



**THE REALIZATION OF COHERENCE IN THE NARRATIVE
TEXTS OF EASTVAGANZA STORY WRITING CONTEST
FOR SENIOR HIGH-SCHOOL STUDENTS**

A THESIS

Submitted for Master Degree Program in English Education

by

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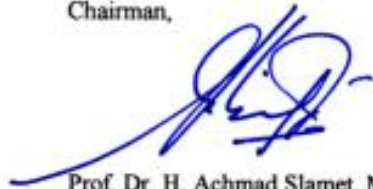
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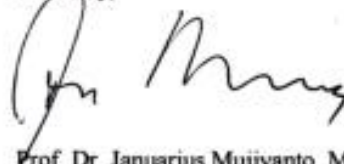
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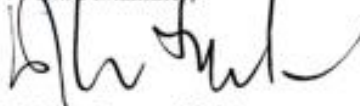
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Yang membuat pernyataan,

Rifqi Hazmi Mamduhan

MOTTO AND DEDICATION

Motto

A result never betrays a process.

(Rifqi Hazmi Mamduhan)

Dedication

This thesis is dedicated to

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In the name of Allah; The Most Gracious, The Most Merciful.

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ABSTRACT

Mamduhan, Rifqi Hazmi. 2018. *The Realization of Coherence in The Narrative Texts of Eastvaganza Story Writing Contest for Senior High-School Students*. Thesis. Graduate Program Universitas Negeri Semarang. Adviser I: Sri Wuli Fitriati, S.Pd., M.Pd., Ph.D. Adviser II: Dr. Djoko Sutopo, M.Si

Writing is one of complex skills studied by Indonesian students. One aspect which should be fulfilled in writing is coherence. The goal of coherence is to make readers know and understand the information delivered in the text. Therefore, this present study investigates how students' narratives achieve coherence. This study analyzes narratives written by nine students who joined a story writing contest. It is assumed that the students who joined in the writing contest had fair knowledge in writing, so the texts may achieve coherence.

This study uses qualitative research in the form of discourse analysis. The focuses of the study are to investigate micro and macro level coherence, tense use, and the context of situation of the texts. This study uses the theories from Thornbury (2005), Ellis (1997), and Eggins (1994). This study is aimed to know the quality of text coherence in the students' narrative.

The findings of this study showed that constant theme patterns became the most frequent occurred in the narratives followed by zig-zag patterns and sentences which have no patterns. The sentences which have patterns will be logical in continuity. For the macro-level coherence, some key words were found in the narratives to represent the story plot and the main characters in the stories. The macro-scripts showed that the narratives mostly use the script orientation-complication-resolution in arranging the paragraphs. A lot of tense errors were found in narrative 2, 3 and 4. The findings showed that the three narratives had more tense errors than correct ones. The situational coherence showed that the field in the texts were about heroes who had done something precious in their life. The tenors of the texts were between story writers and story readers. The modes of the texts were that the texts were delivered by written media, so the texts did not have visual and aural distance between the writers and the readers. The goal of the texts is only for constructing experience.

Key words: Micro-level coherence, macro-level coherence, narrative, writing contest

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APPROVAL

This thesis entitled **THE REALIZATION OF COHERENCE IN THE NARRATIVE TEXTS OF EASTVAGANZA STORY WRITING CONTEST FOR SENIOR HIGH SCHOOL STUDENTS** has been approved by the advisers of the English Language Education, (Post) Graduate Program, Semarang State University on / /2018.

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CHAPTER I

INTRODUCTION

This chapter explains the opening of this thesis that includes some sub chapters. Those are background of the study, reasons for choosing the topic, research problems, objectives of the study, significance of the study, scope of the study, and definitions of key terms.

1.1 Background of the Study

The study of coherence has been explored by many researchers. They have revealed their statements about coherence studies. Coherence is the way a group of clauses or sentences (a text) respects to the context of situation and therefore consistent in register and respect to itself and therefore cohesive (Halliday and Hasan, 1976: 23). In other words, Thornbury (2002: 36) said coherence is capacity of a text to „make sense“. This relates to the connected sentences in a text to make the text meaningful and can be understood by readers.

The term coherence cannot be separated with cohesion. Cohesion may refer to the ways in which sentences are connected by cohesive devices through which readers can perceive the semantic relationship between the sentences (Suwandi: 2016). The study discussed the coherence and cohesion analysis of the final project abstracts of the undergraduate students of PGRI Semarang.

The other discussion comes from Eyyup Coskun (2009). He investigated the text coherence in the narrative texts of Turkish student and bilingual Uzbek

students in Turkey. The focus was to compare the coherence text between two groups of different students. The text coherence was also investigated by Zheng (2009) in his study: *text coherence in translation*. The target of the study was to obtain the coherence of a target language text from a source text during the process of translation. The other coherence should be revealed in spoken language. For example, Manipuspika (2014) accomplished coherence in talk shows. She showed conversational coherence achieved within talk show in both English and Indonesian talk shows.

In case of coherence, students write to express their idea. Writing has long process in order to express our idea in a writing. Knapp and Watkins (2005: 15) say learning to write is a difficult and complex series of processes that require a range of explicit teaching methodologies throughout all the stages of learning. Additional statement stated by Halliday (2004: 5) that says the process of writing has four main elements: planning, drafting, editing and final version. A writer should also concern on some writing aspects such as: structure, lexical density, nominalization, cohesive devices and punctuation. Those must be there because written language is more complex to produce language. It should be clear to make the readers understand what the purpose of the text. That is why some students who learn English as a foreign language face difficulty in writing English text.

Teaching writing English is taught as a foreign language in Indonesian curriculum. If we take one curriculum used in Indonesian: School-based curriculum (KTSP) for instance, students are taught the four language skill integratedly. Two are receptive skills, and two other are productive skills. They

should organize the system of language well in order to be understood. Concerning on the importance of the purpose, teaching writing is one of them, and it will be a challenge for English teachers to teach writing. Students should be going to produce text in oral or written. However, the strategies of teaching writing have not been over ever. There are always new methods to teach writing at the class or outside class, at least to prompt students' willingness in writing. One can be used to motivate students to write English text is through writing contest.

Contest can be defined a competition in which people try to win something (Hornby, 2000: 282). A writing contest also has purpose to make participants to compete in writing a text. The text that is written is various from short functional text such as advertisement and letters, until genre text such as: descriptive, exposition and stories. The scoring for the contest is also various. The points of scoring are also commonly such as content, organization of text, vocabulary and grammar.

Related to the complexity in writing and one way to know students' ability in writing, the study investigated the quality of students' writing in a writing contest. The writing contest emphasized narratives as the genre of the contest. The participants were also from senior high school students who definitely get writing matters from school. There were known how far the students master writing skills and known the output of the writing. That was the object of this research, to analyze the students' writing. This study had purpose to analyze the coherence of the narratives.

In this study, there were some narratives written by students. The students joined English story writing contest in “EASTVAGANZA” event on November 10, 2016. That event was the English contest for all students in Cirebon region, West Java Indonesia. The researcher analyzed the coherence and compared six students’ narratives whose stories become the best six.

1.2 Reasons for Choosing the Topic

In case of the complexity of writing, especially English writing, it is a challenge for everyone, including Indonesian students. It needs other language component mastery like grammar and vocabulary, it needs other features like creativity and critical thinking of students. One of factors that influences the students’ interest in language learning especially writing is “anxiety”. Anxiety is known as a factor in academic performance (Brown, 2007, p.162 as cited in Astrid, A., et al: 2017). The lack of students’ anxiety mostly becomes one barrier in second language learning. Besides that, a study has been conducted by Wajej & Mujiyanto (2017: 202) about grammatical impact of EFL Arabic learners. They said that one of factors that affects students’ written English is students’ native language (L1) interfering in English writing. Similar to this present study, the Indonesian language may affect the students’ writing. That is why it needs a new strategy to increase students’ interest in learning second language especially writing.

According to Jannah & Sri Wuli (2016: 68), students get the problems of vocabulary when they have lack of vocabulary needed to talk and do not know how to combine the vocabulary into a good sentence. The other linguistic problem

is students' poorness of grammar. Grammar is a study in which sentences are structured and formatted. It is considered a bit boring to study correct grammar since it is really worth the time and effort. If students do not know the rules of grammar, they will not be able to communicate using English effectively.

Writing is a difficult skill for native speakers as well as non-native speakers, because professional writers should master different conventions of writing such as content, organization, purpose, audience, vocabulary, and mechanics such as capitalization, punctuation, and spelling (Shweba & Mujiyanto, 2017: 93). In writing, there should have many features and one of them is coherence. This term is used to make texts related together to deliver an information to readers. Furthermore, the finding of coherence on the texts will show us how informative the texts are.

The texts that are chosen are from students' narratives writing in a story writing contest. Narratives are different than other texts in terms of goal, generic structure and the features. In narratives, those should have some features such as characters, plot, theme, and message delivered for readers. In the generic structure also different, narratives have orientation as the first opening in the text; it tells us about the characters involved, time and place the story happened, and the beginning of the story. The second, third or fourth paragraph, it usually emerges complication as the first of where the story will go on. Even, whether the story is good or bad is decided in the complication session. And narratives are ended in resolution as the last step of the story; it will tell whether the story will end well or bad. Sometimes narratives are closed by "coda" or the good lesson which is taken

from the story. That makes different; narratives require a “coda” to have readers affected to do or not to do something in the story. Writing narratives is so different; the writers, moreover students who write narratives are looked as high-English-quality students. This reason makes the researcher interested to investigate students’ narratives.

