SNAP TO READ

EXPLORING THE LEXICAL COHESIONS USED IN SNOW WHITE AND THE HUNTSMAN MOVIE AND THE IMPLICATIONS TOWARD ELT

Karunia Eka Nafilatul Janah, Lilis Nur Hidayati
Universitas Wisnuwardhana Malang
karuniaekanj@gmail.com, lilisnurhaa@gmail.com

First received: October 13, 2025 Final proof received: November 28, 2025

Abstract:
This study aims to explore the lexical cohesions used in Snow White and the Huntsman movie. It also reveals the context of the certain lexical cohesions used in the movie, the contributions of each element on the plot establishment as well as the implications of this current study toward English language teaching (ELT). This descriptive qualitative study focused on the lexical cohesions of synonyms, antonyms, and repetitions, the contexts and contributions of each element on plot establishment and the purpose of delivering the message. The findings showed that repetitions in the movie were mostly used than others; 67.7% repetitions, 25.8% synonyms, and 6.5% antonyms. The findings also showed that the lexical cohesions were presented in some contexts; making variations in the utterance, emphasizing the utterance, making contrast in the utterance, seeking agreement on something or making sure of something, and highlighting important points in the utterance. Furthermore, the findings also revealed that the lexical cohesions contribute to the plot establishment and the purpose of delivering the message of the movie because lexical cohesions are very useful in making the scenes in exposition, complication, crisis, climax, and resolution part of the movie more understandable and meaningful. Finally, the implications of this current study show that lexical cohesions can potentially be useful for ELT practices such as introducing and using lexical cohesions in teaching speaking and

writing, finding spoken lexical cohesions in the teaching of listening, and examining lexical cohesions in texts through the teaching of reading.

Keywords: *Antonyms, ELT, lexical cohesions, repetitions, synonyms.*

INTRODUCTION

In the study of language, there are two terms that can be recognized by language learners, which are the component of the language and the way language is used (Halliday & Matthiessen, 2014; Yule, 2020). When people talk about how to make sense of what is read, how to recognize well-constructed texts as opposed to those that are jumbled or incoherent, how to understand speakers who communicate more than they say, and how to successfully take part in a complex activity like conversation, it can be referred to what is known as 'discourse analysis'. The word 'discourse' is usually defined as language beyond the sentence (Tannen et al., 2015). In addition, the analysis of discourse is typically concerned with the study of language in texts and conversation (Yule, 2020). Therefore, discourse analysis is also sometimes defined as the study of language above the level of a sentence or the study of the ways sentences are connected to make meaning, coherence, and accomplish purposes (Gee & Handford, 2012).

When people talk about discourse, people are acquainted with a text. Halliday & Hasan (1976) stated that discourse is a text; a text may be spoken or written, prose or verse, dialogue or monologue. They also stated that a text is best considered a semantic unit: a unit not of form but meaning. Furthermore, a text has texture that differentiates it from something that is not a text. Besides, we can characterize text sections in terms of the number and the kinds of ties that it displays. Hence, the concept of a tie makes it possible to analyze a text in terms of its cohesive properties and give a systematic account of its patterns of texture. In other words, texts must have a certain pattern that depends on factors quite different from those required in a single sentence pattern. Thus, some of those factors are described in

terms of cohesions, or the ties and connections that are found within texts (Yule, 2020).

The concept of cohesions refers to relations of meaning within the text that define it as a text (Halliday & Hasan, 1976). Halliday & Hasan (1976) defined lexical cohesions as a group of words which is lexically cohesive when all of the words are semantically related; for example, when they are all concerned with the same topic. In addition, lexical cohesions also mean forms that relate two words in a text in some ways to those that have gone before (Nurjannah, 2015). Moreover, lexical cohesions are not concerned grammatical and semantic connections, but with connections based on the words used (Nurjannah, 2015). Last but not least, Halliday & Hasan (1976) argued that two kinds of lexical cohesions are reiteration and collocation; reiteration can be in the form of repetition, synonymy, super-ordinate, and general word, while collocation is the name given to the relationship between two items that occur together with a certain probability within a (textual) context (Halliday & Hasan, 1976).

Cohesions are one of aspects of the study of texture, which can be defined as the process whereby meaning is channelled into a digestible current of discourse (Tannen et al., 2015). Furthermore, the five headings of cohesion are reference, substitution, ellipsis, conjunction, and lexical cohesions. These classifications are based on the linguistic form because these are the categories of cohesions that can be recognized in the lexicogrammatical system (Halliday & Hasan, 1976). Hence, Halliday & Hasan (1976) pointed out that reference, substitution, and ellipsis are grammatical; they involve closed systems such as simple options of presence or absence, and systems such as those of person, number, proximity, and degree of comparison. Besides, lexical cohesion is, as the name means, lexical; it involves a kind of open-ended choice, the selection of a lexical item that is in some way related to one occurring previously. Last but not least, conjunction is on the borderline of grammatical and the lexical; the set of conjunctive elements might be interpreted grammatically in terms of systems, but such an interpretation

DOI: dx.doi.org/10.21274/ls.2025.17.2.375-402

would be fairly complex, and some conjunctive expressions involve lexical selection too (Halliday & Hasan, 1976).

The first element of lexical cohesions is synonyms. Synonyms are two or more words with very closely related meanings (Halliday & Hasan, 1976). They can often be substituted for each other in sentences. In other words, synonyms occur when a lexical item has an identical meaning to another lexical item. In the appropriate circumstances, we can say, 'What was his answer?' or 'What was his reply?' with similar meaning. Other synonyms are the pairs: almost/nearly, big/large, broad/wide, buy/purchase, cab/taxi, car/ automobile, couch/sofa, freedom/ liberty. Yule (2020) stated that the idea of the "sameness" of meaning used in discussing synonymy is not necessarily "total sameness". (Yule, 2020) also stated that synonymous forms might differ in formal and informal uses. The sentence 'My father purchased a large automobile' has virtually the same meaning as 'My dad bought a big car', with four synonymous replacements, but the second version sounds much more casual or informal than the first. Therefore, synonyms can be defined as a number of words that have similar or identical meanings so that they can be substituted for each other in sentences.

