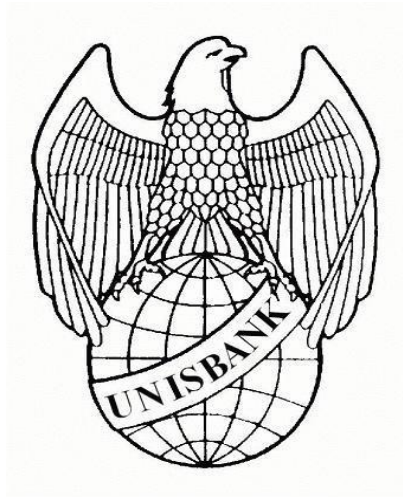


**SEMANTIC INTERPRETATION OF THE UTTERANCES
PRODUCED BY THE CHARACTERS
IN ELAINE HOPPER’S SHORT STORY “BRAZEN”**



A Final Project (S1)

Submitted in a Partial Fulfillment of The Requirements

for an Undergraduate Degree (SS)

in English Language and Literature

By

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UNIVERSITY OF STIKUBANK SEMARANG

2013

APPROVAL

A Research Paper entitled “Semantic Interpretation of The utterances Produced by The Characters in Elaine Hopper’s Short Story “Brazen” ” has been accepted for approval by the Board of Examiners, FBIB UniversitasStikubank (UNISBANK) Semarang upon presentation and oral examination conducted on this 27 Day of February 2013

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Semarang, January 2013

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Semarang, 2013

Dean of FBIB UNISBANK

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PAGE OF MOTTO AND DEDICATION

Motto

The biggest failure is stop trying and giving up.

Dedicated to

My Lord ALLAH SWT and Prophet MUHAMMAD SAW

My parents “EdyRahmanto” and “InnyHidayati”

My lovely sister “Iven Rena R”

All of my big family

My entire friends

ACKNOWLEDGEMENT

The writer would like to express her sincere thanks to Allah SWT and Prophet Mohammad SAW who have given their blesses and guidance to her, so the writer could finish this research paper entitled SEMANTIC INTERPRETATION OF THE UTTERANCES PRODUCED BY THE CHARACTERS IN ELAINE HOPPER’S SHORT STORY “BRAZEN”

This research paper is presented to fulfill one of requirements for undergraduate degree (S1) in Stikubank University (Unisbank) Semarang.

Special thanks are delivered to the following people for their advices and encouragements toward the completion of this research paper:

1. Dr. SugengPurwanto, MA, the Dean of the Faculty of Language and Cultural Studies of Stikubank University (Unisbank) Semarang
2. Dra. EndangYuliani, SS., M.P.d., the Head of S1 Program of the Faculty of Language and Cultural Studies of Stikubank University (Unisbank) Semarang.
3. Drs. LiliekSoepriatmadjiM.Pd, the final project writing consultant who gives advises and suggestions in finishing the final project writing.
4. All the lecturers of FBIB Unisbank Semarang.
5. Her lovely parents, who always gives spirit in finishing her study.
6. Her lovely sister, Iven Rena Rahmahida

7. My lovely aunty, LailyKibriOktaviani I,M who always support in finishing this research paper.
8. My best friendsDinar IkkeSoraya, NovitaDwiArsanti, Farahdina ,Hesti, Anis and Tyas.
9. All of FBIB's friends

The writer hopes that this research paper writing can be useful for students and also knowledge field in general, especially for Unisbank Semarang.

Semarang, January 2013

VikeMartadina

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ABSTRACT

Martadina, Vike. 2013. *Semantic Interpretation of the Utterances Produced by the Characters In Elaine Hopper's Short Story "Brazen"* Faculty of Language and Cultural Studies, Undergraduate Program of the University of STIKUBANK. Supervisor: DrsLilieKSoepriatmadji ,M.Pd.

The study attempts to investigate Semantic Knowledge in the "Brazen" short story by Elaine Hopper. The researcher has an interest to use utterances in this short story because the characters use semantic knowledge. The theory used is one proposed by Kreidler (2002).

This final project is descriptive qualitative in nature, therefore it only describes the semantic knowledge of the data. The data were documented on the bases of the unit of analysis and analyzed on the basis of semantic knowledge theory.

The results of the study indicate that 29 utterances contain semantic knowledge in Elaine Hopper's short story, Brazen. Data are classified into reference (13,79%), proposition(51,72%), hyperbole (6,90%) and connotative (27,59%).

Proposition is mostly used in the utterances of Elaine Hopper's short story. Some of the conversations employ reference, some use the figure of speech, hyperbole and connotative.

Keywords: Semantic Knowledge, Short Story, Utterances

Chapter I

Introduction

1.1 Background of the Study

Many people want to deliver their expressions in many different ways. They can write poems, songs, novels, or short stories. Maybe by writing a short story, for example, someone can be more comfortable and more confident to show his or her feeling. Short story is a work of fiction that is usually written in prose, often in a narrative format. This format tends to be more pointed than longer works of fiction, such as novellas (in the 20th and 21st century sense) and novels. The definition of short story based on the length differs somewhat, even among professional writers, in part because of the fragmentation of the medium into genres. Since the short story format includes a wide range of genres and styles, the actual length is determined by the individual author's preference (or the story's actual needs in terms of creative trajectory or story arc) and the submission guidelines relevant to the story's actual market. Guidelines vary greatly among publishers.

Many short story writers define their work through a combination of creative, personal expression, and artistic integrity. They attempt to resist categorization by genre as well as definition by number, finding such an approach as limiting to intuition to artistic form and reasoning. As a result, the definitions of short story based on length splinter even more when the writing process is taken into consideration.

There are some elements in a short story namely characters, setting, plot, point of view, conflict and theme. There are two meanings for the word character, the first meaning is the person in a work of fiction and the second is the characteristics of a person. Person in a work of fiction is antagonist and protagonist. A character is clearly central in the story with all major events having some importance to this character - he/she is the protagonist. The opponent of the main character is called the antagonist. Characterization is the information the author gives the reader about the characters themselves. The author may reveal a character in several ways, his/her physical appearance, what he/she says, thinks, feels and dreams, what he/she does or does not do, what others say about him/her and how others react to him/her. (Wikipedia, 2012)

The characters in a short story may make meanings with their utterances just as what people do in their real life situation. This may mean that they implicitly or explicitly disseminate certain semantics elements in their speech. According to Bissant and Johnson (1995:5) semantics is the study of meaning; how words and sentences are related to the (real or imaginary) objects they refer to and situations that they describe.

In this research the researcher wants to discuss the semantic interpretation, which is the process of transforming a syntactic representation of a sentence into a logical form that represents its meaning, which could relate to (a) coining a new word; (b) delivering a message; (c) expressing double meanings of words or ambiguities in sentences; (d) product naming; (e) creating slogans; (f) referring to signs; relating to a law or a judicial decision. Besides, the interactions may

also lead to demonstrating semantic knowledge. This means that the language produced by the characters may indicate some aspects related to expressions which are anomalous, being paraphrased, synonymous, contradictory, antonymous, ambiguous, and which indicate their semantic features, adjacency pair, entailment, and presupposition

In the previous studies, Tsauri (2007) conducted a semantic analysis on the lyrics of Muse's Songs. He stated that three kinds of meaning: lexical meaning, sentential meaning, and discourse meaning dominated the songs. Irmawan (2006) conducted a semantic analysis on the connotative meaning of Korn's lyrics. The writer analyzes the songs semantically, categorized the social and affective meaning of the lyrics.