Senior high school (SMA) students have learned English since Junior high schools (SMP), even since elementary schools (SD). The students of course have learned writing skill since the last high schools and at least have competed writing competence. Studying narratives is same; they have got the narrative lessons since junior high school in reading and even in writing. The writing contest can improve their writing skill, especially in narratives.

The writing contest was held by English tutors community in Cirebon: The EAST in November 2016, in the event EASTVAGANZA. A writing contest was probably still rare for Indonesian students, especially in writing stories. Even in Cirebon region, that event may be probably rarely held. This way made the researcher to choose narratives writing competition as the target of research.

Because it was a writing competition, there were the winners in the end. In the EASTVAGANZA contest, there were chosen the big six of students in the ranking. The choosing of big six was according to the score of the judges. The committee added the scores for the two judges to be cumulative score. The scores became the last score for the game. From the result of the score, it was known the coherence of the stories. In addition, it was also to know the quality of writings from the students’ narratives.

1.3 Research Questions

The research questions are formulated as follows:

- 1.3.1 How is the micro-level coherence revealed in the students' narratives?
- 1.3.2 How is the macro-level coherence revealed in the students' narratives?
- 1.3.3 How are the tenses used in the students' narratives?
- 1.3.4 How is the situational coherence realized in the students' narratives?

1.4 Objectives of the Study

The main goal of this study is to explore and examine the quality of the students' narrative texts, in terms of coherence. This goal is elaborated into two purposes:

- 1.4.1 to analyze the micro-level coherence in order to explain the thematic progression and logical relationship in the students' narratives.
- 1.4.2 to analyze the macro-level coherence in order to explain the key words and macro-scripts in the students' narratives.
- 1.4.3 to analyze the tense use in order to explain the tense errors in the students' narratives.
- 1.4.4 to analyze the situational coherence in order to explain the three variables of situational coherence such as field, tenor, and mode in the students' narratives.

1.5 Significance of the Study

The micro-level coherence in the students' narrative texts has been explained theoretically, practically and pedagogically. This study can add theoretically more additional knowledge about the thematic progression and logical relationship as theorized by Thornbury (2005); practically, this study can be used as a reference for next researchers who will analyze micro-level coherence in written texts; and pedagogically, this study is expected to have significance for not only the researchers and translators, but also the teachers and lecturers of English language. Moreover to make a genre text, we should concern the micro-level coherence in order our students can understand how to write English well.

The macro-level coherence in the students' narrative texts is explained theoretically, practically and pedagogically. Theoretically, this study can add more additional knowledge about the key words and macro-scripts as theorized by Thornbury (2005); for practically, this study can be used as a reference for next researchers who will analyze macro-level coherence in written texts, pedagogically; this study is expected to have significance for not only the researchers, but also the teachers and lecturers of English language. Moreover to make a genre text, we should concern the key words and macro-scripts in order to make our texts arranged well.

The tense use in the students' narrative texts is explained theoretically, practically and pedagogically. Theoretically, based on Ellis (1997), this study can add more additional knowledge about the tense errors in narratives. We can categorize the tense errors in three parts: error of verb selection, error of omission,

and double verb/passive error; practically, this study can be used as a reference for next researchers who will analyze tense use/tense error/grammatical error in written texts; and pedagogically, this study is expected to have significance for not only the researchers, but also the teachers and lecturers of English language. Moreover to make a genre text, we should concern the tense use in order our students can understand how to write English well, especially narratives.

The situational coherence in the students' narrative texts is also explained theoretically, practically and pedagogically. Theoretically, based on Eggins (1994), this study can add more additional knowledge about the situational coherence in narratives. The three variables of situational coherence according to Eggins (1994) are field, tenor, and mode; practically, this study can be used as a reference for next researchers who will analyze situational coherence in written texts; pedagogically, this study is expected to have significance for not only the researchers, but also the teachers and lecturers of English language. Moreover to make a genre text, we should concern also situational coherence in order our students can make a good English text, especially narratives.

1.6 Scope of the Study

This study focuses on discourse analysis, more specifically in the coherence in students' English narratives writing of EASTVAGANZA Contest. The coherence analysis uses theories from Thornbury (2005) and supported the former theory from Eggins (1994) and Halliday & Matthiessen (2004). The other scopes; the

present study has some definitions of key terms to explain generally the study title and the organization of the thesis which outline the arrangement of the study.

1.6.1 Definitions of Key Terms

In order to avoid misinterpretation, it seems necessary to define some key terms in this study. They are as follows:

- 1.) Coherence refers to the way a group of clauses or sentences relate to the context (Halliday & Hasan, 1976: 23). The context here can be 1). context of situation, and 2). context of culture. It means the way how to make the whole of clauses relate each other to make the text coherent.
- 2.) The definition of stories seems to designate as a subset of the larger group called narrative – for story seems to imply a fiction – but the two terms are used interchangeably (Young, 2008: 18). Furthermore, narratives tell the readers for entertainment; just for fun. But, it usually contains some good lessons which can be taken by the readers. Seeing the story format, narratives also have past form in the sentence form like the other kind of stories: recount and spoof.
- 3.) The kind of senior high-school (in the US) is a school for young people between the ages of 14 and 18 (Hornby, 2000: 1211). In Indonesia, the schools (called SMA) are the schools for continuing the study after junior high-school (SMP) and before continuing to the college or university. From the ages: 14 to 18, the students who study at the school are teenagers and near to adult first-age. They will continue to study English lesson in SMA

after they got in SMP. They will have basic knowledge of English when they studied in SMP.

- 4.) Hornby (2000: 282) says that contest can be defined as competition in which people try to win something. It is to make different that there is something to be arrogated by the participants. A writing contest also has purpose to make participants to compete in writing a text. And for this study is involved a narrative writing contest. The participants are expected to be winners in the end and get something from committee.

1.6.2 Organization of the Thesis

The organization of this thesis elaborates the content of the thesis as follows:

Chapter one introduces the background of the study. It is to explain why the researcher took the topic as the study. The study talked about the realization of coherence and the other aspects like tense use and situational coherence in the students' narratives in EASTVAGANZA story writing contest. This study contains four research questions; those are to ask the micro-level coherence, the macro-level coherence, the tense use, and the situational coherence of the students' narratives. The aim of the research is delivered also in four aims: to explain micro-level coherence, macro-level coherence, tense use, and situational coherence of the students' narratives. Then, the significances of the study are stated theoretically, practically and pedagogically. This study has contribution for constructing the quality of written texts. This study also can be reference for next researchers who will analyze the same topics. This study also can give the alternative way for English teachers to teach English writing.

Chapter two covers some review of related literatures which include review of previous studies, review of theoretical studies and theoretical framework. Review of previous studies presents some researchers which have ever conducted the same related topic. There are researchers who had conducted similar researches related to this field of study. There are sixty researches which had been grouped into seven groups. The first group is the general analysis of discourse in text. The second group is about coherence analysis on texts. The third group is about coherence and cohesion discussion. The fourth studies are about thematic progression as representative of coherence study. The fifth studies focuses on narrative analysis. The sixth are about grammatical errors in texts. The last group is about genre-based approach study. Next part is review of related literature. This presents some theories embodied the study which is used as the references. It is included definition of discourse. Discourse is a way that language – either spoke or written – is used for communicative effect in a real world. From the definition of discourse, it finally comes to definition of coherence. The last of this chapter is theoretical framework. In this section, the researcher analyzed and investigated the text coherence in the narratives written by six senior-high-school students. It was focused on two discussions: micro and macro level coherence. The two last discussions were also added: cohesion in tense use and situational coherence.

Chapter three describes the research methodology. It consisted of research design. This research used qualitative approach. Then, the objects of the study are the narratives written by students who joined EASTVAGANZA story writing contest. The research instrument of this study is the researcher himself, because this study is discourse analysis which concerned in analysing the text. Next

session is procedure for collecting data. The researcher first had to get and collect the narrative texts from the committee of Eastvaganza. After that, he had to read the all texts carefully to know the plots of stories. For analysing the data, the researcher collected the texts, reviewed and explored the data sentence by sentence. To make easy in analysing, he used coding to mark the text number and the clause. Then he started to analyse the micro and macro level coherence, tense use and situational coherence. After finishing it, he reported the data in description and tables. For the triangulation, the researcher used some theories from Thornbury (2005), Eggins (1994), and Ellis (1997).

Chapter four presents the research findings and discussions. Finding in chapter four is aimed to result of the data. It involved the micro-level coherence which analysed thematic progression and logical relationship, macro level coherence which analysed key words and scripts, the tense use and the situational coherence which involved field, tenor and mode. The discussion told the report of the data result. From the result, it showed that constant theme pattern had the most used to link sentences with 156 numbers, followed by zig-zag pattern and multiple theme pattern. The macro-level coherence is concluded that the key word „hero“ and some words related to it became the most found in the texts. From the scripts, it showed that the writers have their own styles to write their stories. The structure of the narratives at least used simple structure: orientation – complication – resolution. The tense use was resulted from the six narratives. It showed that from 361 sentences, there were 182 sentences with correct tenses. The rests proved that the writers still made mistakes in verb selection and error of omission. The situational coherence sum up the three variables: field, tenor and mode. The fields were about hero stories. The tenors were writers to readers because all texts were written, so the mode was written to be read.

