

**THE ANALYSIS OF AMBIGUITY IN RACHEL LIPPINCOTT'S
NOVEL "FIVE FEET APART"**

SKRIPSI

*Submitted in Partial Fulfillment of Requirement
for the degree of Sarjana Pendidikan (S.Pd.)
English Education Program*

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**MAJELIS PENDIDIKAN TINGGI
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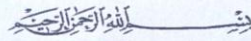
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Dengan ini saya menyatakan bahwa skripsi saya yang berjudul "Students' Perception of Using Online Application On Vocabulary At Thailand Middle High School" adalah bersifat asli (Original), bukan hasil menyadur mutlak dari karya orang lain.

Bilamana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhammadiyah Sumatera Utara.

Demikian pernyataan ini dengan sesungguhnya dan dengan yang sebenarnya.

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ABSTRACT

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Ambiguity occurs when both words and sentences have more than one meaning. If it occurs in the level of word it is called lexical ambiguity and if it occurs when a reader can draw different meanings from an embedded phrase or clause inside a sentence it is syntactical ambiguity. The objectives of this research are to find out the lexical and syntactical ambiguities found in Rachel Lippincott's Novel "Five Feet Apart", to find out the most dominant causal factors of ambiguities appeared in Rachel Lippincott's Novel "Five Feet Apart", and to describe how the lexical and syntactic ambiguities appeared in Rachel Lippincott's Novel "Five Feet Apart". The scope of this research is semantics as the study of word meaning and sentence meaning. Meanwhile, the researcher limits the study on lexical and syntactical ambiguities appeared in Rachel Lippincott's Novel "Five Feet Apart" as well as the causal factors of the ambiguities. The results of the research are there are seven types of lexical ambiguity appeared in Rachel Lippincott's Novel "Five Feet Apart"; they are Polysemy, Homonymy, Synonym, Hyponymy, Antonym, Redundancy, and Part of speech. Meanwhile there are six types of syntactical ambiguity appeared in Rachel Lippincott's Novel "Five Feet Apart"; they are Personal pronoun, Adjective, Noun, Preposition, Verb and Adverb. Redundancy ambiguity is the most dominant lexical ambiguity in which there are 20 out of 67 data or 29.85%. Meanwhile personal pronoun is the most dominant syntactical ambiguity in which there are 24 out of 46 data or 52.17%. There are two ways how the writer used lexical ambiguity in Rachel Lippincott's Novel "Five Feet Apart". First, the writer repeated the words to insist the readers that everything is the same. Second, the writer made sure the readers what the writer described. Meanwhile, in syntactical ambiguity, the researcher found that in Rachel Lippincott's Novel "Five Feet Apart", the writer often missed the subject pronoun in the novel.

Keywords: *Semantics, Lexical and Syntactical ambiguities, Novel*

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Hopefully the findings of this research are expected to be useful for those who read this research and interested to the topics. Finally, the researcher realizes that this research is still far from being perfect in spite of the fact she has done her best completing this work. Therefore, constructive criticism, comments, suggestions are welcomed for further improvement of this research.

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CHAPTER I

INTRODUCTION

A. The Background of the Study

As a means of communication, both printed and electronic media hold an important role to the development of language. They become a source for people to get factual information or news, whether national or international news because nowadays printed and electronic media are more global. As an international language, English also holds an important role in the development of globalization that is as a means of communication in business, politic, science and technology.

Kreidler (2008: 6) describes that because language is creative, our communication is not restricted to a fixed set of topics; we constantly produce and understand new messages in response to new situations and new experiences. At the same time, language use is subject to very specific rules and constraints.

We can learn about meaning in semantic. A part of linguistics refers to the study of meaning, changes in a sense, and the relationship between sentences or words and their definitions called semantics. Zimmermann and Sternefeld (2013:) stated that the subject of semantics is the systematic study of the meaning of linguistic expressions like morphemes, words, phrases, sentences, or even texts.

Generally, people try to communicate perfectly and completely. They want to give information as many as they can to the other. What people try to do is also conducted by the media, especially printed media. One of the printed media used by people is novel in the form books.

There are many sentences in written article or texts such as letters, novels, books, newspapers and short stories that are potentially ambiguous and caused the readers confused in determining the message. Even there are some of the readers who interpret the wrong message of those ambiguous sentences. It is important for the readers to know the way in resolving the ambiguous sentences because it can help them in determining the actual meaning of the sentences.