This research is different from the previous ones with respect to theoretical framework, the phenomena of semantic interpretation and semantic knowledge investigated in this research. Therefore, the researcher wants to conduct a study on semantic interpretation of the utterances of Elaine Hopper's short story "Brazen". The title of the study is Semantic Interpretation of The Utterances Produced by The Characters in Elaine Hopper's Short Story "Brazen".

1.2 Statements of the Problem

In this final project, the focus of the study deals with the following problems:

1. What may the characters of Elaine Hopper's short story "Brazen" mean by their utterances?

2. What semantic knowledge did the characters demonstrate in order to communicate their messages?

1.3 Objectives of the Study

The objectives of the study, therefore, can be formulated as follows:

1. To explain the meanings of the utterances produced by the characters of Elaine Hopper's short story "Brazen".
2. To construe the semantic knowledge demonstrated by the characters in order to communicate their messages.

1.4 The Scope of the Study

The writer limits the analysis of this final project only on the meaning, thus semantic interpretation and semantic knowledge of the characters' utterances in order to deliver their messages.

Semantic interpretation is the process of transforming a syntactic representation of a sentence into a logical form that represents its meaning. The theory used relates to (a) coining a new word; (b) delivering a message; (c) expressing double meanings of words or ambiguities in sentences; (d) product naming; (e) creating slogans; (f) referring to signs; relating to a law or a judicial decision as proposed by Kreidler (2002) in his book entitled *Introducing English Semantics*.

An utterance is the speech produced when someone (character in a short story) is involved in an interaction with language. Utterance can be any vocally

produced sound. The most important thing is utterance can be uttered only before a listener. Nevertheless, if it is written usually it is put in a quotation, e.g. “Hello, how are you, John.”

Character is an evaluation of a particular individual's moral qualities. It can also imply a variety of attributes including the existence of lack of virtues such as integrity, courage, fortitude, honesty and loyalty, or of good behaviors or habits. When someone is a moral character, it is primarily referring to the assemblage of qualities that distinguish one individual from another. Here, character is the participants involved in a language interaction in literary work such as a short story.

A short story is a work of fiction, usually written in a narrative prose. Often it depicts few characters and concentrates a 'single effect' or mood, which differs from an anecdote in its use of plot, and the variety of literary techniques it shares with the more extensive novel.

1.5 Significances of the Study

This final project is significant in some ways, which will be useful for the development in learning English as a foreign language at Stikubank University. More specifically, this study is significant in four different ways, they are:

1. For the writer, this final project can increase the writer's knowledge and understanding about semantics as one of the linguistics branches.

2. For Unisbank students, especially students of English department, this final project can be used as a reference for their final project when they intend to make their final projects about semantics.
3. For the Faculty of Language and Cultural studies, Unisbank, it may also be of benefit from the study as the result may reflect to the quality of education offered by the university.
4. To the readers of Elaine Hopper's short story "Brazen", they will know more deeply about the author, the story and can easily understand the characters in the short story.

1.6 Organization of the Final Project

The final project is entitled Semantic Interpretation of The Utterances Produced by The Characters in Elaine Hopper's Short Story "Brazen" and it is organized as follows:

Chapter I Introduction, this chapter consists of Background of the Study, Statements of the Problem, Objectives of the Study, Scope of the Study, Significance of The Study and Organization of the Research Report.

Chapter II Review of Related Literature. It tells the previous studies related to the final project and the theoretical framework.

Chapter III Research Method. This chapter consists of Research Design, Unit of Analysis, Source of Data, Technique of Data Collection and Technique of Data Analysis.

Chapter IV Findings and Discussion. This chapter presents and discusses the analysis of the data.

Chapter V Conclusions and Suggestions. This chapter consists of the conclusions of the research and suggestions for further research.

Chapter II

Review of Related Literature

2.1 The Definition of Semantic

There are many branches of linguistics. They are phonology, morphology, syntax and semantics. In this final project, the writer focuses on discussion about semantics. Semantics itself comes from of the Greek verb *Semano* (to mean or signify). The word Semantics has ultimately prevailed as a name for the doctrine of meaning, particularly of linguistic meaning. Semantics is the study of meaning. It is a wide subject within the general study of language. An understanding of semantics is essential to the study of language acquisition (how language users acquire a sense of meaning, as speakers and writers, listeners and readers) and of language change (how meanings alter over time). It is important for understanding language in social contexts, as these are likely to affect meaning, and for understanding varieties of English and effects of style. It is thus one of the most fundamental concepts in linguistics. The study of semantics includes the study of how meaning is constructed, interpreted, clarified, obscured, illustrated, simplified negotiated, contradicted and paraphrased. According to Bissantz (1985:2), semantics is the study of meaning, how words and sentences are related to the real and imaginary objects they refer to and situations they describe.

Semantics is appropriate to be used in investigating the meaning of the utterances of Elaine Hopper's short story as literary work. Because Semantics deals with the meaning of language used by people in order to convey their intended meaning of speaking, there is a message of language used.

2.2 Semantic Interpretation

Semantics is concerned with aspect of meaning in language, work in semantics deals with the description of word-and sentence meaning. There are certain kinds of meaning or certain aspects of meaning in Linguistics (Lyon, 1983: 139). Semantics as the study of the linguistic meaning of the words, phrases, and sentence, is not only concerned with meaning of lexeme but also the relationship between language and culture. We can directly guess what intended messages of an utterance are, because we have already known the specific culture of the speaker. As the result, the diversity of lexeme meaning is varied and categorized.

Semantic interpretation is the process of transforming a syntactic representation of a sentence into a logical form that represents its meaning. The theory used relates to coining a new word; delivering a message; expressing double meanings of words or ambiguities in sentences; product naming; creating slogans; referring to signs; relating to law.

2.2.1 Lexical meaning

This is the one usually given by the dictionary. The term lexical meaning interpreted as the meaning of lexemes depends upon the meaning of the sentence

in which they occur. Lexical meaning gives an explanation to the referential relations.

Lexical meaning covers among other things the discussion about denotation, connotation, ambiguity, synonymy, hyponymy, polysemy, homophony, homonymy, etc.

Contribution to semantics has essentially two sources, namely, Linguistics and Philosophy. Linguists have contributed primary to the study of *the core meaning or sense of individual words* whereas philosopher have especially contributed to the study of both sentential and discoursal meaning. (Mains et al.: 1987 and Brown et al.: 1996). The meaning of word and morpheme is grammar in that vocabulary or lexicon does not only list the lexeme - the minimal distinctive unit in semantic system of a language (Cristal, 1991:199), but associate with each lexeme all the information that is required by the rules of grammar. This grammatical information is of two kinds: (a) syntactic, and (b) morphological. For instance, the English lexeme *buy* will have relation with its lexical entry: (a) the information that belongs to one or more subclasses of transitive verb; and (b) all the information that is needed, including the stem or stems, for the selection or construction of its forms (buy, buys, buying, bought) (Lyons, 1984) information that belongs to one or more subclasses of transitive verb.

Not all lexemes are word-lexemes or lexemes whose forms are word forms. Many of them will be phrasal lexemes whose forms are phrases. For instance in American English we find *iron horse* - a railroad locomotive (n), iron out = to

discuss and reach an agreement about (v), just so = exactly right (adj), into to = as a whole (adv), and phrasal lexemes tend to be grammatically or semantically idiomatic. Commonly, as it is illustrated by *iron horse*, and possibly *iron out* phrasal lexemes can be matched with non-idiomatic phrasal expressions (some or all of whose forms are identical with those of the corresponding phrasal lexemes). Such non-idiomatic phrasal experiences are not lexemes: they are not the part of the vocabulary of the language. When semantically idiomatic phrasal lexemes can be put into correspondence with a non-idiomatic phrasal expression, it is traditionally to say that the latter has literal meaning, in contrast with the idiomatic, metaphorical or figurative meaning of the former (Lyons, 1984; Makkai, 1973).