The next element of lexical cohesions is antonym. Antonyms are two forms with opposite meanings. In other words, antonyms describe opposite or contrastive meanings. Some examples are in pairs: alive/dead, big/small, fast/ slow, happy/sad, hot/cold, long/short, etc. Yule (2020) stated that antonyms are usually divided into two main types, gradable (opposites along a scale) and non-gradable (direct opposites). Gradable antonyms, such as the pair' big/small', can be used in comparative constructions like 'I'm bigger than you' and 'a pony is smaller than a horse'. Besides, the negative of one member of a gradable pair does not always imply the other. For example, the sentence 'my car is not old', does not always mean 'my car is new'. In non-gradable antonyms, that are also called "complementary pairs", comparative constructions are not normally used. Then, the negative of one member of a non-gradable pair implies the other member; that 'my grandparents are

not alive' means 'my grandparents are dead'. Therefore, antonyms can be defined as two words that have opposite meanings or contrastive meanings.

The other element of lexical cohesions is repetitions. Repetitions are defined as lexical items which are already presented in the previous sentence and repeated in the following sentence in the text. Repetition can be in the form of simple repetition of a word, within a sentence or a poetical line, with no particular placement of the words (Nurjannah, 2015). In other words, in repetition, people tend to use the same words all the time. Furthermore, repetition is used to show that the writer still talks about the same thing because the repetition of important words is one of the factors that makes a text coherent (Nurjannah, 2015). For example, the word 'pineapple' is repeated in 'Our family likes to eat pineapples'; my mother buys pineapple, she cuts the pineapple into two, she prepares the pineapple on the dining table'. Thus, lexical cohesions of repetitions are often used to reinforce certain important words.

Each element of the lexical cohesions also contributes to the plot establishment and the purpose of delivering the message on a movie. The plot can be understood as a content of a partial interpretation of a literary work, rather than the work itself (Wellek & Warren, 1956). A literary work is distinct from its plot not because the plot is only one part of it, but because the plot serves as a simple description of what the work contains (Fisher, 1983). Besides, Robert, E. V. & Jacobs (1989) stated that a plot is a plan or groundwork for a story based in conflicting human motivations with actions resulting from believable and realistic human response. In other words, a conflict in a basic part that needs to be created to establish a set of events in forming a story. Thus, the plot of a story is the establishment of a conflict and the consequences, variations, and developments that stems from it (Robert, E. V. & Jacobs, 1989).

There are some aspects forming the pattern of development of a plot in a story or a movie, which are exposition, complication, crisis, climax, and resolution (Robert, E. V. & Jacobs, 1989). Exposition is the laying out,

DOI: dx.doi.org/10.21274/ls.2025.17.2.375-402

the putting forth of the material in the story which are the main characters, their backgrounds, their characteristics, goals, limitations, and potentials. It presents everything that is going to be important in the story. Besides, the complication marks the onset of the major conflict in the story. Then, the crisis is the turning point, the separation between what has gone before and what will come after. In practice, the crisis is usually a decision or action undertaken in an effort to resolve the conflict. After that, the climax is the high point in the action in which the conflict and the consequent tension are brought out to the fullest extent. Lastly, the resolution, which becomes a releasing or untying, is the set of action bringing the story to its conclusion (Robert, E. V. & Jacobs, 1989).

Besides, in ELT, cohesions also play an important role related to the creation of texts and their meanings. Cohesions, defined as linking phrases, aim to make clear and readable texts (Mubarak, 2019). Students, who become either readers or writers of texts, need to be aware of the links that hold chunks of text together and contribute to the creation of a text as a unit of meaning (Mahlberg, 2006). In addition, lexical cohesions could be a sharp tool for quick reading, especially when they read research articles (Wang & Zhang, 2019). Furthermore, students' ability in building cohesions influenced their writing quality (Saragih & Septiani, 2017). Furthermore, when students wrote a text cohesively, the text would be easier to read and understand because the elements in text were linked. In other words, cohesions could give contributions to readable writing and meaningful texts that can be beneficial for ELT students. Thus, several previous studies related to lexical cohesions have been conducted by some researchers.

The first previous study is done by Wang & Zhang (2019). This study examined how academic writers use lexical cohesions in research articles and what the features of lexical cohesions are, since the appropriate use of lexical cohesions promotes the coherence of academic discourse. Through stratified random sampling, 30 articles were selected from Applied Linguistics. The result shows that repetition was overwhelmingly-used (91%) in scholarly

journal writings, whereas hyponymy was adopted least, only occupying 1% collectively. Furthermore, lexical cohesions are most frequently-used in Introduction. The adoption of repetition, synonymy, and meronymy significantly related to Introduction, Methodology, Results and Discussion/ conclusion (IMRD) structure. Therefore, it can be assumed that synonymy is prone to be context-dependent, in the meanwhile, hyponymy and antonym are content-oriented (Wang & Zhang, 2019).

The next previous study on the same topic is conducted by Jaya & Marto (2019). This study aimed to get a detailed description and analysis about the representation of lexical cohesions in the background of research in undergraduate thesis from English Language Education students at Madako University. This study indicated that the repetition component becomes the most dominant of the three components. Thus, this study found out that the percentage of repetition is 93%, followed by synonym, collocation and superordinate with their percentage 4%, 2%, and 1% respectively (Jaya & Marto, 2019).

