 Data Analysis

After collecting data, the writer did many steps to analyzed lexical cohesion and interpreted the dialogue with concept of heteroglossia approach based on *The Cherry Orchard* drama script. The procedures of this research were:

- 1. The first step the writer identified lexical cohesions (LC) by giving line. For the examples below:
  - 13. EPIKHODOV. There's a frost this morning--three degrees, and the cherry-trees are all in flower. I can't approve of our <u>climate</u>. [Sighs] I can't. Our <u>climate</u> is indisposed to favour us even this once. And, Ermolai Alexeyevitch, allow me to say to you, in addition, that I bought myself some boots two days ago, and I beg to assure you that they squeak in a perfectly unbearable manner. What shall I put on them?

広∖LC

⊏) LC

□ LC

- 117 GAEV. Or perhaps it's some <u>bird</u>... like a <u>heron</u>.
  118 TROFIMOV. Or an owl.
  110 LUBOV. [Shuddow] It's upplement.
- 119 LUBOV. [Shudders] It's unpleasant, somehow. [A pause.]

162. LUBOV. [Looks out into the garden] Oh, my childhood, days of my innocence! In this nursery I used to sleep; I used to look out from here into the orchard. Happiness used to wake with me every morning, and then it was just as it is now; nothing has changed. [Laughs from joy] It's all, all white! Oh, my orchard! After the dark autumns and the cold winters, you're young again, full of happiness, the angels of heaven haven't left you. If only I could take my heavy burden off my breast and shoulders, if I could forget my past!

132. ANYA. Mother! mother, are you crying? My dear, kind, good mother, my beautiful mother, I love you! Bless you! The cherry orchard is sold, we've got it no longer, it's true, true, but don't cry mother, you've still got your life before you, you've still your beautiful pure soul . . . Come with me, come, dear, away from here, come! We'll plant a new garden, finer than this, and you'll see it, and you'll understand, and deep joy, gentle joy will sink into your soul, like the evening sun, and you'll smile, mother! Come, dear, let's go!

- 144 CHARLOTTA. [*Takes her hand away*] If you let people kiss your <u>hand</u>, then they'll want your <u>elbow</u>, then your shoulder, and then . . .
- 145 LOPAKHIN. My luck's out to-day! [All laugh] Show us a trick, Charlotta Ivanovna!

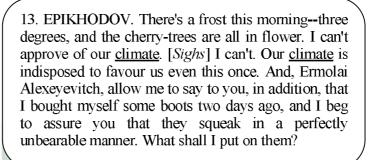
□ R

 $\implies$  Hyp

Co-

→ hyp

2. The writer classified the data by underline the lexical cohesions and giving coding in the right side of the dialogue. For the examples below:



- 117 GAEV. Or perhaps it's some <u>bird</u> . . . like a <u>heron</u>.
- 118 TROFIMOV. Or an owl.
- 119 LUBOV. [Shudders] It's unpleasant, somehow. [A pause.]

162. LUBOV. [Looks out into the garden] Oh, my childhood, days of my innocence! In this nursery I used to sleep; I used to look out from here into the orchard. Happiness used to wake with me every morning, and then it was just as it is now; nothing has changed. [Laughs from joy] It's all, all white! Oh, my orchard! After the dark autumns and the cold winters, you're young again, full of happiness, the angels of heaven haven't left you. If only I could take my heavy burden off my breast and shoulders, if I could forget my past!

144 CHARLOTTA. [*Takes her hand away*] If you let people kiss your <u>hand</u>, then they'll want your <u>elbow</u>, then your shoulder, and then . . .

LOPAKHIN. My luck's out to-day! [All laugh] Show us a trick, Charlotta Ivanovna!

3. After classified the data, the writer put the coding of the kinds of lexical cohesions on the table.

Table 3.1 Examples of classified the data

| Lexical Cohesion | Data                    | Frequency | Percentage |
|------------------|-------------------------|-----------|------------|
| R                | (2-13) climate-climate  |           |            |
| Нур              | (19-117) bird-heron     |           |            |
| Co-hyp           | (9-162) autumn-winter   |           |            |
| Mer              | (29-132) plant-garden   |           |            |
| Co-mer           | (8-144) hand-elbow      |           |            |
| Hol              | (4-48) head-arms        |           |            |
| Syn              | (10-176) loudly-noise   |           |            |
| Ant              | (3-27) late-punctuality |           |            |
| Coll             | (20-144) bright-star    |           |            |
| TOTAL            |                         |           |            |

Table 3.2 coding

| Code   | Meaning     |
|--------|-------------|
| R      | Repetition  |
| Нур    | Hyponymy    |
| Co-hyp | Co-hyponymy |
| Mer    | Meronymy    |
| Co-mer | Co-meronymy |
| Hol    | Holonymy    |
| Syn    | Synonymy    |
| Ant    | Antonymy    |
| Coll   | Collocation |

Explanation of the coding numbers

(2-13) = According the data are on page 2 line 13 classified as Repetition.

(19-117) = According the data are on page 19 line 117 classified as Hyponymy.

- (9-162) = According the data are on page 9 line 162 classified as Co-hyponymy. (29-132) = According the data are on page 29 line 132 classified as Meronymy. (8-144) = According the data are on page 8 line 144 classified as Co-meronymy. (4-48) = According the data are on page 4 line 48 classified as Holonymy. (10-176) = According the data are on page 10 line 176 classified as Synonymy. (3-27) = According the data are on page 3 line 27 classified as Antonymy. (20-144) = According the data are on page 20 line 144 classified as Collocation.
  - Finally, the writer classified the dialogues in the script based on the concept of heteroglossia. Heteroglossia is an inevitable phenomenon with unique points of view and forms of conceptualizing by various meanings and values. (Bakhtin, 1986: 291).

Example of interpreted the dialogue:

In Act One, *Fiers* remember events in the past. Which at that time, he saw how productivity activities in the cherry orchard. Thus, it makes him cannot remember even the recipe and how to make cherry jam. Moreover, delivery activities dried cherries that were often seen now had disappeared and the only one who remembered only the taste of cherries that is good. The situation can be seen from the following dialogue on page 7 lines 115-117:

- 115. FIERS. In the old days, forty or fifty years back, they dried the cherries, soaked them and pickled them, and made jam of them, and it used to happen that . . .
- 116. GAEV. Be quiet, Fiers.
- 117. FIERS. And then we'd send the dried cherries off in carts to Moscow and Kharkov. And money! And the dried cherries

were soft, juicy, sweet, and nicely scented. They knew the way.

It seems clear that *Gaev* is indifferent and unconcerned with the affairs of his garden because the responses obtained by *Fiers* is to stop talking because he did not want to discuss the issue of the cherry orchard. The response received was brief and it means nothing. He should have been more concerned with what they have so that they can develop a business that has been pioneered by his family. The writer classified into *Memory and the Past of the Cherry Orchard*.