Chapter five is the conclusion of the study. The conclusion showed that the most of the students had written the narratives well with the constant and zig-zag patterns, although there were some still who still made mistakes in jumping idea or rogue sentences. The tense use had been applied in some narratives, although there were still making mistakes in tenses. Suggestion is also mentioned in this chapter. It is to expect that there will be many subjects to be taken as reference.

CHAPTER II

REVIEW OF RELATED LITERATURE, THEORETICAL STUDIES AND THEORETICAL FRAMEWORK

This chapter explains the theories that support this study. It consists of some sub chapters mainly reviews of previous studies, reviews of theoretical studies and the theoretical framework. The second sub chapter is some theoretical studies that will explain the supporting theories from some theorists. The theories are also cited in background of studies and definition of key terms. The last sub chapter contains theoretical framework that describes the relationship between the theories and the analysis in detail of a framework or draft.

2.1 Reviews of Previous Studies

Studies on the general discourse analysis have been conducted (see e.g. Sutopo, 2011; Sutopo, 2013; Meiristiani, 2011; and Hermawan & Sukyadi, 2017). The studies from Sutopo (2011) and (2013) were focused on the meanings in the President Obama's speech and the issues published by Jakarta Post about Miss World controversy in Indonesia. The first study explained the interpretation Obama's speech which made meanings the ideological claim through appropriate choice of themes and metaphors. The second study suggested that the language use which realized the ideational, interpersonal and textual meanings of the text; those were influenced by the subject matter, the participants and the channel used. Almost similar to the two previous studies, the study from Meiristiani (2011); and

Hermawan & Sukyadi (2017) presented the meanings of the texts. Meiristiani (2011) investigated the interpersonal meaning (tenor) of the interactants in the spoken text in textbook. The result of the study showed that the tenor indicated relationships between mother-son, teacher-student, student-student, and friend-friend; the power is equal and unequal; the social distances showed frequent contact, relatively frequent contact, relatively low contact, high and low affective involvement, relatively informal and relatively formal language. Meanwhile Hermawan & Sukyadi (2017) examined ideational and interpersonal meanings on three Indonesian picture books. The result showed that ideationally the narrative is mostly centered around the activities done by and to children.

The first group of four studies had similarities with this present study especially in investigating context of situation, whereas the four studies were analyzed from different kinds of texts. The studies done by Sutopo (2011) and (2013) investigated meanings in spoken speech and newspaper written texts. Meiristiani (2011) investigated meaning (tenor) of the interactants in the spoken text in textbook. Meanwhile Hermawan & Sukyadi (2017) examined ideational and interpersonal meanings on three Indonesian picture books.

Coherence analysis studies have been conducted (see e.g. Ardriyati & Hartono, 2004; Coskun, 2009; Zheng, 2009; Nopita, 2011; Firmanti & Nurhayati, 2012; Priyatmojo, 2012; Hellalet, 2013; Numertayasa, Sutana & Rasna, 2013; Ifadah & Candra P, 2014; Manipuspika, 2014; Carascalao, 2015; Erol, 2015; Patriana, Rachmajanti & Mukminatien, 2016; Segedy, Kinnebrew, & Biswas, 2015; Eghlidi, 2016; Fitriati, 2016; Pambudi, Ghasani & Mawarni, 2016; and

Fitriati & Yonata, 2017). The first studies are from Ardriyati & Hartono (2004); Coskun (2009); and Eghlidi (2016) which explored recount and narrative texts. Ardriyati & Hartono (2004) discussed the contextual coherence in recount essays dealing with cohesive devices, finite verbs, and schematic structures. As a conclusion, maintaining contextual coherence was difficult to sustain coherence, because many factors arose: top-down organization (paragraph unity), sentence cohesion and grammatical structures.

The next study comes from Coskun (2009) who investigated text coherence in the narrative texts of two groups of students from different nationalities. The findings showed that the success levels of both Turkish and migrant students in terms of text coherence were insufficient and there was no significant difference between the successes of the two groups. Meanwhile, Eghlidi (2016) presented a study about discourse analysis of „People’s Son Story“. The analysis of cohesive devices showed that 235 sentences uttered by the story teller in past sentences. The most used cohesive device was reference by utilizing Shafaei’s (1984) synthetic patterns.

The next study and only the one which discussed coherence in translation comes from Zheng (2009). He maintained that in order to obtain coherence of a target text from source text during the translation process. There were four solutions to achieve coherence: retention of the continuity of senses of a text, reconstruction of the target text for the purpose of continuity, coherence complement in translation and the extracting and foregrounding of topic sentences in translation.

From the studies above, there are two similarities: first) all studies with the present study discussed coherence analysis; second) the present study with the first three studies have same object in analyzing stories. Meanwhile, it is not same as Zheng's study which discussed coherence in translation. The present study also discussed coherence in terms of micro and macro levels.

Nopita (2011); Hellalet (2013); Numertayasa, Sutana & Rasna (2013); and Fitriati & Yonata (2017) were same discussing texts like scientific writing/essay. Nopita (2011) constructed coherent ideas and used coherence devices in writing descriptive essays. The research results showed that the students had weak skill in constructing coherent ideas and had low average skill in using the coherence devices. Hellalet (2013) investigated EFL learners' use of coherence relations at three levels of language learning. The MANOVA results reveal that the learners' proficiency level has a significant effect on their use of coherence relations. It means the students at the highest level have ability to support and elaborate their ideas in writing. However, when considering each type of coherence relations, no difference is noticed in the three groups with respect to their use of joint, contrast, sequence, restatement, and result.

Numertayasa, et al (2013) described and analyzed supra structure, micro-structure and macro-structure which applied in writing essays. The result showed that supra structure consisted of 1) introduction, 2) thesis sentence, 3) body or content, and 4) closing; micro-structure consisted of 1) background, 2) condition, 3) details, 4) active and passive voice, 5) cohesion and coherence devices, 6) reference, 7) graphic use, and 8) metaphore; and macro-structure consisted of 1)

character education, 2) youth pledge, 3) global warming, 4) Indonesian use, 5) cyberspace, 6) Bali clean & green, and 7) free education. Fitriati & Yonata (2017) examined text coherence in graduate students of English argumentative writing. The findings indicated that the students showed a bit weakness on achieving coherent texts due to lack of optimization of cohesive devices especially conjunctions to create interconnectedness of the whole sentences in the texts.

The next discussions are from Firmanti & Nurhayati (2012); Ifadah & Candra P (2014); Carascalao (2015); and Fitriati (2016) which is similar investigating undergraduate students' writing. Firmanti & Nurhayati (2012) investigated the role of cohesive markers in making coherence in the undergraduate abstracts. The result of the study showed that text coherence was not indicated by explicit cohesive device, but by implicit too. The implicit cohesion could be decided based on the context.

Ifadah & Candra P (2014) investigated coherence level in undergraduate thesis proposal draft. In the final project, the cohesive devices were identified, classified, calculated and interpreted to drawing conclusion. It was found that the highest percentage of ties was causal, followed by additive, adversative and temporal. The next is from Carascalao (2015) which analyzed abstract using micro and macro level coherence suggested by Thornbury. The result showed that the analysis of micro and macro level coherence found in the abstract of journal article was coherent.

Fitriati (2016) reported the findings of a discourse analytic study of the logical continuity in the final project drafts. The finding showed that the most

common and very significant challenge in the students' writing were an ability to construct logical continuity between clauses and paragraphs in their background of the study.

From the four studies of coherence in scientific writing/essay, the studies done by Nopita (2011); Hellalet (2013); and Fitriati & Yonata with the present study have similarities in analyzing coherence, but Nopita (2011) was too dominant in analyzing cohesive devices. Numertayasa, Sutana & Rasna (2013) study was also similar in discussing macro level coherence, but this present study was not discussing supra structure. The other difference was the object of the study, the four studies above analyzed students' essay text, while the present study analyzed students' narratives. Meanwhile with the four studies about investigating undergraduate students' writing, they also had similarity in the coherence analysis.

The studies from Firmanti & Nurhayati (2012) and Ifadah & Candra P (2014) were more focused on the cohesive devices to achieve coherence. Carascalo (2015) had similarity with the present study in investigating micro and macro level coherence. The study from Fitriati (2016) was also similar to the present study which discussed logical continuity of writing essays.

Erol (2015); Segedy, Kinnebrew, & Biswas (2015); Priyatmojo (2012); Patriana, Rachmajanti & Mukmination (2016) investigated coherence as a method to reach other goal. The first study is from Erol (2015) which summarized the current literature on narrative coherence and suggested an alternative understanding of coherence to deconstruct privileged narratives and to provide

avenues for intervening and transforming conflict. The study was purposed in political rally poster used by the Turkish Prime Minister. From the coherence, the relationship was dominant between cultural and historical stories. The discourse presented the ad with its underlying meanings that referred to specific times and memories within the erdogan's political Islam ideology. Segedy, et al (2015) used coherence to analyze characteristics of self-regulated learning behaviors. The coherence analysis focused on learner's behaviors in working in OELEs. Results demonstrated relationships between CA derived metrics, prior skill levels, task performance, and learning. From those, it provided insight into students' SRL processes and suggested targets for adaptive scaffolds to support students' development of science understanding and open-ended problem-solving skills.