The other previous study on lexical cohesions is conducted by Mubarak (2019). This study aimed to describe lexical cohesions used in conversation. The focus of this study is to look at the form of repetition that frequently occurs in conversation. This study examined the conversation in several talk shows taken from Youtube. From the data that has been analyzed, it is found that the speakers' tendency was to repeat words, phrases, and sentences that sometimes the repetition is good because it reinforces a thought, but it is also detrimental because the sentences become inefficient. As a result, the researcher can summarize the reasons why the speakers do the repetition which is to reinforce the utterance (Mubarak, 2019).

Those three previous studies have the same purpose which is investigating or finding lexical cohesions. Besides, there are some differences in those three previous studies; the first research is aimed at finding lexical cohesions in research articles and what the features of lexical cohesions are, the second research is aimed at finding lexical cohesions in the background

DOI: dx.doi.org/10.21274/ls.2025.17.2.375-402

of research in undergraduate thesis, and the third research is aimed at finding lexical cohesions used in talk shows which the focus is on the repetition. Furthermore, those previous studies revealed various findings; the first study shows that repetition was overwhelmingly-used (91%) while hyponymy was adopted least which is only occupying 1% collectively, the second study shows that the repetition becomes the most dominant (93%) and followed by synonym (4%), collocation (2%) and superordinate (1%), and the third study shows that the repetition in talk shows is used in the way of repeating both words, phrases and sentences to reinforce the utterance. Thus, those three previous studies have various results that can be foundations or references for the next researchers who want to conduct similar research on these fields of research topics.

Among those three previous studies, however, a research that aims at investigating or exploring the lexical cohesions used in a movie has not been conducted yet. Furthermore, it is also necessary to investigate whether there are any pedagogical implications of lexical cohesions toward ELT since it may also reveal an insightful result. Hence, this research is aimed at exploring the lexical cohesions used in Snow White and the Huntsman movie and the pedagogical implications toward ELT. The lexical cohesions in this study focused on the lexical cohesions of synonyms, antonyms, and repetitions. Therefore, based on the research background above, the research questions for this study can be formulated as follow: 1) what are the lexical cohesions of synonyms, antonyms, and repetitions used in Snow White and the Huntsman movie?; 2) in what context are the certain lexical cohesions used in Snow White and the Huntsman movie?; and 3) what are the contributions of each element of the lexical cohesions on the plot establishment and the purpose of delivering the message in Snow White and the Huntsman movie?.

METHOD

The researchers employed descriptive qualitative research approach in this study in order to explore the lexical cohesions in a movie entitled

Snow White and the Huntsman as well as the implications toward English Language Teaching (ELT). Leavy (2017) argued that qualitative research is generally characterized by inductive approaches to knowledge building that aimed to generate meaning. Many researchers used this approach with many purposes; to explore, to robustly investigate, and learn about social phenomenon, to unpack the meanings people describe to activities, situations, events, or artifacts, or to build a depth of understanding about some dimension of social lives (Leavy, 2017). Furthermore, Creswell & Creswell (2018) stated that qualitative research design attempted to explore and understand the meanings that individuals or groups perceived as stemming from social or human problems (Creswell & Crreswell, 2018). In other words, qualitative research is generally appropriate when the primary purpose of the research is to explore, describe, or explain something. Since the researchers wanted to systematically describe the lexical cohesions of synonyms, antonyms, and repetitions used in Snow White and the Huntsman movie, thus, descriptive qualitative research approach was employed in this study.

In this study, the data of the lexical cohesions of synonyms, antonyms, and repetitions were obtained from a movie entitled Snow White and the Huntsman. It is an American fantasy movie based on the German fairy tale entitled Snow White compiled by the Brothers Grimm. This famous movie was released in 2012 with both the theatrical version (127 minutes) and extended version (132 minutes). The data collection technique used in this study was documentation as the movie was used to gather the data. The researchers collected the data by watching the movie from the beginning to the end using English subtitles. After the initial viewing, the researchers conducted repeated viewings to ensure accuracy and familiarity with the linguistic features in the dialogues. The relevant dialogues were then transcribed and segmented into units of analysis. The selection of the dialogues was based on their relevance to the storyline and the presence of lexical cohesion devices, including synonyms, antonyms, and repetitions. Only dialogues that contained clear and analyzable lexical relationships were

DOI: dx.doi.org/10.21274/ls.2025.17.2.375-402

included as the data for this study.

The data in this study were analyzed using Halliday and Hasan's (1976) theory of lexical cohesions, focusing on synonyms, antonyms, and repetitions. In analyzing the data, the researchers employed Thematic Analysis (Braun & Clarke, 2006) to identify and categorize the patterns of lexical cohesions in the selected dialogues. The transcribed data were coded and classified based on the occurrence of lexical cohesion devices, followed by grouping the codes into broader thematic categories. Through this process, five themes were generated, namely: making variations in the utterance, emphasizing the utterance, making contrast in the utterance, seeking agreement or ensuring understanding, and highlighting important points in the utterance. These themes represent the contextual functions of lexical cohesions in the movie as well as the contributions of each element of the lexical cohesions on the plot establishment and the purpose of delivering the message in the movie. Therefore, the researchers could also figure out the pedagogical implication of this current study toward ELT.

FINDINGS AND DISCUSSION

The lexical cohesions of synonyms, antonyms, and repetitions used in Snow White and the Huntsman movie

The first research question is about identifying and analyzing lexical cohesions of synonyms, antonyms, and repetitions on the movie. In this identification and analysis, the researchers used the understanding of lexical cohesions proposed by Halliday and Hasan (1976). In this regard, this research brings the lexical cohesions as the object of analysis and focuses on synonyms, antonyms, and repetitions. Thus, the findings and discussion for this research question are presented below.