Humans understand utterances automatically, immediately, effortlessly, and without explicitly thinking about meaning or about what they are doing when understanding language. Rarely are we forced to consciously reflect on meaning in a systematic way; sometimes such a situation arises when we are concerned with the “interpretation” of literary texts e.g., poems, lyrics or novel. Barnet et al (2008: 1590) describes a novel as a long work of prose fiction, especially one that is relatively realistic.

We can learn the meaning itself in a novel through semantics. Sometimes we do not state the meaning clearly; therefore, we make the listeners or the readers interpret our meaning into different meaning. This misunderstanding is known as ambiguity.

Griffiths (2006: 9) describes that among other items of information that people proficient in English can easily come to realise on the basis of their knowledge of the language is that the sentence in example has two meanings (it is ambiguous).

People live in the world where constantly face ambiguous information. They still have to make decisions decoding the input accordance to relevant situations context. Ambiguity is an expression is ambiguous if the expression has more than one meaning. According to Demir (2020: 1) ambiguities are naturally found in languages and largely categorized into lexical and syntactical (structural) ambiguities. Some ambiguities can be found in Rachael Lippincott's novel "Five Feet Apart". For Examples:

We nearly froze our butts off for that picture last year, but it was our tradition.
(p3)

Based on Soukhanov et al. (2017: 7530) the word *tradition* has two meanings, they are: (1) the passing down of elements of a culture from generation to generation, especially by oral communication (2. a. A mode of thought or behavior followed by a people continuously from generation to generation; a custom or usage. b. A set of such customs and usages viewed as a coherent body of precedents influencing the present. The suitable word for substituting tradition should be 'habit' not 'tradition'. This ambiguity belongs to lexical ambiguity and categorized as polysemy.

The other type of ambiguity in Rachael Lippincott's novel "Five Feet Apart" is

Me and Abby, braving the cold to go see the holiday lights together. (p. 3)

Based on Moeliono (2017: 259) this ambiguity belongs to syntactical ambiguity which is categorized as a parts of speech ambiguity. The phrase 'me and Abby' should be 'I and Abby' as the first subject.

The reasons that the researcher chose this topic for this research are;a) Ambiguity is not only found in daily conversation but also in media such as in novel which most of people need to know the content of the novel,b) The author sometimes use ambiguity in his novel. This often creates different interpretation from people who read it. Therefore, studies or research on ambiguity are absolutely important.

Based on the description above, the researcher is interested in analyzing the ambiguous sentences in a novel and the thesis entitled The Analysis of Ambiguity in Rachel Lippincott's Novel "Five Feet Apart".

B. The Identification of the Problems

The problems of the research are as the following:

1. The lexical and syntactic ambiguities found in Rachel Lippincott's Novel "Five Feet Apart".
2. The most dominant causal factors type of ambiguities appeared in Rachel Lippincott's Novel "Five Feet Apart",
3. How the lexical and syntactic ambiguities appeared in Rachel Lippincott's Novel "Five Feet Apart"

C. The Scope and Limitation of the Study

The scope of this research is semantics as the study of word meaning and sentence meaning. Meanwhile, the researcher limits the study on lexical and syntactical ambiguities appeared in Rachel Lippincott's Novel "Five Feet Apart" as well as the causal factors of the ambiguities.

D. The Formulation of the Problems

The formulating of the problems is as follows:

1. What ambiguities found in Rachel Lippincott's Novel "Five Feet Apart"?
2. What are the most dominant the causal factors of ambiguity appeared in Rachel Lippincott's Novel "Five Feet Apart"?
3. How do lexical and syntactic ambiguities appear in Rachel Lippincott's Novel "Five Feet Apart"?

E. The Objective of the Study

1. To find out the lexical and syntactical ambiguities found in Rachel Lippincott's Novel "Five Feet Apart",
2. To find out the most dominant causal factors of of ambiguities appeared in Rachel Lippincott's Novel "Five Feet Apart",
3. To describe how the lexical and syntactic ambiguities appeared in Rachel Lippincott's Novel "Five Feet Apart",

F. The Significance of the Study

From the research, it is expected that there will be benefits given to the teachers, the students and school.

1. For the teacher

This study can be used to understand about the ambiguity found in any story text especially in novel so that the teachers' learning quality will improve.

2. For the students

This study will be helpful for them in understanding the importance of about the ambiguity found in any story text especially in novel to gain more understanding. In addition, differentiating the kinds of ambiguity can increase the students' motivation joining the class in reading news text. Furthermore, they also become more active in paying attention to the lesson.