The other study (Priyatmojo: 2012) described the use of thematic progression theory and personal blog which gave positive significances to coherence of the students' sentence. In the final result, teaching sentence-based writing using thematic progression theory gave positive significance by varied patterns used by students after they were give materials in two cycles. The next study (Patriana, et al: 2016) attempted Indonesian students to apply discourse markers to build coherence in English compositions. Its result revealed that the participants employed 44 discourse markers in 234 occurrences and used some discourse markers inappropriately in 118 occurrences.

The last two discussions were about coherence in spoken discourse carried out by Manipuspika (2014) and Pambudi, Ghasani & Mawarni (2016). Manipuspika (2014) accomplished coherence in talk show in terms of strategies

used by both host and interviewee. It was shown that in both English and Indonesian talk shows, conversational activity of asking questions could be employed to measure a coherence of a stretch of conversation. Meanwhile, Pambudi, et al (2016) revealed the micro and macro level coherence of casual conversation among learners of postgraduate students. The result showed that information could be successfully conveyed through spoken text since the context of dependency in spoken principally supported the language, even some grammatical mistakes were found.

The study from Erol (2015); Segedy, et al (2015); Priyatmojo (2012); and Patriana, et al (2016) are clearly different with the present study in the purpose of the study. The studies investigated coherence as a method to reach other goal. It means using coherence is only a method/strategy to reach the final goals. Meanwhile the present study is talking about coherence analysis in narratives to know how far students can compose English writing. With the last two discussions from Manipuspika (2014) and Pambudi, et al (2016), those were different with the object of study. The two mentioned were purposed for spoken discourse and other strategies to achieve coherence in spoken text. Meanwhile the present study was purposed written discourse.

The researcher found also the next studies about both cohesion and coherence analysis. The studies have been conducted by (see e.g. Karadeniz, 2007; Anjani, 2013; Anom, Seken, & Suarnajaya, 2013; Ayub, Seken, & Suarnajaya, 2013; Muvindi, 2013; Julita, 2013; Junitriadi, 2013; Sumarna, 2013; Liyana, 2014;

Rahmawati, Rukmini, Sutopo, 2014; Shahnaz & Imtiaz, 2014; Aghdam & Hadidi, 2015; and Suwandi, 2016).

The study carried out by Anom, et al (2013) and Ayub, et al (2013) investigated the same theme, namely the cohesion and coherence of the junior and senior high school students' writing. Anom, et al (2013) studied the junior high school students' narratives and found the cohesive devices were used in terms of grammatical cohesive devices and lexical ones. The coherence of the narratives was viewed from the development of themes of the narratives, structure of ideas of each paragraph, the generic structure and grammatical coherence. Ayub, et al (2013) studied the senior high school students' essays and found the use of five cohesive devices: personal reference as the dominant use, lexical cohesion, conjunction, ellipsis, and substitution. The two studies above had problems in creating text coherence such as: sentence pattern, conjunction, pronoun use, tenses, auxiliary, passive voice, S-V agreement, and preposition use.

The next three studies done by Karadeniz (2007); Liyana (2014); and Suwandi (2016) are about cohesion and coherence analysis on undergraduate students' writing. Karadeniz (2007) determined the relationship between Education Faculty students' levels of using cohesive devices and their skills in creating a consistent text. It is observed that there was a highly significant relationship between the length of the text and coherence & consistency. Liyana (2014) described the cohesion and coherence to English education students' thesis. From the analysis, it was found four things: 1) the use of grammatical cohesive devices such as reference, substitution, conjunction, etc. and lexical

cohesion such as reiteration and collocation; 2) the violence of cohesive devices in grammatical devices such as reference and conjunction; 3) the use of coherence devices such as noun repetitions, use of pronouns, transition signals, etc.; and 4) the cause of error coherence such as repetition errors, inconsistent pronouns, inappropriate transition signal, etc.

The next is from Suwandi's study (2016) which investigated abstracts of final project reports of the undergraduate students. The result showed that the abstracts were not satisfactorily achieved coherence though some devices like reference, conjunctions, and ellipsis to link one sentence to others. Some grammatical mistakes were also found such as plural forms and active-passive voice. The six studies above have similarity in investigating coherence in the students' texts, but have difference in the focus of study. The present study only focused on coherence analysis, not with cohesion.

The other studies carried out by some researchers in different texts. The first is from Anjani (2013) which concerned French and Indonesian stand-up comedy discourse. The result showed that cohesion and coherence were the most important aspect for making a good stand-up comedy discourse. The grammatical cohesive devices (reference, substitution, etc.), lexical cohesive devices (repetition, synonym, etc.) and coherence aspect (additional relation, temporal relation, etc.) were used in both texts.

The second is from Muvindi (2013) which explored the cohesion and coherence debate in second language learning. It had been established that whilst coherence should have been the main concern for the second language teacher

competence. The next study, Julita (2013) identified the kinds of shift of cohesion and coherence in translation found in novel „The Short Second Life of Bree Tanner and the translation. The result showed that there were two shifts in translation: cohesion shift and coherence shift. Cohesion shift in translation was two kinds: explicit level and text meaning shift. Meanwhile coherence shift in translation was distinguished in the form and function, and general words with descriptive expression.

The study from Junitriadi (2013) analyzed the textbook “Look Ahead An English Course X”. The book was good, because the highest total of percentage level of coherence was in good and fair level. The thematic progression was mostly used in descriptive texts. Sumarna (2013) found out the cohesion and coherence in advertising discourse in Time Magazine. The result showed that there were three cohesive devices frequently used in advertising discourse. They were lexical cohesion, reference and conjunction. Rahmawati, et al (2014) described the cohesion, coherence, thematic progression, and the unity of meanings of the texts in the 10th grade of vocational high school textbook. The findings showed that the high percentage of cohesive devices were reference and repetition. The use of reference and repetition contributed the unity of meanings grammatically and lexically.

Shahnaz & Imtiaz (2014) investigated how English cohesive devices were exploited in a news text. The study established the fact that all cohesive elements were exploited in the text to clarify the overall meanings of the text by binding it in a more organized way. The last study by Aghdam & Hadidi (2015) explored

and explained the occurrence of two types of lexical cohesive devices, i.e. collocation and synonym evident in political newspaper. The results showed that in the discussion sections of academic articles, synonymy was the prominent cohesive device which manifested itself within a large number of cohesive chains.

The last eight discussions about coherence and cohesion analysis are similar to the only coherence analysis, not cohesion; that was the difference. Besides that, the object of the analysis of the present study was students' narratives. That was different with the eight studies which mostly explored news texts, students' textbooks, novels, and stand-up comedy spoken discourse.

The studies on thematic progression were discussed as representative of coherence study. Those have been explored by (see e.g. Budiharso, 2006; Subandrijo & Susilo, 2007; Dejica-Cartis & Cozma, 2012; Jing, 2014; Hawes, 2015; Marfuaty & Wahyudi, 2015; Gunawan & Aziza, 2017); and Yunita, 2018). Budiharso (2006) studied the similarities and differences between English and Indonesian essays made by EFL undergraduate students. The results of the analysis showed that EFL students devoted similar rhetoric features in writing English and Indonesian essays. The rhetoric similarity was shared in the use of linearity and non-linearity of ideas, the development of ideas in the whole essays as well as the coherence quality.

Subandrijo & Susilo (2007) with their study discussed thought patterns reflected in the linguistic features in Indonesian and English letters. In general, the results showed that a large number of Indonesian letters followed quasi-linear thought patterns (QL), while a small number still followed the non-linear thought

patterns (NL). For the English letters, the results revealed that most percentage is converged on the line of category linear (L); less percentage is on category QL. Dejica-Cartis & Cozma (2012) used theme-rheme analysis for improving coherence and cohesion in target-texts. The result showed that the methodology had some advantages: it provided a basis for ST understanding and students became aware of different patterns of textual organization; it facilitated the creation of source or target-oriented texts and showed how the ST might have different target versions in terms of internal requirements.

Next study, Jing (2014) reviewed the theme and thematic progression in international journals. The study resulted that theme choices and thematic progression patterns helped learner output more coherent and cohesive. English learners used theme and thematic progression differently from native speakers which accounted for the incoherence in their writing; the theme and thematic progression might be influenced by L1 transfer, proficiency level, disciplinary background, communication strategies and target language input.

The four last studies only discuss the analysis of thematic progression in different texts: for Hawes (2015) which compared thematic progression in the writing of students and professionalism. He concluded the students' assignments were clear in their development but also varied and interesting for the reader. Marfuaty & Wahyudi (2015) focused their study on investigating the pattern of thematic progression of the text in the opinion section of Jakarta Post. The findings indicated the most frequent type of themes and thematic progression patterns were topical theme and simple linear theme.

Gunawan & Aziza (2017) investigated theme and thematic progression of undergraduate thesis and showed the three types of theme: topical, interpersonal and textual themes were realized in the thesis following the conventional features of good academic writings. The last study by Yunita (2018) is to investigate the theme and thematic progression patterns in students' recount text. The findings showed that the topical, interpersonal and textual themes supported the character of recount text and the theme reiteration, zig-zag and multiple patterns were also used to develop the texts well.