Synonyms

The lexical cohesions of synonyms found in the movie are classified into some parts of speech; Noun, Verb, and Adjective.

Noun

1. Ravenna: "*So you wish to be reunited with your beloved?"*
   Huntsman: "*You do not speak of my wife.*" [00.37.06]
   The lexical cohesions of synonyms above ('beloved' and 'wife') are used to make variations in the utterance as presented in the dialogue.
2. Huntsman: "*Cut us down, Beith. I have gold I can pay you. It's not here. It's hidden back in the woods.*"
   Dwarf: "*Shut your ugly mug, huntsman. If you had any pennies, you would have pissed it away on mead by now*." [01.04.04]
   The lexical cohesions of synonyms above ('gold' and 'pennies') are used to make variations in the utterance as presented in the dialogue.

Verb

1. Men: "*Get out of here! Go*!" [00.10.00]
   The lexical cohesions of synonyms above ('get out of here' and 'go') are used to emphasize the utterance as presented in the dialogue.
2. Huntsman: "*Come on*."
   Villager: "*Go*!" [01.00.54]
   The lexical cohesions of synonyms above ('come on' and 'go') are used to emphasize the utterance as presented in the dialogue.
3. Dwarf: "*I don't trust her and I don't believe her*." [01.11.54]
   The lexical cohesions of synonyms above ('trust' and 'believe') are used to emphasize the utterance as presented in the dialogue.

Adjective

1. Greta: "*The night the king died, we were told all in the castle were slain*." [00.16.17]
   The lexical cohesions of synonyms above ('died' and 'slain') are used to make variations in the utterance as presented in the dialogue.
2. Dwarf: "*Everything was gone. Was dead*." [01.10.50]
   The lexical cohesions of synonyms above ('gone' and 'dead') are used

DOI: dx.doi.org/10.21274/ls.2025.17.2.375-402

to emphasize the utterance as presented in the dialogue.

3. Huntsman: "*And then I let her out of my sight and she was gone*." [01.38.30]

The lexical cohesions of synonyms above ('out of my sight' and 'gone') are used to make variations in the utterance as presented in the dialogue.

Antonyms

The lexical cohesions of antonyms found in the movie are classified into some parts of speech which are Verb and Noun.

Verb

1. Finn: "*My sister has many powers. She can take life away or sustain it. But she can't bring your wife back from the dead, you fool!*" [00.40.48]

The lexical cohesions of antonyms above ('take' and 'sustain') are used to make a contrast in the utterance as presented in the dialogue.

Noun

1. Dwarf: "*So, we follow you, Princess. In life and in death*." [01.23.50]

The lexical cohesions of antonyms above ('life' and 'death') are used to make a contrast in the utterance as presented in the dialogue.

Repetitions

The lexical cohesions of repetitions found in the movie are classified into some classifications; Noun, Verb, and Adverb, Noun phrase, Verb phrase, Adverb phrase, and repetitions in the form of a sentence.

Noun

1. Greta: "*I was trying to reach Duke Hammond's castle when I was caught*."

   Snow White: "*Duke Hammond*?" [00.16.05]

The lexical cohesion of repetition above (Duke Hammond) is used to seek agreement on something or make sure of something in the utterance as

presented in the dialogue.

2. Ravenna: "Who is it?"

   Mirror: "Snow White."

   Ravenna: "Snow White?" [00.22.28]

The lexical cohesion of repetition above (Snow White) is used to seek agreement on something or make sure of something in the utterance as presented in the dialogue.

3. Snow White: "I suppose a man's sorrows are his own."

   Huntsman: "What does a young girl like you know about sorrow?" [00.47.02]

The lexical cohesion of repetition above (sorrow) is used to highlight important points in the utterance as presented in the dialogue.

Verb

1. Ravenna: "But I feel that you and I are bound. I feel it there." [00.06.21]

The lexical cohesion of repetition above (feel) is used to highlight important points in the utterance as presented in the dialogue.

2. Ravenna: "Bring me the girl, and I will bring back your wife."

   Huntsman: "Nothing can bring her back." [00.37.37]

The lexical cohesion of repetition above (bring) is used to highlight important points in the utterance as presented in the dialogue.

3. Snow White: "Gus, breathe. Gus, breathe." [01.22.28]

The lexical cohesion of repetition above (breathe) is used to emphasize the utterance as presented in the dialogue.

Adverb

1. Ravenna: "I, too, lost my mother when I was a young girl. I can never take your mother's place." "Never." [00.06.18]

The lexical cohesion of repetition above (never) is used to emphasize the utterance as presented in the dialogue.

2. Ravenna: "I will never stop. Never!" [01.57.10]

The lexical cohesion of repetition above (never) is used to emphasize

DOI: dx.doi.org/10.21274/ls.2025.17.2.375-402

the utterance as presented in the dialogue.

Noun Phrase

1. William: "Father, we must go back. We must!" [00.10.16]

The lexical cohesion of repetition above (we must) is used to emphasize the utterance as presented in the dialogue.

2. Ravenna: "Now, there's no one I can trust. No one!" [00.33.22]

The lexical cohesion of repetition above (no one) is used to emphasize the utterance as presented in the dialogue.

3. Ravenna: "There's no loyalty. No loyalty." [00.33.26]

The lexical cohesion of repetition above (no one) is used to emphasize the utterance as presented in the dialogue.

Verb Phrase

1. Finn: "Move on!" "Move on!" [00.50.48]

The lexical cohesion of repetition above (move on) is used to emphasize the utterance as presented in the dialogue.