3. For institutions

It is hoped that the result of the study can be a parameter in the efforts of learning innovation development for the other teachers and also can motivate them to develop another innovation in different strategy. It also will be helpful in understanding the story text more clearly.

4. For the other researchers

The study can be used as a starting point for further research conducted in the future in order to create a better understanding in the story text especially in novel.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Description of Semantic

Zimmerman and Sternefeld (2013: 1) said that the subject of semantics is the systematic study of the meaning of linguistic expressions like morphemes, words, phrases, sentences, or even texts.

Richards et al (2002: 477) define semantics as the study of meaning. There are many different approaches to the way in which meaning in language is studied. Philosophers, for instance, have investigated the relation between linguistic expressions, such as the words of a language, and persons, things and events in the world to which these words refer. Linguists have investigated, for example, the way in which meaning in a language is structured and have distinguished between different types of meanings. There have also been studies of the semantic structure of sentences. In recent years, linguists have generally agreed that meaning plays an important part in grammatical analysis but there has been disagreement on how it should be incorporated in a grammar Pusat Bahasa Depdiknas in KBBI describes semantic as follows

Semantik / sémantik / nLing (1) Ilmu makna kata dan kalimat. Pengetahuan tentang seluk-beluk dan perubahan makna kata; (2) Bagian struktur kebahasaan yang berhubungan dengan struktur makna ungkapan atau makna tuturan. Perubahan arti

Depdiknas in KBBI (2008: 1300)

Meanwhile Soukhanov (2017: 6530) confirms that the word semantic is taken from French *sémantique*, from Greek *skmantikos* which means significant, to signify, sign. He defines semantic as (1) of or relating to meaning, especially meaning in language. (2) of, relating to, or according to the science of semantics. This is along with Griffiths (2006: 15) who states that semantics is the study of context-independent knowledge that users of a language have of word and sentence meaning. The meanings of constructions are compositionally assembled out of the meanings of smaller units, and what comes into the scope of which operations can influence the meaning of a construction. According to Amilia and Anggraini is defines as follows:

Kata semantik berasal dari bahasa Yunani sema yang berarti tanda atau tanda. Bentuk bahasa dari semantik adalah semaino yang berarti menandai atau melambangkan. Yang dipahami secara semantik dengan tanda atau sign adalah tanda linguistik. Kata semantik pertama kali digunakan pada tahun 1883 oleh seorang ahli bahasa Perancis bernama Breal.

Amilia and Anggraini (2017: 3)

As a part of linguistic, Davies and Elder (2014: 48) describe that semantics deals with meaning, is often divided into lexical semantics, dealing with the meaning of words, and language descriptions grammatical semantics, how morpheme meanings are combined by grammar to form the meaning of utterances. This is in line with Kroeger (2018: 47) who says that a major goal of semantic analysis is to explain how a sentence gets its meaning, that is, why a given form has the particular meaning that it does. Meanwhile, Jazeri defines semantic as in the following quotes

Secara umum, semantik berarti mempelajari makna suatu bahasa. Semantik adalah bagian dari linguistik ketika makna adalah bagian dari bahasa. Kata semantik berasal dari kata Yunani sema (kata benda) dan berarti "tanda" atau "simbol". Kata kerjanya adalah semaino, yang berarti "menandai" atau "melambangkan". Selanjutnya, saya setuju dengan semantik sebagai istilah linguistik untuk mempelajari hubungan antara tanda-tanda linguistik (intralinguistik) dan yang ditandai (di luar bahasa).

Jazeri (2012:1)

Finally, Crystal (2018: 428) defines semantic as a major branch of linguistics devoted to the study of meaning in language. The term is also used in philosophy and logic, but not with the same range of meaning or emphasis as in linguistics.

2. Concept of Meaning

We communicate with utterances, and each utterance is an instance of a sentence. But how can we explain what ‘sentence meaning’ is? Two points are obvious. First, the meaning of a sentence derives from the meanings of its constituent lexemes and from the grammatical meanings it contains.

Sentence meaning is the meaning a sentence has by virtue of the words it contains and their grammatical arrangement, and which is not dependent on context. Utterance meaning is the meaning a sentence carries when it is used in a particular context, with referents assigned to all referring expressions, and taking into account any conversational implicatures as Cruse (2000: 164) describes.

On the other hand, Zainurrahman (2015: 3) made a concept of meaning by describing that meaning in semantics (and also pragmatics) is divided into two big kinds, (1) sender’s meaning which is private and coded into language produced,

and (2) addressee's meaning which is rebuilt version which is attempted to be as identical as possible to the sender's meaning based on the language received. The addressee (listener and reader) tries to access the code to get the messages conveyed through the sender's product (sentence or utterance). This is an amazing fact that normal and competent human can code and re-code meaning in language faster than TV remote or game controller.