From those studies, there is similarity with the present study in investigating thematic progression, but this present study is not discussing the theme and has the object in the students' narratives. Meanwhile, Dejica-Cartis & Cozma (2012) and Subandrijo & Susilo (2007) used the thematic progression as a method to make clear writing; differing with this present study which discussed the analysis of text in term of thematic progression.

The previous studies about narrative analysis have been conducted (see e.g. Vethamani, Abd Manaf & Akbari, 2008; Abrar, 2016; Mulyadi, 2016; and Solihati, Hikmat & Elmikasari, 2017). The first study from Vethamani, et al (2008) investigated the use of English modals in narratives written by Malaysian ESL learners. The findings showed that two modals not stipulated in the syllabus: would and shall were also found in the narrative compositions. The secondary school English syllabus indicated varied meanings to modals, but it was found that students repetitively used only a few of the same modals.

The other three studies only investigated the moral values in stories. The study from Abrar (2016) portrayed the ethical values in three selected English fables. The result indicated that each fable has, at least a moral lesson in its story, meanly „Never underestimate the weakest opponent“, „Never give up is the key of success“, „Look before you leap“, „Being smart helps better in life“, and „Trust is the basis of relationship“. Mulyadi (2016) investigated some moral values in „*Ketika Cinta Bertasbih*“ novel and found that: 1) the moral value of learning to the God contained a message of faith with arguments through the universe; 2) the value of self-moral learning included the value patient, persevering, self-authority, high optimistic, responsibility and self-firm. And then Solihati, et al (2017) investigated moral values in short story of „*Filosofi Kopi*“ by Dewi Lestari and concluded the stories had positive values such as honesty, modesty, responsibility, loyalty, politeness, humanity, and consistency.

The similarity of those studies with the present study is in the narrative/story intrinsic content. The present study discussed the field of the story namely „heroism“ and the last three stories discussed the different moral values too. The first study from Vethamani, et al (2008) was not focused on moral values, but it still related to the same object, meanly narratives written by students.

The grammatical errors were also investigated by some researchers. They were (see e.g. Kirkgoz, 2010; Ratnah, 2013; Abushihab, 2014; Gozali & Harjanto, 2014; Sastaparamitha, Ni Nyoman Ayu, Tantra, Dewa Komang & Putra, Nyoman Adi Jaya, 2014; Kusumawardhani, 2015; and Muhartoyo, 2016). The studies discussed the general errors were conducted by Kirkgoz (2010); Abushihab

(2014); Sastaparamitha, et al (2014); and Kusumawardhani (2015). Kirkgoz (2010) investigated and classified grammatical errors in writing made by English department students. The result showed that the participants made 179 grammatical errors in category of tenses use, preposition use, article use, passive and active voice use, and morphological error.

Abushihab (2014), in his study found that most written errors made by adult Turkish learners from the interlingual errors indicating interference of the first language. Sastaparamitha, et al (2014) showed seven errors in descriptive and narrative writing made by eight grade students; namely in title of paragraphs, topic sentences, development of paragraphs, coherence, diction, grammar, and mechanic. Then Kusumawardhani (2015) analyzed English narratives and found errors of selection, errors of ordering, errors of omission, and errors of addition, with errors of omission as the most frequent.

Meanwhile Ratnah (2013) focused on tenses errors made by Indonesian students and found the error types such as error of omission, error of selection and error of addition, particularly in using verb, time signals and the use of auxiliary verb. The next study by Gozali & Harjanto (2014) discussed the improvement of accuracy of four grammar topics: regular plural form, subject pronoun, auxiliary verbs do/does, and irregular past tense verbs. The result showed that Form-Focused Instruction (FFI) and Corrective Feedback (CF) contributed to the improvement of the spoken grammar. The last study, Muhartoyo (2016) found out the completeness of abstract elements, finite verb tenses, and the voice of coconut research abstracts. It could be concluded that the most informative/comprehensive

abstracts contained four elements which were background, objectives, methodology and result.

The similarities of those studies with the present study are in the investigation of tense errors in which past tense was used. The study of Ratnah (2013) has similarity because of the only focus on tense errors. The study from Gozali & Harjanto (2014) focused on improving grammatical accuracy of the spoken English. It differs with the present study which used grammatical analysis to know the errors. Meanwhile the other studies still focused on the general error, but included the tense analysis.

The next studies were on the field of genre-based approach. The researchers (see e.g. Mahfud, 2011; Safnil, 2013; Pujiyanto, Emilia & Sudarsono, 2014; Emilia & Hamied, 2015; Astrid, Rukmini, Sofwan, & Fitriati, 2017; and Kosasih, 2018) have conducted in some discussions. Mahfud (2011), Pujiyanto, et al (2014), Emilia & Hamied (2015), and Astrid, et al (2017) discussed the same theme in teaching English based on genre approach. Mahfud (2011) found out the junior high school English teachers' competence in mastering genre-based texts. The result of the test showed that the teachers' mastery in all genre-based texts was at the fair level with 65.38.

Pujiyanto, et al (2014) discussed the exploration whether a process-genre approach (PGA) teaching steps can help developing senior high school students' writing skills of report text based on schematic structures and linguistics features analysis. The results showed that PGA helped students to develop writing skills of report text specifically on the genre knowledge, writing process and feedback

from peers and teacher which was observed. Emilia & Hamied (2015) reported on investigation whether systemic functional linguistic genre pedagogy (SFL GP) could help students to develop their writing ability in English and the students' opinion about the teaching program using SFL GP. The results indicated despite some aspects that still needed improvement, SFL GP could generally help students to develop their writing ability. Based on the results, it was recommended that SFL GP could be implemented in other contexts in Indonesia and other countries.

Astrid, et al (2017) discussed the engagement of students to learning activities of the implementation of teacher feedback, peer feedback and the combination of peer & teacher feedback writing technique. Based on the findings, it can be inferred that in the implementation of teacher feedback, it was found some problems related to students' engagement, students' short concentration span, teachers' appropriation, students' reluctance and students' dependency. In other studies, Safnil (2003) focused on a genre-based analysis on the introductions of research articles written by Indonesian academics. The results show that: 1) only 11 out of 30 (36.66%) research article introductions which had a „niche establishment“; 2) out of 11 research articles introduction with a „niche establishment“ none which was of counter claiming type; and 3) the discourse markers often used in the „niche establishment“ which were of the contradictory type and the linguistic features used which were of lexical negation and negation of the phrasal verb.

The last study by Kosasih (2018) was conducted to identify the move structure of English abstracts of students' thesis of a state university in some no

English departments comparing the consistency of these cross-disciplinary English abstracts with Bathia's four-move structure and Swales & Feak's five move structure and identify the preferred verb tense used of each move in the English abstracts of the students' thesis. This study revealed that A-M-R (Aim-Method-Result) move structure was the most frequent abstract move structure used in every discipline across the four disciplines. Only 15% abstracts were in line with Swales & Feak's five-move structures and only 10% abstracts were in line with Bhatia's four-move structure.

Although this present study is not related to teaching genre-based, there is relation in how to teach writing to students. This present study discussed the students' narrative writing whether they were able to write well; that was same with the study of Kosasih (2018) which analyzed the thesis abstract. The other studies have differences in the focus; they focused on how to teach students using genre-based, so they focused on the teachers' method.

2.2 Theoretical Review

Some theories are needed and included to support a study. The theories that support have function to strengthen the researcher's study in which he thinks or gives opinion. In other hand, the giving of theories will make easy a research to be analyzed. Here will be explained some theories that support this proposal topic.

2.2.1 Discourse

The field of this research is discourse analysis. Discourse is a way that language – either spoken or written – is used for communicative effect in a real world

situation (Thornbury, 2005: 6). It means discourse is a text; a text that can form in written or spoken. Those ways of text make a language to communicate each other.

Richard and Schmidt (2002: 160) also said that discourse is a general term for example of language use, i.e. language which has been produced as the result of an act of communication. Discourse normally refers to larger units of language such as paragraphs, conversations and interviews. So the smaller units than it such as words, phrases, clauses and sentences refer to the rules of language to form grammatical unit.

In the strata among grammar, discourse and social activity, the three terms are symbolized as a series of circles (Martin and Rose, 2007:4). If grammar nestles within discourse, discourse nestles within social activity. Grammar always becomes a part of discourse and discourse is larger than all. The relationship among of them makes a diagram. This type of diagram is often used in SFL to symbolize its evolving model of language in social context.

We can conclude that discourse studies include language study and its discussion such as sentences and grammar. If grammar refers to the language rule which helps to make words, phrases, and clauses becoming sentences; discourse refers to the way how each sentences becoming a text and delivering a meaning for communication. Thornbury (2005) said that discourse can form a written or spoken language, discourse is used to communicate with others.

The study of both written and spoken discourse is known as discourse analysis. Discourse analysis is concerned with the study of the relationship

between language and the contexts in which it is used (McCarthy, 1991:5). People who study discourse might therefore focus on the analysis of speech and writing to bring out the dynamics and conventions of social situations, or take a more theoretical and critical point of view to consider the institutionalized ways of thinking that define our social lives (Hyland and Paltridge, 2011: 1). We know that speech or spoken language can be derived from conversation, talk, and sermon, etc. And for writing is outlined in written language or text. Therefore, the term of discourse is used to analyze a language in general; or we know as discourse analysis. With the analysis, a researcher is able to know how and why the message in a language presented.