2. Villager: "How can you desert her when you know the truth?"

Huntsman: "Aye, I know the truth." [00.57.56]

The lexical cohesion of repetition above (know the truth) is used to highlight important points in the utterance as presented in the dialogue.

Adverb Phrase

1. Ravenna: "By fairest blood it was done."

"And only by fairest blood can it be undone." [01.32.37]

The lexical cohesion of repetition above (by fairest blood) is used to highlight important points in the utterance as presented in the dialogue.

2. Ravenna: "By fairest blood it is done."

Snow White: "And only by fairest blood is it undone." [01.57.45]

The lexical cohesion of repetition above (by fairest blood) is used to highlight important points in the utterance as presented in the dialogue.

Repetitions in the form of sentence

1. Ravenna: "You swore that you would protect me."

   "You swore!" [00.33.14]

The lexical cohesion of repetition above (you swore) is used to emphasize the utterance as presented in the dialogue.

2. Finn: "Have I not given all to you?"

   Ravenna: "Have I not given you all?" [00.33.49]

The lexical cohesion of repetition above (have I not given) is used to seek agreement on something or make sure of something in the utterance as presented in the dialogue.

3. Villager: "Get in the boats. Get in the boats!" [00.59.02]

The lexical cohesion of repetition above (get in the boats) is used to emphasize the utterance as presented in the dialogue.

4. Snow White: "I'm very sorry."

   Dwarf: "As am I, Princess. As am I." [01.11.01]

The lexical cohesion of repetition above (as am I) is used to emphasize the utterance as presented in the dialogue.

5. Dwarf: "I'm tingling all over, but I feel lovely. I feel lovely." [01.12.04]

The lexical cohesion of repetition above (I feel lovely) is used to emphasize the utterance as presented in the dialogue.

6. Huntsman: "You both deserved better, and I'm so sorry I failed you."

   "I'm so sorry." [01.39.10]

The lexical cohesion of repetition above (I'm so sorry) is used to emphasize the utterance as presented in the dialogue.

Based on the explanation above, it can be seen that some lexical cohesions of synonyms, antonyms, and repetitions in the movie are based on some classifications; Parts of speech of Noun, Verb, and Adverb; Noun phrase, Verb phrase, and Adverb phrase; and repetitions in the form of sentence. Then, it is found that there are 31 lexical cohesions in the movie; 8 synonyms, 2

DOI: dx.doi.org/10.21274/ls.2025.17.2.375-402

antonyms, and 21 repetitions. The percentage is 25.8% synonyms, 6.5% antonyms, and 67.7% repetitions resulted from the calculation of all lexical cohesions found in the movie mentioned previously. Thus, the detail of the lexical cohesions can be seen in the table below.

Table 1. Lexical cohesions found on the movie

	Synonyms	Antonyms	Repetitions	Total
Number	8	2	21	31
Percentage	25.8%	6.5%	67.7%	100%

These findings reveal that lexical cohesions of synonyms, antonyms, and repetitions in the movie serve distinct communicative purposes within the dialogue of the movie. These findings are consistent with Halliday and Hasan's (1976) theory of cohesion, which emphasizes that lexical choices contribute to the overall unity and coherence of discourse. The lexical cohesions of synonyms, antonyms, and repetitions found in the movie reflect both linguistic artistry and narrative intent that show how cohesion functions beyond grammatical ties to embody character relationships, thematic contrasts, and narrative emphasis in the movie. In this regard, these findings carry several insights for both linguistic research and language education. From a discourse-analytic perspective, the study reinforces the view that lexical cohesion operates as a crucial role in constructing narrative meaning and emotional engagement in multimodal texts.

The findings also show that the lexical cohesion of repetition is mostly used by the characters than the lexical cohesions of synonyms and antonyms. These results are similar to the results from two previous research conducted by Jaya & Marto (2019) and Wang & Zhang (2019) who found that the lexical cohesion of repetition is mostly used than other lexical cohesions. Then, this is also in line with a previous research Mubarak (2019) who found that repetition is used to reinforce the utterance. It indicates that the mostly used of lexical cohesion, which is repetition, is utilized because the characters want to emphasize the utterances in the dialogue of the movie so that the message

delivered can be strengthened and more communicative. As a result, these findings align with Halliday and Hasan's (1976) framework, suggesting that cohesive devices of lexical cohesions function not only to maintain textual unity but also to support interpersonal and thematic coherence.

The Contextual Used of Lexical Cohesion Devices in Snow White and the Huntsman

This second research question is about the context that the certain lexical cohesions used in the movie. Based on the findings in the previous paragraph, the lexical cohesions found in the movie are presented in some contexts which are making variations in the utterance, emphasizing the utterance, making contrast in the utterance, seeking agreement on something or making sure of something, and highlighting important points in the utterance. The lexical cohesion of synonym is presented in the context of making variations in the utterance and emphasizing the utterance. Besides, the lexical cohesion of antonym is presented in the context of making contrast in the utterance. Hence, the lexical cohesion of repetition is presented in the context of seeking agreement on something or making sure of something in the utterance, highlighting important points in the utterance, and emphasizing the utterance in the dialogue of the movie.

The use of synonyms in the movie often appears in contexts that aim to create variations and emphasis within the characters' utterances. This is in line with McCarthy's (1991) argument that lexical variations can enhance textual texture and prevents redundancy in the dialogue. For instance, the characters use synonymous expressions to rephrase ideas for rhetorical effect or to emphasize emotional states, which helps maintain audience engagements (McCarthy, 1991). In Snow White and the Huntsman movie, the synonymous expressions are particularly evident in emotionally charged scenes where characters reiterate ideas using varied lexical items to intensify meaning, for example when Huntsman speaks "out of my sight" and "gone" in interchangeable yet reinforcing ways as well as when Dwarf mentions "trust" and "believe" interchangeably. Therefore, such usage also reflects the

DOI: dx.doi.org/10.21274/ls.2025.17.2.375-402

movie's thematic emphasis on resilience and moral conviction.