Meanwhile, Hickey (2014: 190) stated that grammatically meaning has a type of meaning which is determined by the grammatical context in which a form occurs. Typical elements with grammatical meaning are prepositions, articles or conjunctions. A further type of meaning in which the sentence structure together with lexical and grammatical meaning determines what is meant. For instance, the role of a noun as subject or object is significant in determining the meaning of an entire sentence.

A meaning may be unclear because of some reasons, namely: (a) the word or sentence is common (general); for example, the word 'book' has multiple meanings. (b) The word or sentence which misinterpreted is not the same as the speaker's/the writer's intention; the interpretation should depend on the context though the context is unclear. (c) The meaning limit connected to language and non-language is not clear; for example, there is no limit to say that someone is clever at something. (d) The use of the word or sentence is not familiar to us as

Meanwhile, Djajasudarma in Bustam (2019: 2) states.

Moreover, Kreidler (2008: 13) implies that the study of meaning can be undertaken in various ways. Linguistic semantics is an attempt to explicate the knowledge of any speaker of a language which allows that speaker to communicate facts, feelings, intentions and products of the imagination to other speakers and to understand what they communicate to him or her.

Language differs from the communication systems of other animals in being stimulus-free and creative. So if you know all the lexical and grammatical meanings expressed in a sentence, you know the meaning of the sentence, and vice versa. Second, at least if the sentence is a statement, if you know the meaning of the sentence, you know what conditions are necessary in the world for that sentence to be true.

Moreover, Zimmermann and Sternefeld (2013: 13) describe that sentences, as long and complicated as they may be, always consist of (structured sequences of) single words. Therefore it seems natural to start off an investigation of literal meaning with the study of word meaning (as opposed to the meaning of phrases or sentences). Using linguistic terminology, the entirety of words of a specific language is called a lexicon, therefore the investigation of word meaning is often called lexical semantics.

3. Ambiguity

Language is part of culture. Its existence and development interact with the culture, so the different cultural backgrounds often make misunderstanding and ambiguity in communication. For example, the sentence “You are a lucky

dog.” means you are very fortunate. In English, people like dogs and usually use ‘dog’ to signify the human being. But, in Indonesian, the dogs is a derogatory term as Wang and Gou (2018: 2) explain.

Cruse (2006: 10) defines ambiguity as an expression (strictly, an expression form) is said to be ambiguous if it has more than one possible distinct meaning. However, since virtually every expression can be interpreted in more than one way in some context or other, the term is usually reserved for expressions with more than one established meaning. The notion of the distinctness of meanings is also important. Consider the sentences below:

- “My best friend has just had a vasectomy” and
- “My best friend is pregnant”

In the first case, we will interpret friend as “male friend” and in the second case as ‘female friend’. However, “friend” is not normally considered to be ambiguous. The reason is that the readings do not have the right kind or degree of distinctness (sometimes called ‘autonomy’).

Most potentially ambiguous expressions in normal language use do not give rise to any problems of interpretation. This is because typically one of the possible interpretations fits the context better than the alternatives. The process of selection from ambiguous alternatives is known as ‘disambiguation’. Truly ambiguous readings show a number of characteristic properties (2, 3, and 4 are sometimes referred to as ‘ambiguity tests’):

Meanwhile, Griffiths (2006: 9) describes that among other items of information that people proficient in English can easily come to realise on the basis of their knowledge of the language is that a sentence in example has two meanings (it is ambiguous).

The word ambiguity is taken from Latin *ambiguous* which means uncertain; to go about as Soukhanov (2017: 303) define. Moreover, he explains that ambiguity is (1) open to more than one interpretation: an ambiguous reply. (2) Doubtful or uncertain: for example ‘The theatrical status of her frequently derided but constantly revived plays remained ambiguous’.

According to Pusat Bahasa Depdiknas in KBBI ambiguity is called *ketaksaan* or *kemaknagandaan* which is defines as *kemungkinan adanyamakna lebih dari satu sebau kata, gabungan kata, atau kalimat* (probably there is more than one meaning of a word, phrase or sentence). This is in line with Hickey (2014: 24) who states that ambiguous is a term referring to an item or structure with two or more possible meanings and which requires a context for its interpretation, for example the homonyms bear or bank.