The meaning of a word is primarily what refers to the real world, its denotation: this is often the kind of definition that is given by dictionary. For instance, *dog* shows a kind of animal; more specifically, a common, domestic carnivorous mammal; both *dank* and *moist* means slightly wet (Ur, 1996).

2.2.2 Connotations

Connotation arises as a word that become *related with certain characteristic of item to which they refer*, which may or may not be indicated in dictionary definition. The word *dog* for instance, which is understood by most people, has a *positive connotation* of friendship and loyalty; whereas the equivalent in Arabic, is understood by most people in Arabic countries has a negative association of *dirt* and *inferiority*. Within the English language, a *moist*

has favorable connotation whereas *dank* has an unfavorable; therefore, we could describe something as pleasantly moist while pleasantly dank would seem absurd (Ur. 1996). In addition, the burdening of women for many years with negative attributes such as weakness, emotion, inconstancy and irrationality has resulted in these becoming connotations of the word women for many people. The word for many people is necessary here; connotations are connected to the real-world experience that one associates with a word, and they will therefore vary (different from denotative meaning) from individual to individual, and community to community. The word *woman* is likely to have different connotation for a misogynist (a person who hates women) than it will have for a feminist (Fromkin et al., 1974).

Connotation plays an important role in language of advertising, politics, and literature. Indeed, in this various connotations may be so powerful that they totally replace the denotative meanings. Their potent effective meaning makes such words attractive to the propagandists or politically fanatics who intend to arouse strong feeling without inviting critical examination of this case (Fromkin, et. al, 1990: 83).

This method includes plotting meanings on a scale labeled by contrasting adjective pairs such as happy-sad, hard-soft, slow-fast, etc.

2.2.3 Ambiguity

A word or a sentence is ambiguous if it can be understood or interpreted in more than one way (Fromkin et al, 1990). The different words having the same

form or pronunciation may cause ambiguity among listeners or readers who do not pay attention to their context carefully. Ambiguity is not created by different interpretation of a word, but it is caused by order of words, which are considered as part of a sentence, namely, subject, predicate, object (complement), adjunct, or adverb. For instance: *The guard hit an old man with stick.* Which means *the guard hit the man by using a stick.* The guard=subject, hit=predicate, the old man=object, a stick=tool or instrument which was used to hit the man. The sentence may also mean: *The guard hit the old man who brought a stick.*

The examples above show that a word or a sentence is ambiguous if it can be understood or interpreted in more than one way. The difference between ambiguity and vagueness can be described as follows: Take for instance the word *good*, the meaning is clear if it (the word *good*) is separated from other phrase.

The problem is compounded when we look at other phrases containing *good*. *A good student* may mean someone who behaves well, or someone who works well or someone whose work shows high level of quality. What has to be decided is whether the meaning of the word *good* has different meanings according to its use in describing different things. In more general terms, this presents example of the difficulty of distinguishing ambiguity from *lack of specification, or vagueness*. Let us consider the different types of vagueness to see the problem of distinguishing ambiguity from vagueness.

There are four types of vagueness: (i) *referential vagueness*, where the meaning of lexical item is in principle clear enough, but it may be hard to

determine whether or not the item can be applied to certain objects. For example the example of the lexical item *city* and *town*. We can roughly agree that a city is a place where a large collection of people live, and it is made up of a large number of houses; while a town is simply a place where a collection of people live, made up of certain number of houses. However, sometimes certain persons consider big or small towns; (ii) *indeterminacy of meaning*, where the meaning of an item seems indeterminate. The most extreme example of this English possessive construction such as Peter's book can be the book he has, the book he has read etc; (iii) *lack of specification in the meaning of an item*, where the meaning is clear but is only generally specified, for example an item like *neighbor* that is not specified by sex, race, matter etc. he went to campus can be use to describe action as dissimilar such as walking, running, going on a bicycle etc; (iv) *disjunction in the specification of the meaning of an item*, where the meaning involved an either or statement of different interpretation possibilities. To see the validity of this type of the characterization consider what is perhaps the central example:

- *The applicant for the job had either first class degree or some teaching experience.*
- *All competitors must either be male or wear a one-piece swimming costume*

2.2.4 Homonyms

Homonyms are said to be different words with the same form. For example: corn (grain) and corn the food; meal (repast) and meal (flour), each of which has a different etymology. It has already been said that knowing a word means knowing its sound and meanings. When different words are pronounced the same but have different meaning, they are called (homonym) or homophones. They may have the same or different spelling. For example a word *to*, *too*, *two* are homophone since they all are pronounced as /to/. Homophone may create ambiguity because it can be understood or interpreted in more than one way.

2.2.5 Polysemy

Polysemy (or multiple meaning) is a property of single lexemes; and what this differentiates it, in principle, from homonym. For example: the noun *neck* is treated in standard dictionaries of English as a single lexeme with several distinguishable meanings. For example, neck1 - a part of the body; neck2- part of shirt of other garment, neck3- part of bottle; neck4 - narrow strip of land (Lyons, 1984).

It is difficult to differentiate between homonymy and polysemy since it deals with relatedness of meaning or not, related to this problem Lyons (1984). The principal consideration is relatedness of meaning. Several meanings of a single polysemous lexeme (e.g. neck1, neck2, neck3, etc) are judged to be related; if this condition were not met, lexicographer would talk in the dictionary (neck1, neck2,

neck3, etc). There is a historical dimension to relatedness of meaning; and complicates the issue.

It is easy to see, while identity of form is a matter of yes or no, relatedness of meaning, is a matter of more or less. For this reason the difference between homonymy and polysemy, even though easy enough to formulate, is not easy to use with consistency and reliability (Lyons, 1984).

2.2.6 Synonym

Two words are synonymous if they have the same sense, that is, if they have the same values for all of their semantic features or expressions with the same meaning. Two points should be paid attention about this definition. First it does not limit relation of synonym to lexemes; it follows the possibility that lexically simple expression may have the same meaning as lexically complex expression. Second, it makes identity, not only similarity, of meaning (Lyons: 1995). For example, the pairs *conceal* and *hide*, *stubborn* and *obstinate*, and *big* and *large* seem to be synonymous in English. One of the major difficulties in the study of sense (or core meaning) is determining exactly what constitutes the universal set of Semantic properties or features; that is the dimension human being use to categorize the sense of words.

Moreover, in all likelihoods there are no words in any language that constitute absolute synonyms, that is, what that means exactly the same meaning in all contexts. For example, even though *big* and *large* are (near) synonyms, the phrase *my big sister*- *my large sister* certainly do not have the same meaning.

There are three types of synonymy, there are: first *absolute synonymy* if two or more expressions satisfy the following three conditions (i) all the meaning are identical; (ii) they are synonymous in all context; (iii) they are semantically equivalent (i.e., their meaning or meanings are identical) on all dimension of meaning, descriptive and non-descriptive. It is generally recognized that complete synonymy of lexeme is relatively rare in natural language and absolute synonymy is almost non-exist. It is probably restricted to high specialized vocabulary that is purely descriptive. A standard example of absolute synonymy is *caecitis: typhlitis* (meaning inflammation of the blind gut), only few native speakers of English are familiar with either of these words. Second is *partial synonymy*, which meets the criterion of identity in meaning but for various reason fail to meet the conditions of what is usually referred to as absolute synonymy. Third is *near synonymy*, namely, expressions that are more or less similar, but not identical, in meaning. Examples of near synonyms in English the words such as *dive* and *plunge*, *stream* and *brook*, *mist* and *fog*. The writer adopts near synonymy in this study because this is according to the writer the synonymy that is generally applied in natural language such as English, Arabic and Indonesian (Lyons, 1995; and Lyons, 1984:148).