Antonyms, on the other hand, appear in contexts of contrast that is often used to highlight moral oppositions or conflicting ideologies among the characters in the movie. This finding aligns with Halliday's (2004) perspective that antonyms contribute to cohesive contrast, allowing speakers to clarify or sharpen distinctions (Halliday, 2004). In the movie, antonymic pairs such as life-death, and take-sustain are recurrent and symbolically tied to the movie's overarching narrative of moral duality. These dialogues containing antonyms often show the contrast to dramatize their opposing worldviews. Thus, this can enhance both narrative tension and thematic coherence of the movie.

The repetitions of words or phrases are used in several contexts that particularly to seek agreement, emphasize certainty, and highlight important narrative points. These functions of repetition correspond with Tanskanen's (2006) view that repetition serves as a cohesive device to reinforce shared understanding and maintain interactional coherence. In conversational exchanges, repetitions often occur when characters reaffirm their beliefs or respond emotionally, that signal both cohesion and character development as well as align the audiences emotionally (Tanskanen, 2006). Overall, the contexts of lexical cohesions in Snow White and the Huntsman movie contribute not only to textual and conversational coherence, but also to thematic and emotional depth of the movie.

The Contribution of Lexical Cohesion Elements to Plot Construction and Meaning Transmission in Snow White and the Huntsman movie

This last research question is about the contributions of each element of the lexical cohesions on the plot establishment and the purpose of delivering the message in the movie. Then, the explanation below is presented into several stages of the movie's plot: exposition, complication, crisis, climax, and resolution.

Exposition

In the exposition part of the movie, after the queen or Snow White's mother died, Ravenna got married with the king or Snow White's father. In

other words, Ravenna became Snow White's stepmother.

Ravenna: "I, too, lost my mother when I was a young girl. I can never take your Mother's place." "Never." [00.06.18]

In the conversation, before the wedding, Ravenna said to Snow White that she would never replace Snow White's mother. Thus, she repeated the word "never" to emphasize her utterance. Therefore, the lexical cohesion of repetition in the exposition part of the movie is used to deliver the message that Ravenna, who became Snow White's stepmother, would never take the place of Snow White's mother in Snow White's heart.

Complication

The complication part of the movie is started after Ravenna officially became the new queen in the kingdom. In the night after the wedding, Ravenna killed the king or Snow White's father and tried to kill all members of the kingdom. Thus, many people in the kingdom tried to save themselves by running out of kingdom including Snow White, William, and William's father. However, when Snow White tried to run out of kingdom, Ravenna's army caught her and then the gate of the kingdom was closed. Snow White was trapped in the kingdom and could not run away.

William: "Father, we must go back. We must!" [00.10.16]

William and his father wanted to save her but it was too late. William really wanted to save Snow White by asking his father to go back to her. Thus, William repeats "we must" to emphasize his utterance. Therefore, the lexical cohesion of repetition in complication part of the movie is used to deliver the message that in the night when the king died and the kingdom fell out, William, who is Snow White's best friend, really wanted to save Snow White although it was too late.

Crisis

During Ravenna becoming the queen, Snow White was trapped and put in a jail at a high tower of the kingdom. The crisis part of the movie is started when Snow White successfully got out of jail and ran away from the

DOI: dx.doi.org/10.21274/ls.2025.17.2.375-402

kingdom. Thus, Ravenna as the queen was really upset and angry with his brother. Her brother's fault was that Snow White could successfully run away from the kingdom. Ravenna asked her brother to come to Snow White's jail to pick her up because Ravenna wanted to take out Snow White's heart for Ravenna's immortality. However, it turned out that Snow White could run out of jail when Ravenna's brother opened the jail.

Ravenna: "You swore that you would protect me."

"You swore!" [00.33.14]

In this part, Ravenna was angry with her brother and repeated "you swore" when she talked to her brother. Therefore, the lexical cohesion of repetition in crisis part of the movie is used to deliver the message that Ravenna was really angry with her brother because Snow White successfully ran away from the kingdom that was very dangerous for Ravenna.

Climax

The climax of the movie is when Ravenna kills Snow White. The scene happened in a forest. Ravenna changed herself into William. However, Snow White did not know it. Ravenna and Show White, then, had a walk in the forest. After that, Ravenna gave Snow White a red apple containing poison. Snow White ate it, and she got hurt because of it. Then, when Snow White was almost at the end of her life, Ravenna tried to kill Snow White by using a knife.

Ravenna: "By fairest blood it was done."

"And only by fairest blood can it be undone." [01.32.37]

Ravenna did it by also saying, "By fairest blood, it was done. And only by fairest blood can it be undone." Ravenna repeated "by fairest blood" because the utterance means that by killing Snow White, the most beautiful woman of all, Ravenna will be immortal, unstoppable, and become the most beautiful woman on earth. Therefore, the lexical cohesion of repetition in the climax part of the movie is used to deliver the message that Ravenna killed Snow White to be immortal, unstoppable, and become the most beautiful

woman among all.

Resolution

The resolution part of the movie is when Snow White was successfully killed Ravenna. After Snow White woke up from her 'death' because of the huntsman's kiss, she came to Ravenna kingdom to kill Ravenna. The scene happened in Ravenna's room.

Ravenna: "By fairest blood it is done."