Kroeger (2018: 23) states that an ambiguous sentence is one that has more than one sense, or “reading”. A sentence which has only a single sense may have different truth values in different contexts, but will always have one consistent truth value in any specific context. With an ambiguous sentence, however, there must be at least one conceivable context in which the two senses would have different truth values. For example, one reading would be true at the same time

that the other reading is false if there is a bull in the field which is aggressive but not financially sophisticated.

The study of ambiguities may give us a rough idea of what semanticists are concerned with and consequently, what semantics is about as Zimmermann and Sternefeld (2013: 55) describe and add that (1) ambiguities can be revealed only by disambiguation, which forces the student of semantics to consciously reflect on meaning and on how complex meanings emerge (2) ambiguities also provide a testing ground for theories: if we know that a certain construction should be ambiguous but the theory fails to predict this (e.g., if we only get opaque readings), it is in need of further elaboration or revision.

Crystal (2018: 23) defines that ambiguity as a general sense of term, referring to a word or sentence which expresses more than one meaning (is ambiguous), is found in linguistics, but several types of ambiguity are recognized. The most widely discussed type is grammatical (or structural) ambiguity. In phrase-structure ambiguity, alternative constituent structures can be assigned to a construction, as in “new houses and shops”, which could be analysed either as new [houses and shops] (i.e. both are new) or [new houses] and shops (i.e. only the houses are new). In transformational ambiguity, the sentence may have a similar.

Meanwhile, Hickey (2014: 24) describe ambiguous as a term referring to an item or structure with two or more possible meanings and which requires a context for its interpretation, for example the homonyms bear or bank. This is along with Zimmermann and Sternefeld (2013: 14) who imply that the

phenomenon that one form may carry more than one meaning is known as ambiguity. Thus different expressions with the same form are said to be ambiguous; and if they are single words, linguists also speak of lexical ambiguity. The expressions that make up an ambiguous form are called its readings. Thus, for instance, the German form Bank has (at least) two readings, corresponding to the unambiguous (disambiguated) words Bank1 and Bank2. In this connection forms are usually taken to be sounds rather than letters.

Richards et al (2002: 24) define ambiguity as a word, phrase, or sentence which has more than one meaning is said to be ambiguous. An example of grammatical ambiguity is the sentence: 'The lamb is too hot to eat.' which can mean either:

- "The lamb is so hot that it cannot eat anything", or
- "The cooked lamb is too hot for someone to eat it"

From these quotations, it can be concluded that ambiguity happens when a word, phrase or sentence has more than one meaning and gives room for alternative reaction to the same piece of language.

In other words, something is ambiguous when it can be understood in two or more possible senses or ways. Sometimes, ambiguity happens accidentally; in other words, a speaker sometimes does not realize that his/her utterance carries more than one meaning.

Therefore, the speaker gets unexpected response which makes him/her annoyed and finally affects the relationship between the speaker and the interlocutor. Ambiguity is both lexical and structural. In lexical ambiguity, the double meaning is caused by a single word that has more than one meaning.

4. Types of Ambiguity

Some semanticists adopt a definition of 'sentence' according to which a sentence cannot be ambiguous. For such scholars, a sentence is a particular string of words associated with one particular sense. According to this usage, for example, "the chicken is ready to eat" is not one sentence, but represents two different sentences. We adopt a usage that has been current in recent linguistics, and according to which sentences like this is a single ambiguous sentence.

Hurford et al (2007: 129) mention that this case as ambiguity, that is words and phrases, a word or phrase is ambiguous if it has two (or more) synonyms that are not themselves synonyms of each other. He adds that there are two main types of ambiguity:

- (1) Lexical Ambiguity: This type of ambiguity is also known as "semantic ambiguity". Lexical ambiguity arises when a word has more than one generally accepted meaning, as exemplified in "Drunk gets nine months in violin case",
- (2) Syntactic Ambiguity: This type of ambiguity is also known as 'structural ambiguity'. Syntactic ambiguity arises when the role a word plays in a sentence is unclear, as in "Squad helps dog bite victim".

4.1 Lexical Ambiguity

Lexical ambiguity arises when a single word has more than one meaning. According to Rodman and Fromkin in Bustam (2019: 3), sentences maybe ambiguous because they contain one or more ambiguous word. From that statement, it is clear that lexical ambiguity is an ambiguity resulted from the ambiguity of a word. Let's see the example: "She could not bear children". This sentence is ambiguous. The source of ambiguity is lexical; the word "bear" has two different meanings. Thus, the sentence is either about a person who cannot stand children, or about one who cannot give birth to children.