2.2.7 Hyponymy

A hyponymy is a word whose meaning contains the entire meaning of other word, known as super ordinate. For instance *a swan* and *a duck* are hyponyms of the super ordinate *bird*; *a mango tree* and *an oak* are hyponyms of the super

ordinate *tree*; *a boar* and *piglet* are hyponyms of the super ordinate *pig* (Parker, 1986).

2.2.8 Simile

Besides, figurative language is included in the scope of lexical meaning. A simile is a direct comparison between things, which are not particularly similar in their sense (Reaske, 1966:41). A simile is a figure of speech that directly compares two apparently unlike things (Macmillan, 1984:187). These two statements explain the definition of simile, the writer of this final project can make summary that simile is a direct comparison of the two things, which are unlike in their sense. For example; *her eyes like sparkle of diamond*. *Her eyes* is compared with *the sparkle of diamond* by using the connective words. It probably means to express the beautiful eyes, as we know *diamond* is a beautiful worth stone.

A figure of speech that makes a comparison between two seemingly unlike things is called metaphor (Macmillan, 1987:702). In general, the different between simile and metaphor are: simile refers to only characteristic that two things have in common, and there are the connective words that are *like* and *as*.

While metaphor is not patently limited in the number of resemblance it may indicates. Sometimes it uses indicative word: *to be*, and sometimes is implicit metaphor, that the tenor, of the subject is not stated. For example: *his heart snows: the night has a thousand eyes*.

2.2.9 Synecdoche

Synecdoche is the use of part of a thing to stand for the whole of it or vice versa (Kennedy, 1983: 48). In a poem the poet uses synecdoche by choosing a part of an object, which is the important one to represent the whole object.

Again, just the important part which represents the whole. For example:

Further buys a canary and a pigeon.

2.2.10 Irony

Irony is the contrast between the actual meaning of word statement and the suggestion of another meaning. The intended implications are often actually a mockery of what being stated (Reaske, 1966:35). For example: *You come so early. It's better for you to go home now.*

2.2.11 Symbolism

Symbolism is also included in figure of speech. The definition of symbols as stated by Macmillan (1984:195) as a figure of speech in which object, place, person, or experience means more than what it is. The symbol that is given by the poet in a poem usually includes the conventional symbol, for instance: the national flag is the symbol of the patriotic feeling. Flower is the symbol of the women hood.

2.2.12 Personification

Kennedy (1983:487) defines as the process assigning human characteristic into non-human things. For example: *The earth is screaming loudly: The wives try to destroy the power of love.* Hyperbole is a figure of speech which employs

exaggeration(Reaske, 1966: 34, While Kennedy, 1983: 488). The example is: *His bloods spread out the whole earth.*

2.3 Elaine Hopper's Short Story "Brazen"

Elaine Hopper's Short Story "Brazen" has a romantic genre, in which there is a woman who has got a broken heart because of a man, she was frustrated and thought that there were no good men in this world. Based on the suggestion of her roommate, she decided to leave for two weeks to go to another city. She met someone new there, someone she had never met before. They fell in love. This story has a happy ending, the author makes this story to the point, therefore the readers does not get bored to read this story. Elaine Hopper made the utterances of the characters not only in denotative forms, but also in connotative ones. The characters may indicate some aspects related to synonymous, anomalous, contradictory, antonymous, ambiguous, etc. This means that the characters interact with the language that would have linkages with semantic knowledge, therefore the researcher will use the utterances of the character of Elaine Hopper's short story as the data.

Chapter III

Research Method

This chapter presents the research design, unit of analysis, source of data, technique of data collection, technique of data analysis.

3.1 Research Design

There are two kinds of methods used by any researcher, namely quantitative and qualitative methods. Quantitative research method is defined as a method of data collection and analysis which uses data in numerical forms.

In qualitative research, the data are collected in the forms of words rather than numbers as the result of statistical calculation (Jacobs and Razavich, 1979: 425). So, quantitative research relies heavily on statistical analysis represented with numbers, while qualitative research depends very much on narrative description.

In this study, the researcher only explains, or describes and perhaps categorizes the data within linguistics forms, namely semantic interpretation and semantic knowledge. Therefore, this study uses descriptive qualitative design. It is called descriptive qualitative design because the data of this study are analyzed descriptively. The data of this study are in the forms of words, phrases, clauses, and sentences, not in the forms of numbers which are subject to statistical calculation.

3.2 Unit of Analysis

The writer of this final project focuses the discussion of the meanings of the utterances produced by the characters in Elaine Hopper's short story entitled "Brazen". Besides, this final project also talks about the semantic knowledge used by the characters in order to deliver their messages in the conversation. Therefore, the unit of analysis of this study is utterances uttered by the characters in the short story because the delivery a message relies much on the use of utterance.

3.3 Source of Data

The data are written text. Arikunto (1998: 144) says that the research data source is the subject that data can be got from. The supporting data which provides theories of the matter of subject were taken from various books, articles and websites. This final project tries to give explanation about the meanings produced by characters in a short story entitled Brazen, therefore the source data is the move taken from the utterances produced by the characters of a short story "Brazen" downloaded from [http://www.fictionwise.com/ebooks/a248/ Elaine-Hopper/?si=0](http://www.fictionwise.com/ebooks/a248/Elaine-Hopper/?si=0).

3.4 Technique of Data Gathering

Almost all researches need the library research besides the field research. The difference between them is placed in its purpose of function. When we do the field research, it means that the literary work we read is only used in the first step to find the theoretical framework in order to implement the research. It will be

different if we used from the beginning as the theoretical framework, the research process, until the step to draw the conclusion.

Library research can be said as an activity to collect accurate data from books and other literary work as cited by Zed (2004: 3) that the library research often called library study is the activities related to the method of data collection. This can be done by reading and noting.

In order to find the accurate data related to this final project, the writer uses the library research as the method because in this final project she analyzes the meanings of the utterances in Elaine Hopper's short story "Brazen"

The steps are as follows:

1. Downloading the short story.
2. Reading the short story in order to get some understanding.
3. Segmenting the short story into the characters' utterances.
4. Rewriting the utterances for the purpose of analysis.

3.5 Technique of Data Analysis

This study uses the classification system as a representational tool to organize a collection of data to make an easier understanding or accepted interpretation. The categories used in this study are proposed by Kreidler (2002) as explained in his book *Introducing English Semantics*.

The steps are as follows:

1. Reading the segmented utterances

2. Identifying the semantic interpretation and semantic knowledge of the utterances on the basis of Kreidler's theory.
3. Categorizing the utterances into the semantic interpretation and semantic knowledge on the basis of Kreidler's theory.
4. Qualitatively interpreting and explaining the phenomena of semantic interpretation and semantic knowledge presented by the characters through their utterances.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the researcher would like to present the results of the data analysis of the research paper. The process of discussing the results of data analysis systematically takes steps in order to provide intended scientific answers to the problems. Therefore, this chapter will be displayed in subsequent subchapters.

4.1 The Meaning of the Character's Utterances

In this subchapter the researcher presents the utterances with their meanings. They can be seen in the table below.

Table 4.1 Meaning of Utterances.

No.	Character	Utterances	Meaning
1.	Courtney	<u>This one</u> turned into a jerk, too?	Sitcom
2.	Stephanie	All men should <u>crash and burn.</u>	Disappear
3.	Stephanie	I don't think there's two good guys <u>in this whole universe.</u>	There is another universe.
4.	Stephanie	I'm not <u>kissing any more toads.</u>	Not to fancy.