Snow White: "And only by fairest blood is it undone." [01.57.45]

In the scene, Ravenna almost successfully killed Snow White with her sword by saying, "By fairest blood it is done". However, before Ravenna stabbed Snow White with the sword, Snow White stabbed her with a little knife by also saying "And only by fairest blood is it undone". Thus, the utterance "by fairest blood" is repeated. In this scene, the utterance means that to stop Ravenna, Ravenna has to be killed by the fairest blood who is Snow White, and it happens. Snow White is successful so that Ravenna's evil can be stopped so that Snow White can go back to her father's kingdom and become the queen. Therefore, the lexical cohesion of repetition in the resolution part of the movie is used to deliver the message that Snow White successfully killed Ravenna that the ending of the movie is Snow White becomes the queen of the kingdom.

Based on the findings above, it is found that the lexical cohesion of repetition plays an integral role in reinforcing key emotional, moral, and thematic dimensions within each stage of the movie; exposition, complication, crisis, climax, and resolution. In the exposition, repetition functions as a cohesive device to emphasize emotional sincerity and relational boundaries among the characters. When Ravenna tells Snow White, "I can never take your mother's place. Never," the repetition of "never" intensifies the expression of promise and underscores Ravenna's deceptive persona. According to Halliday and Hasan (1976), repetition serves as a cohesive tie that reinforces meaning and connects textual elements across utterances. In

DOI: dx.doi.org/10.21274/ls.2025.17.2.375-402

this context, the lexical repetition highlights Ravenna's attempt to pretend to care while hinting at her future betrayal. The repetition thus contributes to the audience's early understanding of Ravenna's dual nature that is both vulnerable and manipulative as well as establishes the emotional foundation of the narrative conflict.

In the complication stage, repetition underscores emotional urgency and moral determination. When William pleads, "Father, we must go back. We must!" the repeated expression "we must" conveys both desperation and helplessness. This supports Tanskanen's (2006) statement that repetition functions not only as a cohesive link but also as a means of sustaining emotional engagement between interlocutors. Within the movie, the repetition shows how devoted William is and how much he struggles emotionally, highlighting the harm caused by Ravenna's rule. The cohesive tie between repetition and emotion strengthens the narrative's momentum as the plot shifts from harmony to conflict.

During the crisis, repetition presents a linguistic manifestation of anger and betrayal. Ravenna's exclamation, "You swore that you would protect me. You swore!" reiterates the sense of personal violation she feels toward her brother. The use of repetition in this scene mirrors what McCarthy (1991) identifies as the pragmatic function of repetition which is to highlight interpersonal tension and assert dominance within dialogue. The recurrence of the phrase "you swore" functions both as accusation and emotional release, articulating Ravenna's frustration and her obsession with control. Then, this repetition connects Ravenna's insecurity with her broader characterization as a ruler driven by vengeance and fear of loss.

In the climax, repetition contributes to symbolic and thematic cohesion. When Ravenna declares, "By fairest blood it was done. And only by fairest blood can it be undone," the repeated phrase "by fairest blood" functions as a ritualistic incantation, encapsulating the movie's central conflict between purity and corruption. This aligns with Halliday's (2004) concept that cohesive patterns not only bind linguistic structures but also reinforce the

semantic organization of a text. Thus, in this key scene, these repeated actions build tension and show a pattern, highlighting that Ravenna's downfall is tied to the same beauty and purity that gave her power.

In the resolution, repetition completes the narrative cycle and signifies thematic closure. The mirrored utterances of Ravenna "By fairest blood it is done" and Snow White "And only by fairest blood is it undone" illustrate what Tanskanen (2006) mentioned as interactive cohesion, in which repetition fosters both textual and interpersonal unity. The recurrence of the phrase "by fairest blood" not only connects the climax to the resolution but also symbolizes narrative justice, which is the same lexical expression that once represented Ravenna's dominance now signifies her defeat. Therefore, this reinforces the message of moral balance and the restoration of order that mark Snow White's transformation from a victim to a queen.

Overall, the findings demonstrate that the lexical cohesion of repetition contributes significantly to both the structural and thematic development of the plot establishment and the purpose of delivering the message in the movie. It functions to emphasize emotional intensity, establish character relationships, signal moral contrast, and create narrative symmetry between conflict and resolution. This also confirms Halliday and Hasan's (1976) statement that cohesion extends beyond linguistic ties to include the semantic relationships that organize meaning across a narrative. In Snow White and the Huntsman movie, the lexical cohesion of repetition operates as a cohesive and rhetorical strategy that can strengthen the narrative's continuity, emotional resonance, and symbolic coherence from exposition to resolution. Therefore, future research may extend this approach to examine how other types of lexical cohesion, such as synonymy and antonymy, contribute to the development of the character and plot establishment across different genres of movies.

CONCLUSION

Based on the results, it can be concluded that there are some lexical cohesions of synonyms, antonyms, and repetitions found in the movie.

DOI: dx.doi.org/10.21274/ls.2025.17.2.375-402

Furthermore, the lexical cohesion of repetition in the movie is mostly used than the lexical cohesions of synonyms and antonyms with the percentage of 25.8% synonyms, 6.5% antonyms, and 67.7% repetitions. In the movie, the lexical cohesions are presented in some contexts, which are making variations in the utterance, emphasizing the utterance, making contrast in the utterance, seeking agreement on something or making sure of something, and highlighting important points in the utterance. The lexical cohesions also contribute to the plot establishment and the purpose of delivering the message of the movie because lexical cohesions are very useful in making the scenes in exposition, complication, crisis, climax, and resolution part of the movie more understandable and meaningful.

There are some implications of this current study related to the pedagogical practices in ELT since linguistics and language teaching are closely related to each other as language teaching goes hand in hand with the development of language (Daulay, et. al, 2021). Moreover, introducing lexical cohesions becomes part of teaching linguistics because the theory of applied linguistics should be built on language teaching (Ghafar, 2023). First, teachers can use lexical cohesions when teaching speaking by using repetitions to emphasize the utterances and to make the lesson well delivered (Utami, 2023).