2.2.2 Text

The term „TEXT“ is always used in discourse analysis. A text can be spoken and written. As Halliday and Hassan said (1976: 1) that the word text is used in linguistics to refer to any passage, spoken or written, or whatever length, that does form a unified whole. Any passage here may be defined as something used to deliver message to people in both spoken and written. Additionally, whatever length can be meant just “a word” to be there in a written language this can be a text, for example a word “STOP” in side of street means cars which pass the area should stop.

Thornbury (2005: 7) thought that one way of looking at the distinction between discourse and text is to think of discourse as the process, and the text as the product. That is, speakers or writers engage in communication that involves

language – such as talks in daily conversation or collection of writing in a wall magazine – that is called the products of language.

A text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size. A text is sometimes envisaged to be some kind of super-sentence, a grammatical unit that is larger than a sentence but is related to a sentence in the same way that a sentence is related to a clause, a clause to a group and so on. So a text consists of word, phrase and sentences.

Besides that, a text also has a texture and this property differentiate what a text and what is not a text. This texture is quite important existing in the writing because Halliday and Hasan (1976: 2) said that “the concept of texture is entirely appropriate to express the property of „being a text“. In conclusion that text must have a texture, if there is no texture, so it is not a text anymore but it is just collection of words as Halliday and Hasan (1976:1) said that if an English speaker hears and reads a length of passage but he cannot normally determine whether it is unified whole or it is just a collection of unconnected sentences.

2.2.3 Coherence

The following subchapters have explained that a text has a texture that makes different that non-text. If we see a text that does not hang together, and does not relate to the context, we are reacting to two dimensions of the paragraph: its contextual properties: what we call its coherence; and its internal properties: what we call its cohesion.

Coherence refers to the way a group of clauses or sentences relate to the context (Halliday and Hasan, 1976: 23). A group of clauses or sentences above

forms a paragraph and refers to a text. For the context, in SFL there are two contexts involved in a text: context of culture and context of situation. Coherence can happen if the sentences connect to the two contexts.

In other words, Thornbury (2005: 36) said that coherence is the capacity of a text to „make sense“. The existence of coherence in a text is very important because it is talking about context that will give a sense to the readers. It is clear that without coherence, the text will not have meaning of the information.

Another meaning comes from Oshima and Hogue (2006:21). They said that a good paragraph will happen if the element of coherence is involved. For coherence in writing, the sentences must hold together; that is, the movement from one sentence to other must be logical and smooth. Oshima and Hogue stated the four ways to achieve coherence: 1). Repeat key nouns; 2). Use consistent pronouns; 3). Use transition signals to link ideas; 4). Arrange the ideas in logical order.

According to the three statements, coherence is the way of clauses of sentences to relate the context. Of course, to relate to the context, the clauses and sentences must be hanged together. The hanged sentences function to make a text sense and meaningful. The function is in order the text can communicate with the receptors of language, such as readers, listeners or interlocutors.

When a text is coherent, the readers can understand at least two things (Harmer, 2004: 25).

- The writer's purpose – the reader should be able to understand what the writer's purpose is. Is it to give information, suggest a course of action, make

a judgement on a book or play, or express an opinion about world events, for example? A coherent text will not mask the writer's purpose.

- ✓ The writer's line of thought – the reader should be able to follow the writer's line of reasoning if the text is a discourse piece. If, on the other hand, it is narrative, the reader should be able to follow the story and not get confused by time jumps, or too many characters, etc. In a descriptive piece the reader should know what is being described and what it looks, sounds, smells, or tastes like.

2.2.3.1 Types of Coherence

According to Eggins (1994: 87) there are two types of coherence: situational or registerial coherence and generic coherence.

- 1) Situational or registerial coherence; this is the way we understand coherence in terms of one situation, or in brief, this talks about field, mode and tenor for the entire collection of clauses.
- 2) Generic coherence; this is the way we understand coherence from the genre, or it talks about a schematic structure which forms all paragraphs of a text.

Other types of coherence based on two perspectives (Thornbury, 2005: 36): the micro-level and the macro-level.

- 1) Micro-level coherence; when the readers look the proposition sentence-by-sentence. If among sentences are logically connected, the text will seem coherent. The arrangement will be noted in logical relationship. The text which seems coherent will convey writer's purpose to readers. The logical

relationship will make readers to know the meaning. The logical relationship has some relations in which it makes connected between two or more sentences. The kinds of relations are as below.

- Causal; where the second sentence provides a reason for the situation or request mentioned in the first, for example:

“Shares in Parmalat, the Italian global food group, fell by more than 50% after a three-day suspension. The company had been plagued by apparent balance sheet discrepancies.”

- Temporal; where the chronological order of events (*and then...*) is implied, rather than explicitly stated.

“Doctor Foster went to Gloucester in a shower of rain. He stepped in a puddle right up to his middle and never went there again.”

- Additive; the second sentence gives details about, or specifies, the statement in the first sentence. This movement, from general to specific, is one that readers are „primed“ to recognize.

“Magical Provence: is modernized farmhouse in medieval village. Pool, brook, stunning views, lush groves, comfort, privacy are some facilities to be provided.”

- Adversative; the second sentence, in claiming to solve the problem stated in the first, makes a contrast that could have been signaled with *however*.

“Shockingly, 10 passengers on a flight are at risk of DVT. (2) Scholl flight socks can help prevent you being one of them.”

The logical relationship above show us how the sentences are connected each other to convey the purpose of text in order to be understood by readers. The sentences above give relations on trust.

- 2) Macro-level coherence; this is the way of readers how to look a text organized dealing with vocabulary. If the readers concern that they are familiar with the text from the key words and the lexical chains formed. In short, the macro-level coherence tells the readers about the topic which is talking based on the listed vocabulary.

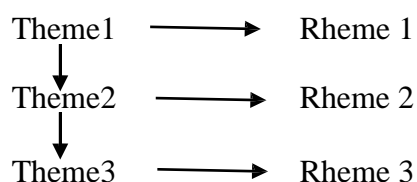
2.2.3.2 Thematic Progression

One of coherence analysis involves thematic progression which is very close to logical relation. According to Eggins (2004) as cited in Fitriati and Yonata (2017), there are three main patterns of thematic development. They are theme reiteration or constant pattern, zig-zag pattern, and multiple-rheme pattern.

- 1.) Constant theme pattern/theme reiteration

This theme is a development theme with repeating word of a theme in the next theme. For the constant theme pattern, the example can be seen below.

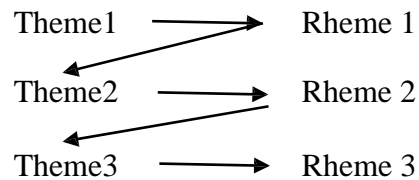
Figure 2.1
Constant Theme Pattern



- 2.) Zig-zag/linear pattern

This theme is a development theme with repeating word of a rheme in the next theme. For the zig-zag theme pattern, the example can be seen below.

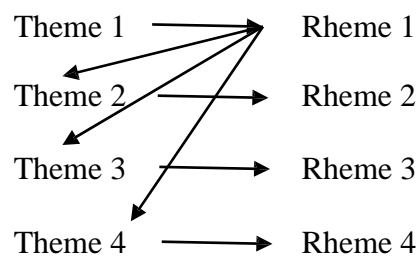
Figure 2.2
Zig-zag Theme Pattern



3.) Multiple/split pattern

This theme is a development theme with repeating word of a rheme in some next themes. For the multiple theme pattern, the example can be seen below.

Figure 2.3
Multiple Theme Pattern



Key Words and Lexical Chains

Those are like some words that are frequently mentioned in the same text. The words mentioned frequently can be compared to the normal frequency determined by corpus data. When a writer mentions same words many times on his/her text, it can be a chance that the words will convey a topic of text. For example the text talked about food will convey some key words such as: rice, delicious, garlic, shrimp, price, sauce, ingredient, etc.

Beside key words, lexical chains are considered to make a text coherent. The arrangement of the tight words will make the text have meaning. The topic like

bee will have lexical chains such as: hive, bees, honey, fly, etc. But, lexical chains actually are not enough to make a text coherent.

2.2.4 Linguistic Patterns of Text

Eggins (1994: 94) stated that the texture of a text is the result of combination of different linguistic patterns: Generic structure, situational coherence and cohesion

2.2.4.1 Generic Structure

As a feature in a text, generic structure is like a general structure that enables a text to be structured in sequence. Like Thornbury (2005: 60) explained that each text has a topic, and it creates the schema or script of a text. The schema/ script will arrange a text becomes meaningful. Of course, different paragraphs have different structures. For instance, a descriptive has structures like: identification and description. The first one is usually told in the paragraph one; and the next paragraphs will be in description. For narratives, those have their structures like orientation, evaluation, complication, resolution and sometimes ended by a coda (Gerot and Wignell (1995).