5.	Courtney	Maybe we've been looking in <u>the wrong universe.</u>	There are good guys in the other universes.
6.	Courtney	What we need is a vacation away from the city to <u>someplace totally different.</u>	Different situation like in New York city.
7.	Courtney	With totally <u>different kinds of men.</u>	Different in the context of attitude and nature.
8.	Courtney	We need men who are the <u>opposite of the bozos</u> we've been finding here.	Menwho do not likeplaying withwomen's heart.
9.	Stephanie	No more <u>big shot professionals.</u>	Could get someone appropriate like what they want.
10.	Courtney	No more <u>men who drive Mercedes.</u>	Will never look for rich guy anymore.
11.	Stephanie	Or <u>who wear Rolex's.</u>	No longer looking for a rich man.
12.	Courtney	Or <u>who drink champagne.</u>	No more search for rich man.
13.	Courtney	Give me a <u>down to earth man who guzzles beer.</u>	Look for a simply man
14.	Stephanie	Give <u>me a man who wears boots!</u>	Look for someone who is not from the big city.

15.	Stephanie	Let's catch ourselves <u>a couple of cowboys.</u>	Get a soul mate.
16.	Courtney	I like <u>Texas style.</u>	Cowboy style
17.	Courtney	Don't worry. <u>I'm in the mood for a little two-stepping and wrestling in the hay.</u>	Want to get a vacation.
18.	Courtney	I'll have Suzie reschedule all my appointments or give <u>them</u> to Glenn.	The appointment.
19.	Stephanie	I'll tell <u>him</u> to give me two weeks now or pay me severance plus vacation pay.	Stephanie's boss
20.	Courtney	Unless you wanna pay for nonrefundable tickets and waste <u>them</u> ?	The tickets.
21.	Courtney	Wahoo! I knew <u>this place was magical.</u> See if he has a friend for me?	Found something special, that is a man.
22.	Courtney	I've <u>never behaved this way before.</u> I've never.	Courtney's attitude was so different like

			usual.
23.	Cory	You've never fallen head over heels in love at first glance before? Me neither. I think <u>you've bewitched me</u>	Attracted Cory at the first meeting.
24.	Courtney	Guess <u>I caught myself a cowboy.</u>	Her dream about a simple man is realized.
25.	Cory	I thought I'd come here to find <u>a good old fashioned country girl.</u>	Simple girl who has good attitude.
26.	Courtney	I'm from New York City. I wanted <u>a good old fashioned country boy.</u>	Simple guy who is kind-hearted.
27.	Cory	Too late. . . . <u>I'm staking my claim and I'll fight any of those cowboys that come near you.</u>	Cory will maintain his love.
28.	Courtney	<u>I didn't really fancy living on the range with a lot of smelly cows anyway.</u>	Courtney wants to come back to the city.
29.	Courtney	And <u>I don't ever want to</u>	Courtney deterrence to ride

		<u>ride that damn mechanical</u>	the mechanical bull.
		<u>bull again as long as I live!</u>	

The meanings of those underlined parts of the utterances may be briefly explained as follows:

1. The one on the sentence above refers to sitcom, because there is a sentence in the previous sentence stating that “*Pointing the remote control at the television, she clicked off the sitcom she’d been watching*”
2. In the utterances *All men should crash and burn*, the word crash and burn means that disappear, because here the character thought that all men is jerk.
3. *I don't think there's two good guys in this whole universe*. Here the character (Stephanie) thought that she will find good men in the other universe.
4. *I'm not kissing any more toads*. Kissing any more toads means that the character won't to fancy about a perfect man anymore, like a rich and handsome guy.
5. *Maybe we've been looking in the wrong universe*. Here the character thought that there are good people maybe in the other universes. Because they never found a good men in this whole universe.
6. *What we need is a vacation away from the city to someplace totally different*.
The underlined sentence above means that a place where has different situation like in New York City, a place where they live.
7. *With totally different kinds of men*. Meant different there is different in the context of attitude and nature.

8. *We need men who are the opposite of the bozos we've been finding here.* The opposite of the bozos means that the character wish could get a man who does not like playing with women's heart.
9. *No more big shot professionals.* Here, the character will not look for someone appropriate like what they want. Because she is afraid to be hurt again.
10. *No more men who drive Mercedes.* This means the character will never look for rich man anymore. Here that describes the word "rich man" is the Mercedes, because Mercedes is one of the famous car brand.
11. *Or who wear Rolex's.* Here the character no longer looking for a rich man. Same like the previous utterance, which show the rich is the word Rolex, Rolex is a famous watch brand.
12. *Or who drink champagne.* This utterance complement the previous utterances, the word champagne shows that it is a high-class beverage. It's mean that the character will not look for a rich man.
13. *Give me a down to earth man who guzzles beer.* The character looks for a simple man, can be seen from the underlined sentence above. Beer shows a cheap beverages is not like champagne which has expensive price.
14. *Give me a man who wears boots!* Here the character looks for someone who is not from the big city. It is show by the sentence "*a man who wears boots*", in America, people who wear boot only people who live in rural areas.
15. *Let's catch ourselves a couple of cowboys.* The character wishes could get a soul mate which is a cowboy, because cowboy identical with simplicity.

16. *I like Texas style.* The underlined sentence means that the characters like a cowboy style, such as his clothes, hat, shoes, etc.
17. *Don't worry. I'm in the mood for a little two-stepping and wrestling in the hay.*
This means that the character wants to get a vacation. Do not do her daily work.
18. *I'll have Suzie reschedule all my appointments or give them to Glenn.* The word *them* refers to all of appointments which she makes before.
19. *I'll tell him to give me two weeks now or pay me severance plus vacation pay.*
The word *him* here, refers to Stephanie's boss, his name is Tony.
20. *Unless you wanna pay for nonrefundable tickets and waste them?* The word *them* refers to tickets.
21. *Wahoo! I knew this place was magical. See if he has a friend for me?* Found something new, something special, that she never met before in New York City, that is a man.
22. *I've never behaved this way before. I've never.* Her attitude was so different like usual. Since the first time she met Cory, the behavior has changed. She is not ashamed to vent her feelings.
23. *You've never fallen head over heels in love at first glance before? Me neither. I think you've bewitched me.* This means that the first time meeting had attracted Cory.
24. *Guess I caught myself a cowboy.* Her dream about a simple man is realize. She thought that she already found someone who will become her mate.

25. *I thought I'd come here to find a good old fashioned country girl.* In the beginning the character (Cory) wants to get a simple girl who has good attitude.

26. *I'm from New York City. I wanted a good old fashioned country boy.* The character (Courtney) in the beginning wish could get a simple man who is kind-hearted.

27. *Too late. . . . I'm staking my claim and I'll fight any of those cowboys that come near you.* The character means by *my claim* here is Courtney, which means that Cory will maintain his love.

28. *I didn't really fancy living on the range with a lot of smelly cows anyway.* Actually, she wants come back to previous life, a normal life.

29. *And I don't ever want to ride that damn mechanical bull again as long as I live!* This is state that shedeterrenttoride themechanicalbull again.

4.2 Semantic Knowledge of the Character's Utterances

After identifying the utterances, the researcher then classified them into the semantic knowledge on the basis of Kreidler's theory in chapter II. Not all the semantic knowledge in chapter II were used in chapter IV, the researcher only found some of them. The explaining of table 4.1 can be seen below:

1. *This one* turned into a jerk, too?