Furthermore, teachers can also introduce lexical cohesions in teaching writing as it can attract and influence the readers (Amna, 2019). Then, students can be asked to use synonyms or antonyms when they write their assignments to make the writing more coherence and make the relationship between the sentences in texts explicit and more communicative (Nurjannah, 2015). Next, using lexical cohesions of synonyms may reduce readers' boredom if the writers use the same words over and over again so that it can be used to maintain the meanings' continuity of the text (Jaya & Marto, 2019). Moreover, Flowerdew & Mahlberg (2009) stated that cohesions might have an important role in ELT because writers and readers have to be aware of the links that hold chunks of text together and that contribute to the creation of a

text as a unit of meaning. Then, in teaching of reading and listening, teachers can ask their students to examine lexical cohesions in reading texts, audios, movies, and other literary works as it can support the success of the students' language learning (Janah, et al., 2022). Finally, the researchers recommend future researchers to conduct research on exploring the implementation of using lexical cohesions in the teaching of English and examine how other types of lexical cohesions, such as synonymy and antonymy, contribute to the development of the character and plot establishment on other movies so that it can have more insightful results.

DOI: dx.doi.org/10.21274/ls.2025.17.2.375-402

REFERENCES

Amna, S. (2019). A discourse analysis of figurative language. Journal of Language Education Development, 1(2), 132–141. https://doi.org/10.52060/jled.v1i2.135

Creswell, W. J., & Creswell, J. D. (2018). Research design: qualitative, quantitative and mixed methods approaches. SAGE Publications.

Daulay, S. H., Dalimunte, M. Ningrum, D. W. (2021). The importance of linguistics for teachers in english language teaching. ENGLISH FRANCA: Academic Journal of English Language and Education 5(2), 339-348. DOI: 10.29240/ef.v5i2.2721

Fisher, J. (1983). Essays on aesthetics: perspectives on the work of Monroe C. Beardsley. The Journal of Aesthetics and Art Criticism, 2(7), 1–20. https://doi.org/10.1111/1540_6245.jaac2.7.0001

Flowerdew, J., & Mahlberg, M. (2009). Lexical cohesion and corpus linguistics. John Benjamins Publishing. https://doi.org/10.1075/ijcl.11.3

Gee, J. P., & Handford, M. (2012). The routledge handbook of discourse analysis. Routledge.

Ghafar, Z. N. (2023). Using applied linguistics in teaching: The role of linguistics in the English language. Journal of Language and Pragmatics Studies, 2(3), 190-198. https://jurnal.ympn2.or.id/index.php/JLPS

Halliday, M. A. K. (2004). An introduction to functional grammar (3rd ed.). Arnold.

Halliday, M. A. K., & Hasan, R. (1976). Cohesion in English (English Language Series). Longman.

Halliday, M. A. K., & Matthiessen, C. M. I. M. (2014). Halliday's introduction to functional grammar (4th ed.). Routledge.

Janah, K. E. N., Retnaningdyah, P., Mustofa, A. (2022). The stylistics elements of figurative language in snow white and the huntsman movie and the implications toward EFL teaching. ELTL (Journal of English Language Teaching and Linguistics), 7(2). https://dx.doi.org/10.21462/jeltl.v7i2.840

Jaya, & Marto, H. (2019). Lexical cohesion in background of research used in undergraduate thesis: A case study in Madako University. ELLiC Proceedings, 3. https://jurnal.unimus.ac.id/index.php/ELLIC/article/view/4724

Leavy, P. (2017). Research design quantitative, qualitative, mixed methods, arts-based and community-based participatory research approaches. The Guilford Press.

Mahlberg, M. (2006). Lexical cohesion Corpus linguistic theory and its application in English language teaching. International Journal of Corpus Linguistics, 11(3), 363–383. https://doi.org/10.1075/ijcl.11.3.08mah

McCarthy, M. (1991). Discourse analysis for language teachers. Cambridge University Press.

Mubarak, Z. H. (2019). The analysis of repetition as part of lexical cohesion in talk shows. Jurnal Basis, 6(1), 1–12. https://doi.org/10.33884/basisupb.v6i1

Nurjannah, N. (2015). The analysis of repetition in the body text of shampoo advertisements. Academic Journal Perspective: Education, Language, and Literature, 2(2), 275. https://doi.org/10.33603/perspective.v2i2.1663

Robert, E. V. & Jacobs, H. E. (1989). Fiction: An introduction to reading and writing. Prentice-Hall.

Saragih, E. E., & Septiani, S. N. (2017). An analysis of the cohesion and coherence of students' descriptive writing. English Journal, 20(1), 34–45. http://ejournal.uika-bogor.ac.id/index.php/ENGLISH/article/download/1514/1092

Tannen, D., Hamilton, H. E., & Schiffrin, D. (2015). The handbook of discourse analysis. Blackwell Publishers.

Tanskanen, S. K. (2006). Collaborating towards coherence: Lexical cohesion in English discourse. John Benjamins.

Utami, N. P. (2023). The role of linguistic in english language teaching. CELTI Proceedings, 3.

Wang, J., & Zhang, Y. (2019). Lexical cohesion in research articles. Linguistics and Literature Studies, 7(1), 1–12. https://doi.org/10.13189/lls.2019.070101

DOI: dx.doi.org/10.21274/ls.2025.17.2.375-402

Wellek, R., & Warren, A. (1956). Theory of literature. Penguin Books.

Yule, G. (2020). The study of language (7th ed.). Cambridge University Press.