2.2.4.2 Situational Coherence

Eggins (1994: 87) explained situational coherence as one situation in which all the clauses of the text could occur. In functional grammar, that is context of situation. To understand the context of situation, that can be specified through use of register variables: field, tenor, and mode. Gerot and Wignell (1995) classified the variables as follows:

- a. Field refers to what is going on, including
 - Activity focus (nature of social activity)

- Object focus (subject matter)
- b. Tenor refers to the social relationship between those taking part. These are specifiable in terms of
 - Status of power (agent roles, peer or hierarchic relations)
 - Affect (degree of like, dislike or neutrality)
 - Contact (frequency, duration, and intimacy of social contact)
- c. Mode refers to how language is being used, whether
 - The channel of communication is spoken or written
 - Language is being used as a mode of action or reflection

2.2.4.3 Cohesion

Egins (1994) explained that coherence is contextual properties or related to the context, but cohesion is internal property that is related to coherence itself. In other words, in coherency of a text, there will appear its internal properties or cohesion.

Cohesion is an important element of making a good writing. The concept of cohesion is a semantic one; it refers to relations of meaning that exist within the text, and that define it as a text (Halliday and Hasan, 1976: 4). Gerot and Wignell (1995) explain cohesion refers to resources within language that provide continuity in a text, over and above that provided by clause structure and clause complex. In other terms, cohesion refers to the way to relate or tie sentences or clauses. That is why more cohesive the devices arranged in a text, more coherent the text.

There are two kinds of cohesive devices: grammatical cohesion and lexical cohesion, but Thornbury (2005) added rhetorical cohesion as one of devices in cohesion. To sum up the devices, there will be explained below.

a. Lexical cohesion

- Direct repetition, word families, synonyms and antonyms

Those repetitions include how many times the words are repeated, or using the similar words such as word “clear” with “clearer” and “cleaner”. Synonyms and antonyms are used such as word “chair” with “seat” or word “good” which is opposite with “bad”.

- Words from the same semantic field, lexical chains and lists

There are a number of words that are related which form chains such as (skin, complexion, soap, cleansing lotion, etc.), (motorcycle, machine, oil, brake, head lamp, etc.).

- Substitutions with one/ones

The “one” substitutes singular thing/person, for example sentence “*I saw a man beside the park. I saw the other one inside the car*”. The word “one” substitutes the word “man”.

b. Grammatical cohesion

- Reference: pronouns and articles

Reference is such an important aspect of cohesion. A text which has some words can be repeated using reference like pronouns and articles.

Pronouns are realized in form of subject, object, possessive, and reflexive, such as:

Subject : I, you, we, they, he, she, it Object :

Me, you, us, them, him, her, it Possessive

adjective : My, your, our, his, her, its

Possessive pronoun : Mine, yours, ours, his, hers, its

Reflexive : Myself, yourself, ourselves, themselves, himself, herself,
itself

Besides pronouns, articles are also used in two kinds:

Indefinite article : a, an

Definite article : the

- **Substitution of clause elements using so, not, do/does/did, etc.**

Substitution is as replacement one item by another but it is different from ellipsis that is as omission of an item. Ellipsis can be as substitution if the item is replaced by something. Substitution is a grammatical relation and the function of substitution is as a noun, as a verb, or as a clause. The types of substitution are Nominal, Verbal, and Clausal substitution (Halliday and Hasan, 1976).

The list of items that arise as substitutes as bellow:

Nominal: one, ones; same

Verbal: do, does, did

Clausal: so, not

- **Ellipsis or clause elements**

Ellipsis is as explanation above that is as omission of an item. Halliday and Hasan (1976:142) said that “ellipsis is simply *substitution by zero*”. In

fact, ellipsis is as something understood. It is said because ellipsis is omission something in the special sense of „going without saying“. The types of ellipsis are same with substitution are nominal, verbal, clausal ellipsis.

- **Conjuncts (also called linkers)**

According to Halliday (1994:310), “conjunction is a clause or clause complex, or some longer stretch of text may be related to what follow it by one or other of a specific set of semantic relations”.

- **Comparatives**

The comparatives are such as the use of comparative and superlative forms of adjectives, such as bright – brighter – brightest.

- **Tense**

The use of consistent tense will give a text more coherent. A narrative clearly uses past tense in the writing, so it is consistent to use it in the whole of paragraph, except direct speech.

c. Rhetorical cohesion

- **Question-answer**

It provides the question as the beginning of paragraph, such as the use of question sentence “What is your favorite color?” that can be followed by the answers such as “For you who like blue, there are some good things that you will get from blue”.

- **Parallelism**

This is another form of rhetorical cohesion which uses the same form of sentences or clauses. The sentences echo one another to establish repeated sentences, for example:

It's not your music.

It's not your handshake.

It's not your clothes.

It's your watch that says most about who you are.

2.2.5 Genre Based Pedagogy

In the late 2004s Indonesian curriculum was first introduced the genre based approach as the new curriculum at the moment. Based on the curriculum, the English teaching for junior and senior high school is to do with different genres that students should master (BSNP, 2006; see also Derewianka, 1990) in Nurviyani (2013). Thus, a genre-based approach is considered relevant to teach the genres. The genre based approach is implemented not only in Indonesia, but also in some countries such as Singapore, South Africa, USA, Italy, Hong Kong, Australia, UK, China, Canada, Sweden, and Thailand (Derewianka, 2003).

This sub chapter will discuss more the general theory about genre based pedagogy as the basic of genre based approach. The term relates to SFL GP in the explanation.

2.2.5.1 Genre

The definition of „genre“ comes from the Latin „genus“ meaning a class or category and contains the idea of conventions which construe the different social purposes of text types and indicate different ways of reading and composing literary and factual texts (McDonald, 2013, p.8) in Emilia and Hamied (2015). Based on social purposes of genres, genre theorists within an Australian SFL perspective argue that there are at least eight prototypical genres: recount, explanation, report, exposition, discussion, procedure, narrative, and news story (Christie and Derewianka, 2008; Martin & Rose, 2008). However, this categorization is not fixed and in some cases there is a possibility that different genres are integrated and synthesized to create a macro genre. Genre convention change in different context and over time (Winch et al., 2010, cited in Mc.Donald, 2013, p.8).

2.2.5.2 Genre-Based Pedagogy

Genre-based pedagogy is also mentioned as „Systemic Functional Linguistics Genre Pedagogy“ or is abbreviated „SFL GP“. It aims to develop “a literacy pedagogy that can empower students, at least:

- To gain access to educational discourses of the kind that they may otherwise not become familiar with in their life;
- To acquire and critique the genres required for success in schooling, in employment, and in the community. (Macken-Horarik, 2002, pp. 44-45).

SFL GP stresses several basic principles and each will be discussed below (Joyce and Feez, 2012; Droga and Humphrey, 2003; Derewianka and Jones, 2012; Rose and Martin, 2012) in Emilia and Hamied (2015).

Principle 1: Language is functional

A functional model of language explains how the purpose and context of a text (a unit of written or spoken language) affects the language features used. Two major factors affect the language features of a particular text: genre (text types) and register (field, mode and tenor).

Principle 2: Learning is a social activity

It result the outcome of collaboration between student and teacher. Students learn under the guidance of teacher in apprenticeship, with the students as an apprentice and the teacher in the authoritative role of expert on language system and function (Joyce & Feez, 2012).

Principle 3:

Pedagogy is the means for organizing knowledge and for making that knowledge visible to students and a visible pedagogy is one in which the teacher controls what is to be learnt and how it is to be learnt, and this is made explicit to students (Joyce and Feez, 2012; Droga and Humphrey, 2003). Under this principle, teachers should be more explicit in teaching several aspects, including how language works to make meaning, the text organization, and linguistic forms that characterize different genres. At the beginning of the teaching and learning the teacher controls what is to be learnt. As the students build their knowledge and skill, the teacher

strategically hands over control to the students, varying the level of control and the visibility of the teaching in response to students' needs and capabilities (Joyce and Feez, 2012; Rose and Martin, 2008) in Emilia & Hamied (2015).

2.2.6 Narrative

As this study talked about coherence analysis on a kind of students' writing applied in stories, Hornby (2000: 1333) stated that story is a description of events and people that the writer or speaker has invented in order to entertain people. The definition tells us that stories have difference than other texts; they have series of events to tell. The events will make stories developed and serially. The purpose of stories is also to entertain the readers. The aim of entertaining of stories is to facilitate readers to relax while reading stories. If needed, the choosing of words and sentences are more informal and fun. It will make the readers relaxed and enjoyed to read them.

The original meaning of a story can be inferred from the longer word „history“; it was an account of a real incident that had happened in the past and was thus believed to be true (Young, 2008: 18). He added the definition of stories seems to designate as a subset of the larger group called narrative – for story seems to imply a fiction – but the two terms are used interchangeably. Therefore, a story might have happened in the past, told again today's time as reminding that event or as purpose to entertain the readers.

In the same words, Bennet and Royle (2004: 53) said that narrative is characterized by its foregrounding of a series of events or actions which are

connected in time. The focus is in the events and time, same as the characteristics of narrative that are more focused on events and time. One thing becomes a part of narratives is a good lesson that is taken from the story. The good lesson is usually known after we read the resolution part of narratives. As the last part, resolution tells us the ending of the story. From there, we can decide the good or bad action that is committed by the actors.

After looking all of the theories conveyed above, concluded, stories are events; and narratives are a kind of stories. The definition of narrative can be a series of events which happens chronologically in the past to be told as entertainment for readers to be taken the good lesson from it.