The utterance above contains a reference. *The one* in the sentence above refers to *sitcom*, because there is a sentence in the previous sentence stating that “*Pointing the remote control at the television, she clicked off the sitcom she’d been watching*”

2. All men should *crash and burn*.

This utterance shows that this is a connotative, *all men should crash and burn*, it means that the character (Stephanie) wants all of bad men or bad boy should disappear from this world, because she felt hurt of men who she ever met. Therefore, she thought that all men have the same attitude and nature.

3. I don't think there's two good guys *in this whole universe*.

This utterance seems to convey a hyperbole, because this utterance is to exaggerate. She thought that very impossible if in this whole world there are no a good man. She said like that because the experience that she got, so that she assumed all of men has same attitude. All men are jerky.

4. I'm not *kissing any more toads*.

For the utterances *I'm not kissing any more toads*, it is connotative which means that the character (Stephanie) won't dream about getting someone who is rich and handsome as a prince, because usually a

handsome and rich man does not have a gentle and kind heart, they tend to be arrogant and overbearing.

5. *Maybe we've been looking in the wrong universe.*

This utterance is hyperbole, exaggerated utterance, the character said like that because she is too often abused by a lot of men. The character thought that the earth is a wrong place to look for a good man, they thought she will find a good man on another planet.

6. *What we need is a vacation away from the city to someplace totally different.*

From the utterances above indicates that it is seemingly denoting a proposition, because the character (Courtney) said *someplace totally different*. She means that different from New York City, a city where they live, metropolitan city, the bustling city, the city that never sleeps, the city's most luxurious and glamorous lifestyle people.

7. *With totally different kinds of men.*

This utterance is proposition. *Different kind of men* here means the character (Courtney) no longer find men who have bad attitude, such as unfaithful, cannot treat women properly, and always broke women's heart. The character wish she could find a humble man, kind, loyal, so much different from men in big cities in general.

8. *We need men who are the opposite of the bozos we've been finding here.*

This utterance denotes that some part of it is a connotative. They likened the men with clown or bozo, someone who plays too much & does not take a relationship seriously. This means that the characters (Courtney and Stephanie) always find someone who is not kind, unfaithful, behave badly and now they want to find a figure that is much different from what they often find in New York City where they live.

9. *No more big shot professionals.*

This is a proposition. It means that the character (Stephanie) will not determine an ideal type of man like what they did before. No longer looking for handsome and rich man as their target.

10. *No more men who drive Mercedes.*

The utterance *No more men who drive Mercedes* denotes proposition. The characters (Courtney) will not look for a rich man because of the experience before rich man is not a good guy. Here that describes the word *rich man* is the *Mercedes*, because *Mercedes* is one of the famous car brand.

11. *Or who wear Rolex's.*

Here, *Rolex* is one of famous brand watches, which is expensive. Of course only rich people who wear this watch. Similar to the utterances

before that the character won't get rich man. This also shows us that this utterance is proposition.

12. *Or who drink champagne.*

Champagne is an expensive alcoholic beverage. This is to show that only rich people drink this beverage, similar to the previous utterances, this utterance is pronounced to complete the previous utterances which asserts that the characters do not want to find someone with a life of luxury. This is a proposition.

13. *Give me a down to earth man who guzzles beer.*

This is proposition, it means that the character (Courtney) wants to get a man who has simply life and far away from the glitz. If it is compared to the price, beer is not an expensive as champagne, this utterance is used by the character in the parables only.

14. *Give me a man who wears boots!*

The statement above seems to be included in proposition. The men in urban areas may not wear boots, only the men who live in rural areas that wear it, and the character (Stephanie) means in this utterance is she wants to get a man who lives in village not in the big town like New York.

15. *Let's catch ourselves a couple of cowboys.*

This utterance denotes as proposition. In America cowboy is a simple figure who lived in rural areas, and has different lifestyle of people who live in cities. This is the type sought by the characters.

16. *I like Texas style.*

This utterance show that this is a proposition. The character (Courtney) means by *I like Texas style* is she wants a simple guy, because Texas is a small town not glamorous one as New York city, indirectly the citizens make adaptation with the situation in their town. Such as the clothes, hat, shoes, in other words they have to make adaptation with the fashion.

17. *Don't worry. I'm in the mood for a little two-stepping and wrestling in the hay.*

This denotes a proposition. The character means in this utterance is she is willing to stay in rural areas during vacation, avoiding the frenetic urban which become their daily habits.

18. *I'll have Suzie reschedule all my appointments or give them to Glenn.*

From the utterance above, it can be seen that a part of the utterance is a reference. The word *them* refers to all of appointments, which she (Courtney) makes before.

19. *I'll tell him to give me two weeks now or pay me severance plus vacation pay.*

The utterance above shows that some part of it is a reference. The word *him* here, refers to Stephanie's boss, his name is Tony. It can be seen in the previous utterance that the character said "*Tony owes me two years vacation, I'll tell him to give me two weeks now or pay me severance plus vacation pay*"

20. *Unless you wanna pay for nonrefundable tickets and waste them?*

This utterance contains a reference. The word *them* refers to *tickets*, because it has already explained in the previous word. Thus, here *them* replaces the word *tickets*.

21. *Wahoo! I knew this place was magical. See if he has a friend for me?*

This utterance may indicate connotative. Usually the things as magic is only in fairy tales, the character (Courtney) thought that they were there. The character said that because they seemed mesmerized by the situation there, they could find something new that had never met before, and including the new people they met there.

22. *I've never behaved this way before. I've never.*

The character means by this utterance is she (Courtney) never behaves like what she did before, she fell in love at the first sight. She is not ashamed to vent her feelings. She could not stop her brazenness to this man, and could not help herself. All she can do is go with the flow and let go. This is a proposition.

23. *You've never fallen head over heels in love at first glance before? Me neither. I think you've bewitched me.*

This utterance is similar as the utterances *I knew this place was magical*, this shows us that it's connotative, because in the real life there's no magic like in fairy tales, there is something exaggerated in this utterance.

24. *Guess I caught myself a cowboy.*

From the utterance above, the character (Courtney) thought that she got a new man who was very different from the men she ever met before, she got a humble man, loyal, and perfect for her. This is a proposition.

25. *I thought I'd come here to find a good old fashioned country girl.*

The utterance means that the character (Cory) wants to get a girl who has simple life, not too concerned with how to dress, do not like a girl with glamorous style like a girl who live in urban areas in general. This is a connotative utterance.

26. *I'm from New York City. I wanted a good old-fashioned country boy.*

Similar to the utterance before, the character (Courtney) comes from one of big city in the USA, therefore she wants to get a man who has a simple life.

27. *Too late. . . . I'm staking my claim and I'll fight any of those cowboys that come near you.*

This utterance is a proposition. The character means by *my claim* here is Courtney, which means that Cory will maintain his love. It means that Cory does not want anyone to approach Courtney, because he had fallen in love with this girl. Cory will not let her go because she is the type of woman in his dream.

28. *I didn't really fancy living on the range with a lot of smelly cows anyway.*

This utterance is connotative; the character (Courtney) means by her utterance is she wants back to the city like in the previous life, she feels the village is not the place for her to stay, she wants get a normal life.

29. *And I don't ever want to ride that darn mechanical bull again as long as I live!*

This is a proposition, something happened before is the character (Courtney) willing to ride the mechanical bull just to approach someone who got her interested, whatever she did. Now she gets the man she wants, and does not want to do absurd thing like that anymore.

Table 4.2 The Semantic Knowledge as Found in the Text.

After interpreting and explaining the phenomena of semantic interpretation and semantic knowledge on the basis of Kreidler, the researcher conclude that data have been analyzed, be gathered and counted the number of each semantic knowledge and specified the percentages. The table can be seen below:

No.	Semantic Knowledge	f	%
1.	Reference	4	13,79
2.	Proposition	15	51,72
3.	Hyperbole	2	6,90
4.	Connotative	8	27,59
Total		29	100

The semantic knowledge, reference has percentage 13,79%. Meanwhile, proposition reach 51,72 %. This is the most dominant semantic knowledge of all.