Meanwhile, Davies and Elder (2014: 49) describe that as well as looking at the meanings of words, lexical semantics also examines the meaning relations between words. These meaning relations include concepts such as:

- (1) Synonymy (where two words have the same, or at least very similar, meanings, as with "couch" and "sofa"),
- (2) Antonymy (opposite meanings as with "good" and "bad" or "tall" and "short"),
- (3) Hyponymy (the meaning of one is included the meaning of another, as with "boy" and "child"),
- (4) Homonymy (two words having the same form but different meanings, as with "a bank" for money and "a bank" of the river), and
- (5) Polysemy (where a word has two or more related but distinguishable meanings, as with "a chip of wood, a potato chip", and "a computer chip", where all have the idea of a small piece as part of their meaning).

This is contrary to Kroeger (2018: 89) who explains that two types of lexical ambiguity are traditionally distinguished that is polysemy (one word with multiple senses) and homonymy (different words that happen to sound the same). Both cases involve an ambiguous word form; the difference lies in how the information is organized in the speaker's mental lexicon.

When homonyms can occur in the same position in utterances, the result is lexical ambiguity as Kreidler (2008: 55) explains in, for example, "I was on my way to the bank." Of course, the ambiguity is not likely to be sustained in a longer discourse. A following utterance, for example, is likely to carry information about depositing or withdrawing money, on the one hand, or, on the other hand, fishing or boating. Quite often homonyms belong to different lexical categories and therefore do not give rise to ambiguity. For instance, *seen* is a form of the verb *see* while *scene* is an unrelated noun; *feet* is a plural noun with concrete reference, *feat* is a singular noun, rather abstract in nature and so on. Ambiguity occurs also because a longer linguistic form has a literal sense and a figurative sense.

In Bahasa Indonesia lexical ambiguity is called *ambiguitas leksikal* which is defined as follows:

Ambiguitas leksikal ini terjadi pada kata-kata dalam bahasa apapun, termasuk bahasa Indonesia, yang memiliki banyak arti. Ambiguitas semacam ini disebabkan oleh kata itu sendiri.

Amilia and Anggraini (2017: 129)

For example: Anton **berlari** dengan sangat kencang ketika dikejar anjing.
Anton **lari** dari kenyataan hidup.

The word “lari” or run on both sentences has different meanings. On the first sentence the word “lari” means the activity of running, meanwhile on the second sentence the word “lari” means stay away.

4.1 Syntactical Ambiguity

Syntactic ambiguity is also called, structural ambiguity or grammatical ambiguity, as Rodman and Fromkin in Bustam (2019: 4) explain also in line with Wang and Gou (2018: 248). Syntactic ambiguity occurs when a phrase, clause or sentence can be given two or more different interpretations as a result of the arrangement of words or lexical units. Structural ambiguity is the structure of sentence that permits more than one interpretation rather than the words in the sentence.

According to Bussmann (2016: 50), in natural languages, property of expressions that can be interpreted in several ways, or, rather, that can be multiply specified in linguistic description from lexical, semantic, syntactic, and other aspects. In this sense, ambiguity is different from the complementary term vagueness as a designation for pragmatic ambiguousness or indeterminacy, which cannot be systematically described. Ambiguity can be resolved or represented

- (a) By the competent speaker, who can clarify the different readings with the help of paraphrases,
- (b) By grammatical analysis, for instance, within the framework of generative syntax models, which accord each possible interpretation of ambiguous surface structures different underlying structures (disambiguation).

The example of syntactic ambiguity is as in a sentence “I hit the man with a baseball bat”. The ambiguity lies in the phrase “with a bat”. The sentence can be interpreted that the subject I used a baseball bat to hit the man. However, it could also be interpreted as the subject I hit the man who was holding a baseball bat.

Meanwhile, Wang and Gou (2018: 2) describe that syntactic ambiguity is also called grammatical ambiguity or structural ambiguity. The difference in meaning is due to the different structures which are permitted by the rules of syntax. Different grammatical combinations have different functional potentials, so one surface structure may have more than one deep structure.