There are many kinds of stories. Those types of story have some characteristics that will not same each other. For example: recount is which focuses on retelling one's experiences; or spoof that tells events in humorous situation. In this study, one discussed here is narratives. The narratives can be in the type of fables, legends, myths, short stories, or novels. Those types of story have main function to entertain readers than just retell the past events. The characteristics of narratives can be seen as Gerot and Wignell (1995: 162) told below.

2.2.6.1 Characteristics of Narrative

Gerot and Wignell (1995) explained the characteristics of Narrative as follows:

- ✓ Social function: To amuse, entertain and to deal with actual or vicarious experience in different ways; Narrative deal with problematic events which lead to a crisis or turning point of some kind, which in turn finds a resolution.

✓ Generic structure

- Orientation : sets the scene and introduces the participants
- Evaluation : a stepping back to evaluate the plight
- Complication : a crisis arise
- Resolution : the crisis is resolved, for better or for worse
- Re-orientation : optional

Sometimes, it is involved with coda. That concludes a good lesson from the story as contemplation for readers.

✓ Significant lexicogrammatical features

- Focus on specific and usually individualized participants

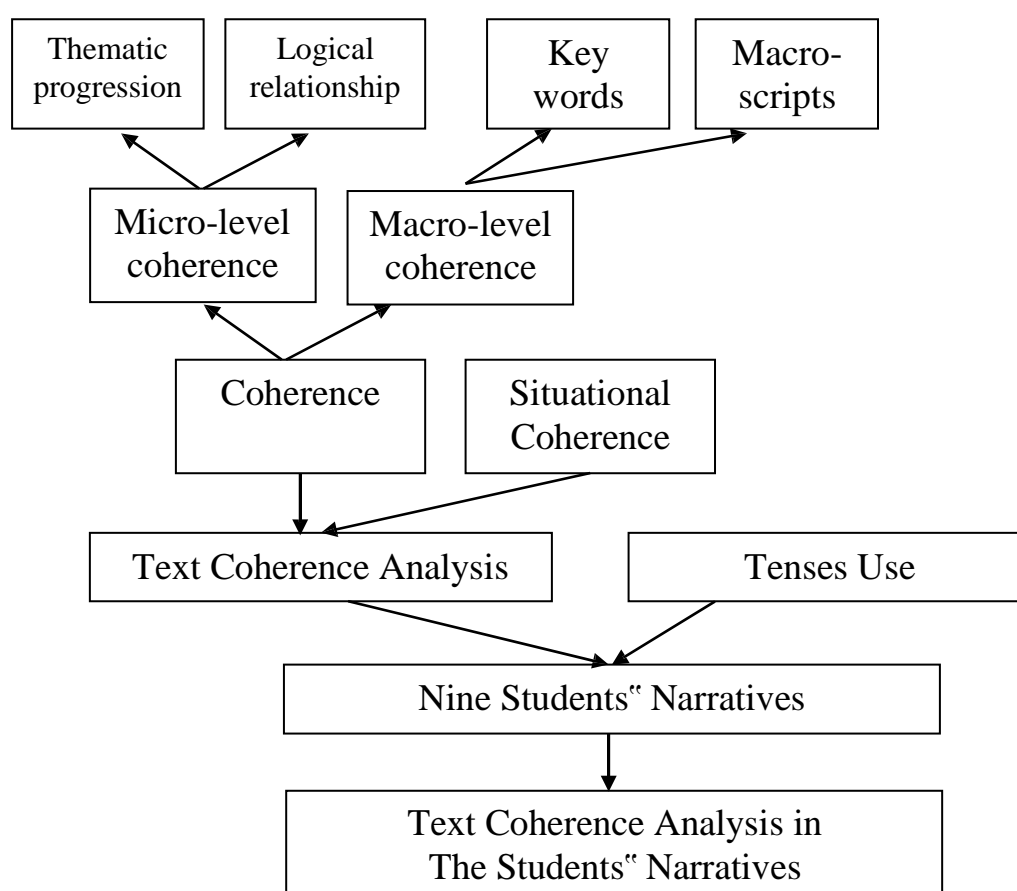
For this style of writing, writers are usually allowed to write in either the first person (I) or the third person (he, she, they). The use of detailed persons always appears in the story to be more explicit such as *the man*, *the girl*, *the boy*, *the king*, etc.

- Use of material processes (and in this text, behavioral and verbal) such as *run*, *walk*, *sit*, *sleep*, etc.
- Use of relational processes and mental processes such as *like*, *understand*, *think*, *love*, etc.
- Use of temporal conjunctions, and temporal circumstances such as *then*, *next*, *after that*, *one day*, *yesterday*, *the following day*, etc.
- Use of past tense.

2.3 Theoretical Framework

In theoretical framework, the summary of this study is explained briefly. This sub chapter is to make an overview about the researcher's study content in a concept map. It can be known as below.

Figure 2.4
The Theoretical Framework of this present Study



In the diagram, the researcher analyzed and investigated the text coherence in the narratives written by six senior high-school students. It was focussed in the two discussions: micro-level coherence and macro-level coherence. The micro-level coherence talked about thematic progression and logical relationship.

Meanwhile, in macro-level coherence, the researcher only talked about the key words and the macro-scripts. Beside the coherence, the researcher also discussed the tense use and the situational coherence.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the study and the suggestion of the researcher about his study. Those are obtained based on the findings and the discussion in the previous chapter.

5.1 Conclusion

The conclusion is drawn in order to answer the statement in the objective of research. The present study was to investigate the coherence in students' narratives in EASTVAGANZA writing contest. It investigated the micro-level and macro-level coherence, the tense use, and the context of situation of the texts.

This is a qualitative study that uses discourse analysis. There were nine students' narratives taken from the students who joined EASTVAGANZA writing Contest. The unit of analysis focused on sentence and clause. In this study, the identification of coherence on the students' narrative texts was showed by the relationship among each sentence and showed the meaning of the writings.

The researcher collected the data by collecting the texts from the committee then read the texts. In the process of analysis, the researcher used coding to make easy. This was to mark the text number and the clause, for example, narrative text 1 was shortened „NT.1“ and the clause 1 in the narrative text 1 became „C.1 NT.1“. To analyse the micro-level coherence, the

researcher used thematic progression and logical relationship theories from Thornbury's (2005). To analyse the macro-level coherence, the researcher also used key words and macro-script theories from Thornbury's (2005). To analyse the verb use, the theories from Ellis (1997) as cited in Ratnah (2013) was used. The last analysis about situational coherence in terms of field, tenor and mode used Eggins' theory (1994).

The first finding of the study was about the micro-level coherence analysis in thematic progression and the logical relationship. For the thematic progression, constant theme pattern is the most used by the writers in building the new theme of each sentence. The pattern was more dominant than the zig-zag pattern and even the multiple theme patterns which were rarely used. However, besides the three patterns, the writers still did many rogue sentences or jumping idea, so there were some sentences which were not connected with the previous sentences.

It analyzed the macro-level coherence in the key words and the macro-scripts. The key words could represent the theme and topic of the texts. Likewise, in the texts had same theme about hero, but here had not to be the word *hero* mentioned many times in the texts. The other words could be representative to symbolize *hero*. For example, the text 1, text 2, and text 4, the main characters who become heroes were always mentioned many times such as the words: young man or *Ketu Aji*, the Giant, and the butterfly and the bee. This also occurred in text 3, when the word *mother/mom* as the hero was

mentioned more. More than that, the other words were only supporting words which could explain what the heroes had done in the stories.

Besides key words, the other macro coherence was macro-script. The scripts were like the generic structure which arranged paragraph-by-paragraph to become a text. As we see in finding, from the six texts, at least the writers used structure like: orientation – complication – resolution, or using structure: orientation – problem – solution – resolution. Possibly there were some stories using: orientation – first problem – second problem – resolution.

The use of tense in narratives should be in past because they tell past events. The finding showed text 1, text 5, text 6, text 7, text 8, and text 9 mostly used correct past tense. Meanwhile the text 2, text 2, text 3, and text 4 were found past tense errors more than the correct ones.

The context of situation consists of three variables: field, tenor and mode. The fields of the texts are about hero stories. However, each text has different views about hero. This represents the writers' thinking when the writers wrote the story. The tenors of the texts are between story writers and story readers. The modes of the texts deliver the message with written media. The texts do not have visual distance, aural distance and feedback. For experiential distance, the texts are for constructing experience. In conclusion, the language used in the narratives is for constituting social process called language as reflection.

5.2 Suggestion

This sub-chapter delivers the researcher's suggestions for some people. From the finding of the study discussed in the last chapter, it is known that six writers have mastered the use of past tense in narratives. It can be the examples for other students who learn English writing to improve their English writing skill. And also for English teachers, they should find the best method to teach writing to students. Of course English teachers should have fair knowledge in writing English. Besides that, the teachers should have curiosity to know why their students still do mistakes in their writing, so they will make a small research to solve the problem.

The next suggestion is for next researchers, the researchers in the same field: discourse analysis. The analysis can be in coherence studies or other studies about text. Coherence analysis can be focused in one of micro or macro levels of coherence, or can be both of them like this present study. The study can be in discussing coherence and cohesion. The objects of the study also can be in all texts; not only written but also spoken. The next researchers can develop the previous studies which have been explored; or can try to explore something new in their studies about discourse.

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