As 6,90% of utterances is hyperbole and 27,59% of utterances is connotative. Thus, the most dominant of semantic knowledge that appear in the utterances above is proposition (51,72%), connotative (27,59%), Reference (13,79%) and hyperbole (6,90%).

The reference in the utterances can be seen in “*This one turned into a jerk, too?*”; “*I’ll have Suzie reschedule all my appointments or give them to Glenn.*”; “*I’ll tell him to give me two weeks now or pay me severance plus vacation pay.*”; “*Unless you wanna pay for nonrefundable tickets and waste them?*”. Because there are only 4 of 29 sentences, thus the percentage is 13,79%.

The second is proposition, which has the highest percentage at 51,72%. It can be seen in some of the following utterances “*What we need is a vacation away from the city to someplace totally different.*”; “*With totally different kinds of men.*”; “*No more men who drive Mercedes.*”

Next 6,90% is hyperbole and this is the lowest percentage. The researcher only found about two utterances. They are “*I don’t think there’s two good guys in this whole universe.*” and “*Maybe we’ve been looking in the wrong universe.*”

Furthermore, connotative is 27,59%, the second ranks in the percentage of semantic knowledge which was spoken by the characters in the short story. There are 8 utterances, as seen the following utterances “*All men should crash and burn.*”; “*I’m not kissing any more toads.*”; “*No more big shot professionals.*”; “*You’ve never fallen head over heels in love at first glance before? Me neither. I think you’ve bewitched me*”. The researcher only gives 3 examples taken from the short story.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

After analyzing the utterances on the Elaine Hopper's short story entitled Brazen, the research would give some conclusionsreferring to utterancesspoken by thecharacters in this chapter. It can be seen in the following points:

1. There are so many ways for people to deliver what they want to say to others. Not only in oral language but also in written language. For written language, the authors can use various type of sentences, whether the sentences in the real meaning or sentenceswhichare not in the real meaning. They may be denotative and connotative.
2. In writing a story, the author of this story does not only use the above elements, but also use parable sentence or a figure of speech (hyperbole. simile, ambiguity, etc) in order to avoid monotonous and rigid utterances, and those are represented in the character's speech.

5.2 Suggestion

After the researcher analyzed a short story by Elaine Hopper, the researcher would give some suggestion for the reader who wants to read a novel or a short story. In a novel or a short story, the language used by the author does not always indicate the real meaning but also indicates connotative, ambiguity, figure of speech the elements of semantic. Therefore, when we read a novel, a short story, or a discourse, we should really understand and know exactly what the author wants to convey to the reader. So that we can fully understand the contents of the discourse, also avoid misunderstanding.

Currently, the researcher is just peeling short story in general, talks about the story. The researcher hopes anyone who wants to research this further short story then expected to research in a more detail and provides something more detail about the character, it means which characters speaks more, or which character most widely used semantic knowledge. The researcher hopes that what has been written here could be useful for any reader.

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APPENDIX 1

Brazen

By Elaine Hopper

"Ugh!" Stephanie Dwyer slammed her apartment door and stomped her foot. "Creep!" A picture fell off the wall and shattered. Water logged, droplets dripped from her nose, her hair, and her eyelashes, pooling at her feet. She scowled. Her new high heels were utterly ruined.

Courtney hid a chuckle behind her hand. Pointing the remote control at the television, she clicked off the sitcom she'd been watching. Her lips crooked into a half smirk. "This one turned into a jerk, too?"

Stephanie dropped her purse onto the coffee table and flopped onto the couch. She kicked her shoes off, scaring the cat who ran into the other room. Staring at the ceiling, she said, "All men should crash and burn."

"That good?" Courtney sat forward, flicking her long black hair behind her shoulders. "There's got to be a couple of good men out there. All we need is one good man each. Is that too much to ask?"

Stephanie lifted pained eyes to her roommate and best friend. "I don't think there's two good guys in this whole universe. I give up. I've had it. I'm not kissing any more toads."

Courtney looked thoughtful, tapping her chin with her forefinger. "Maybe we've been looking in the wrong universe."

Her friend was losing it big time. Handsome Patrick had seemed so perfect, so wonderful. Until she'd caught him with Alyssa tonight, telling her the moon and stars shone only for her, that they were soulmates - the same pathetic lines he'd snared her with.

Some soulmate!

Jumping to her feet, Courtney paced in front of her. "What we need is a vacation away from the city to someplace totally different."

"With totally different kinds of men." Despite herself, her interest was piqued. "We need men who are the opposite of the bozos we've been finding here. No more big shot professionals."

Courtney grinned from ear to ear. "No more men who drive Mercedes."

"Or who wear Rolex's." Steph started to feel alive again.

"Or who drink champagne." Courtney downed a sip of her diet soda. Mischief danced in her dark eyes. "Give me a down to earth man who guzzles beer."

The spirit grabbed Steph, rejuvenating her. "Give me a man who wears boots!"

Steph couldn't help but crack a smile. "Let's catch ourselves a couple of cowboys."

"Yahoo!" Courtney crossed the room and turned on the computer.

Steph followed her, staring over her shoulder. Her friend went straight to the Ultimate Travel Agency's booking page.

"I like Texas style. That okay with you?" Courtney's fingers flew over the keyboard as she hummed Mickey Gilley's tune, Looking For Love in All the Wrong Places.

"Don't worry. I'm in the mood for a little two-stepping and wrestling in the hay." Courtney paused, looking up at her. "Can you get off work for two weeks now? I'll have Suzie reschedule all my appointments or give them to Glenn." Courtney was a psychologist and could pretty much set her own schedule.

"Tony owes me two years vacation. I'll tell him to give me two weeks now or pay me severance plus vacation pay." Big words said with lots of bravado.

"You go girl." Courtney thrust the phone into her hands.

"You mean now?" Steph's voice cracked, hoarse. Bother her boss at home on the weekend? He'd kill her. Suddenly she didn't feel so brave. Rent was pretty high and she still owed student loans

"Unless you wanna pay for nonrefundable tickets and waste them?" Her roommate batted her eyelashes coyly, her finger poised over the enter key.

Scowling, Steph punched numbers on the phone. Sucking in a huge breath, she prayed Tony was in a good mood.

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Courtney circled her hand above her head as she rode the mechanical bull. "Yahoo!" She pushed her new red cowboy hat back on her head, and then

crooked her finger at Steph who line danced next to a hunky Billy Ray Cyrus look alike. "Your turn."

No way! Sore thighs and a broken rump weren't her idea of vacation. She shook her head, unused to the feel of her own cowboy hat. Courtney had made her wear it, swearing no one could visit the Lone Star state without wearing a cowboy hat, cowboy boots, and a Texas tie. For good measure, her friend had given her a big silver and turquoise belt buckle to wear, also. "I'll pass."

Everybody rides the bull. The cutie pie next to her scooped her into his arms and carried her to the bull. His voice coated her like honey, and his eyes warmed her soul, making her tingly all over.

Half-heartedly she laughed, protesting, but this is so Urban Cowboy

The man's wavy brown hair fluttered around his gorgeous face and she longed to run her fingers through it. "Tell you what, ma'am. You ride the bull and I'll take you for a moonlight ride out on the range on my mare."

Tongue-tied, she smiled down at the man. She doesn't even know his name.