In Bahasa Indonesia syntactic ambiguity is called *ambiguitas gramatikal* and is defined as follows:

Ambiguitas ini disebabkan oleh kombinasi kata dan kata lain. Ambiguitas gramatikal muncul tidak hanya ketika proses pembentukan satuan linguistik berlangsung pada tataran morfologi, kata, frasa, kalimat atau paragraf dan wacana, tetapi juga melalui proses idiom dan peribahasa. Ambiguitas gramatikal ini dapat dilihat dalam dua pilihan.
Amilia and Anggraini (2017: 129)

Hurford et al (2007: 135) describe that a sentence which is ambiguous because its words relate to each other in different ways, even though none of the individual words are ambiguous, is structurally or grammatically ambiguous. For example “The chicken is ready to eat”. This sentence has two meanings (1) “The chicken is ready to be eaten or (2) The chicken is ready to eat some food.

5. Causal Factors of Ambiguity

If a word is categorically ambiguous, a sentence containing it can be structurally is categorically ambiguous and the possibilities will correspond to those for words as Wang and Gou (2018: 249) describe. For example, “The Japanese push bottles upthe Chinese.” In this sentence, the word “push” and “bottle” could be verb and noun respectively, or noun and verb. Certainly, not all categorical ambiguity results in syntactic ambiguity, since the syntactic context will often admit one of the alternatives.

Moreover Kapadia and Jufrizal (2017: 67) explain that ambiguity may happen intentionally, which means the speaker consciously realizes he/she uses ambiguous utterances for various purposes. The speaker intentionally uses ambiguity to hide the fact, to create confusing situation, or to provide learning materials. For the purpose of learning, for example, ambiguity provides a chance for the students to analyze any possible meanings containing in the language unit. This is used to make the students more sensitive in understanding every utterance used in their daily interaction.

On the contrary, ambiguity happens accidentally; in other words, a speaker sometimes does not realize that his/her utterance carries more than one meaning. Therefore, the speaker gets unexpected response which makes him/her annoyed and finally affects the relationship between the speaker and the interlocutor. The causal factors of ambiguity according to Kroeger (2018: 108-115) along with Chaer (2012: 297-310) are as follows:

(1) Synonyms

We often speak of synonyms as being words that “mean the same thing” (Ind. *Kesamaan makna*). As a more rigorous definition, we will say that two words are synonymous (for a specific sense of each word) if substituting one word for the other does not change the meaning of a sentence as Kroeger (2018:108) explains. For example

(a) “John frightened the children”

(b) “John scared the children”

We can change sentence (a) into sentence (b) by replacing frightened with scared. The two sentences are semantically equivalent (each entails the other). This shows that frightened is a synonym of scared.

In Bahasa Indonesia synonym is defined as *Hubungan semantik yang menunjukkan adanya kesamaan makna antara satuan bahasa yang satu dengan satuan bahasa yang lain. Dua ucapan sinonim tidak memiliki arti yang sama persis* as described by Chaer (2012: 119). For examples: *Benar – Betul, hulubalang – komandan, susah – payah* etc.

(2) Antonyms

Antonyms (Ind. *kebalikan makna*) are commonly defined as words with “opposite” meaning; but what do we mean by “opposite”? We clearly do not mean ‘as different as possible’. As noted above, the meaning of big is totally different from the meanings of multilingual or extradite, but neither of these words is an antonym of big. When we say that big is the opposite of small, or that dead is the

opposite of alive, we mean first that the two terms can have similar collocations.

For examples:

(a) “The television is on now”

(b) “The television is off now”

According to Chaer (2012: 120) in Bahasa Indonesia antonym is defined as

Hubungan semantik antara dua unit bahasa. Maknanya mewakili pertentangan, kontradiksi, atau kontras satu sama lain. Contoh: hidup x mati, baik x jahat, gelap x terang, dll.

(3) Polysemy

Polysemy is a word which has more than one distinct established sense is said to be polysemous (or to show polysemy). To be considered as belonging to the same word, multiple senses must be felt by native speakers to be related in some way. For example the word “side” which has two meanings in these sentences (a) ‘We sit at the **side** of river’ and ‘I am on your **side**’.

In Bahasa Indonesia as Chaer (2012: 301) polysemy is called *polisemi* which is defined as *Sebuah kata atau frase yang memiliki banyak arti*. For example the word *kepala* which has 5 meanings;

(1) part of the body, *kepalanya luka kena pecahan kaca*

(2) chief or leader, *kepala kantor itu bukan paman saya*

(3) something over or above, *kepala surat biasanya berisi nama dan alamat kantor*

(4) something in round shape, *kepala jarum itu terbuat dari plastik*

(5) an important part. *Yang duduk di kepala meja itu tentu orang penting.*

(4) Homonymy

Homonymy occurs when unrelated meanings are signalled by the same linguistic form, as with **bank** ('side of river') and bank ('financial institution'): the two banks are said to be 'homonyms'. Dictionaries usually treat these as different words and give them different main headings. If two meanings are associated with the same written form but different spoken forms, they may be called 'homographs' (e.g. **lead** (the metal) and **lead** (to guide)); if they are pronounced the same, but have different written forms, they are 'homophones' (e.g. lead (metal) and led (past tense of lead)). Prototypical homonyms are identical in both spoken and written forms. (Contrast with polysemy, where the different senses are related.)