When he draped his arm across the front of the bull and smiled up at her, she about melted into his arms. He had the sexiest, liveliest eyes she'd ever seen. Deep brown, soulful, and fringed with the longest, sootiest lashes she'd ever seen on a man. They put her own to shame. "I'm Cory Lord. Pleased to make your acquaintance."

Her heart pitter-pattered so loudly she was sure he knew she was pleased to make his acquaintance, too. Breathlessly, she said, "I'm Stephanie Dwyer." She could kick herself for sounding so starry-eyed. Any moment she'd drool. They sure didn't make men like this in the big city. Courtney should change careers and open a dating service. Thus far she had a completely satisfied client. And she'd never cared for men with hair longer than hers before. Texas must be seeping into her blood.

Courtney's lilting laughter broke into her thoughts. Who needs Patrick what's his name?

Unable to tear her gaze away from Cory, she smiled dreamily. "Patrick who?"

"Wahoo! I knew this place was magical. See if he has a friend for me?"

Like Courtney lacked male attention! Five knock-out cowboys vied for her friend's attention.

The bull went wild beneath her, almost hurling her off before she knew her ride had begun.

Scallop your rear and squeeze with your knees. Cory steadied her when she would've fallen off. His large calloused hands burned through the thin material of the shirt covering her waist.

Incredible yearnings to feel his hands slide lower blindsided her. She couldn't string two coherent thoughts together or exhale air from her lungs. She'd never felt so exhilarated. So alive.

Perspiration had beaded her brow and upper lip by the time the bull slowed to a stop. Tendrils of damp hair clung to her heated cheeks.

"Your turn." She laughed as Cory lifted her down from the mechanical critter. He didn't move back so she slid down his length, into the curve of his arms, feeling every sinew, every muscle of him.

As if on cue, the band slowed their pace and crooned a song of love turned wrong. Pathos washed over them and Cory sang in her ear, his warm breath driving her mad. His hands kneaded her waist, mesmerizing her, setting her on fire.

She'd never been engulfed in such flame, never been so mindless over any man. She didn't even know where he lived or what he did for a living! All she knew was his name and that he had the most incredible effect on her and that he had the most kissable looking lips she'd ever laid eyes on.

She stared up at those lips: soft, yet firm and chiseled, darting out her tongue to lick her own suddenly dry lips. Undeniable hunger surged through her. She had to taste his lips, had to nibble them and tease them or she'd die. It was a photo-finish whether he leaned down to savor her lips first or if she tiptoed up to press her lips to his first. It wasn't a contest but if it was, they were both winners.

No one had ever kissed her like this before. Not Patrick. Not Gary. Not any of their predecessors. Cory's lips ignited fires deep in her belly, shooting fireworks through every nerve ending, and turning her knees to gelatin. If not for his strong arms encircling her waist or her arms latched around his neck, she'd have melted to the floor.

Instead, she strained against him, needing him fiercely, longing to be one with him. The feelings were so strong they scared her, yet she couldn't break free. She'd rather stop breathing.

She wanted to protest when he drew away. Chill air chapped her bruised, swollen lips.

His gaze smoldered into hers. Let's check out the moonlight. I'm getting claustrophobic. His teeth nipped her earlobe, and then his tongue lathed her ear.

Arching her neck she shivered against him. He was right. They were too closed in it was too smoky in here. Fresh air and privacy lured her. When he captured her hand in his larger one, she let him lead her outside.

Courtney flashed her a dazzling smile and gave her the thumbs up sign. She'd wrangled herself a cowboy, too - a young Robert Redford in a black cowboy hat that gazed at her with adoration and longing.

The music faded as Cory led her out to his truck. Crickets serenaded them and stars twinkled overhead in the Texas sky.

Warm fuzzies filled her and she looked at him seductively, giving into her urge to kiss him long and slow and rub her body against his. When he groaned into her mouth, she pressed closer. She knew she tempted him beyond all mercy. She shocked herself at her brazenness. But she couldn't help herself. She couldn't get enough of him. No man had ever gotten under her skin like this one. Not so like lightening nor so deep.

Tomorrow didn't matter, only here and now. She wanted him like she'd wanted no one else.

Then Courtney's laughter sliced through the spell, and Cory pulled back. Not much, but their lips no longer plundered each other. Their bodies still curved against one another, sharing heat, trembling.

Mortified at her own response, she laughed self-consciously. Huskily, she murmured, "I've never behaved this way before. I've never . . ."

He put his fingers over her mouth, shushing her. "You've never fallen head over heels in love at first glance before?" He stroked her hair. "Me neither. I think you've bewitched me."

A slow, sexy smile dawned over his face that made her blood simmer. Their hearts know each other. He dragged her hand to his chest and she splayed her fingers over his rapidly beating heart.

She smiled back, deciding to follow her heart. He trembled as she traced his strong jaw line with her fingernail and she delighted in her effect on him. "Guess I caught myself a cowboy."

Cory blushed, craned his neck, and gazed up at the stars. In a gruff, hesitant voice he said, "I'm not a real cowboy."

"No?" She let her gaze slide over his body, from the tip of his pointy, dusty cowboy boots, to his Texas tie. Languidly, she asked, "What are you then?"

"A venture capitalist from Chicago." He cocked a half grin at her. "I thought I'd come here to find a good old fashioned country girl."

The irony caught her off guard and she chuckled. "I'm from New York City. I wanted a good old fashioned country boy."

His gaze turned serious as he hauled her back against him. "Too late. . . . I'm staking my claim and I'll fight any of those cowboys that come near you."

"Ditto, Sir. I didn't really fancy living on the range with a lot of smelly cows anyway." She rubbed her aching behind and admitted, "And I don't ever want to ride that darn mechanical bull again as long as I live!"

Cory laughed. "Done. How about we hold any more talk till morning?" He nibbled her neck as his hands caressed her heated flesh.

All thought fled.

APPENDIX 2

No	Utterances	Reference	Proposition	Hyperbole	Connotative
1.	This one turned into a jerk, too?	√			
2.	All men should crash and burn.				√
3.	I don't think there's two good guys in this whole universe.			√	
4.	I'm not kissing any more toads.				√
5.	Maybe we've been looking			√	

	in the wrong universe.				
6.	What we need is a vacation away from the city to someplace totally different		√		
7.	With totally different kinds of men.		√		
8.	We need men who are the opposite of the bozos we've been finding here.				√
9.	No more big shot professionals.		√		
10.	No more men who drive		√		

	Mercedes.				
11.	Or who wear Rolex's		√		
12.	Or who drink champagne.		√		
13.	Give me a down to earth man who guzzles beer.		√		
14.	Give me a man who wears boots!		√		
15.	Let's catch ourselves a couple of cowboys.		√		
16.	I like Texas style.		√		
17.	Don't worry. I'm in the mood for a little two- stepping and wrestling in		√		

	the hay.				
18.	I'll have Suzie reschedule all my appointments or give them to Glenn.	√			
19.	I'll tell him to give me two weeks now or pay me severance plus vacation pay.	√			
20.	Unless you wanna pay for nonrefundable tickets and waste them?	√			
21.	Wahoo! I knew this place was magical. See if he has				√

	a friend for me?				
22.	I've never behaved this way before. I've never...		√		
23.	You've never fallen head over heels in love at first glance before? Me neither. I think you've bewitched me				√
24.	Guess I caught myself a cowboy		√		
25.	I thought I'd come here to find a good old fashioned country girl.				√

26.	I'm from New York City. I wanted a good old fashioned country boy.				√
27.	Too late. . . . I'm staking my claim and I'll fight any of those cowboys that come near you.		√		
28.	I didn't really fancy living on the range with a lot of smelly cows anyway.				√
29	And I don't ever want to ride that darn mechanical bull again as long as I live!		√		