In Bahasa Indonesia, homonymy is called *homonimi* as Chaer (2012: 302) defines

Homonimi adalah dua kata atau satuan bahasa yang memiliki bentuk "kebetulan" yang sama. Tentu saja, setiap kata memiliki bentuk kebahasaan yang berbeda, sehingga maknanya pun berbeda.. For example the word *pacar* which can be 'inai' or 'lover'.

(5) Hyponymy

Cruse (2006: 80) define Hyponymy as is the asymmetrical relation of sense between, for instance, "dog" and "animal" and between "daffodil" and "flower". This relation is usually explained in terms of inclusion, but there are two ways of looking at this.

In Bahasa Indonesia hyponymy is called *hiponimi* as Chaer (2012: 305) defined it as *Hubungan semantik antara satu bentuk kebahasaan yang maknanya*

terkandung dalam makna bentuk kebahasaan yang lain. Hubungan tekanan darah rendah adalah satu arah. For example: merpati – tekukur- perkutut – balam belong to burung or birds.

(6) Redundancy

Richards et al (2002: 449) describes redundancy as the degree to which a message contains more information than is needed for it to be understood. Languages have built-in redundancy, which means that utterances contain more information than is necessary for comprehension. For example, in English, plural may be shown on the demonstrative, the noun, and the verb, as in: *These books are expensive*. However, if the *s* on *books* is omitted, the message would still be understood. Therefore, the *s* is redundant in this context.

In Bahasa Indonesia, redundancy is called *redundansi* as Chaer (2012: 310) which is defined as *kata yang berlebih-lebihan yang menggunakan unsur segmental dalam suatu bentuk ujaran*. For example *Nita mengenakan baju berwarna merah*. This sentence is redundant and can be in *Nita berbaju merah*.

(7) Parts of Speech

Herring (2016: 18) describes that parts of speech is the basic components of English—words. The parts of speech are the categories to which different words are assigned, based on their meaning, structure, and function in a sentence. Moreover, he explains the parts of speech as follows:

(a) Nouns.

Nouns are words that identify or name people, places, or things. Nouns can function as the subject of a clause or sentence, an object of a verb, or an object of a preposition. Words like “cat, book, table, girl”, and “plane” are all nouns.

(b) Pronouns.

Pronouns are words that represent nouns (people, places, or things). Grammatically, pronouns are used in the same ways as nouns; they can function as subjects or objects. Common pronouns include “I, you, she, him, it, everyone”, and “somebody”.

(c) Verbs

Verbs are words that describe the actions—or states of being—of people, animals, places, or things. Verbs function as the root of what’s called the predicate, which is required (along with a subject) to form a complete sentence; therefore, every sentence must include at least one verb. Verbs include action words like “run, walk, write”, or “sing”, as well as words describing states of being, such as “be, seem, feel”, or “sound”.

(d) Adjectives

Adjectives are words that modify (add description to) nouns and (occasionally) pronouns. They can be a part of either the subject or the predicate. Common adjectives are “red, blue, fast, slow, big, tall”, and “wide”.

(e) Adverbs

Adverbs are words that modify verbs, adjectives, other adverbs, or even entire clauses. Depending on what they modify (and how), adverbs can appear anywhere in the sentence. Adverbs are commonly formed from adjectives by

adding “-ly” to the end, as in “slowly, quickly, widely, beautifully”, or “commonly”.

(f) Prepositions

Prepositions are words that express a relationship between a noun or pronoun (known as the object of the preposition) and another part of the sentence. Together, these form prepositional phrases, which can function as adjectives or as adverbs in a sentence. Some examples of prepositional phrases are: “on, in”, or “across”.

(g) Conjunctions

Conjunctions are words that connect other words, phrases, or clauses, expressing a specific kind of relationship between the two (or more) elements. The most common conjunctions are the coordinating conjunctions: “and, but, or, nor, for, so”, and “yet”.

6. Description of Novel

According to Klarer (2019: 140) novel is developed in England in the eighteenth century; the epic and the romance are indirect precursors. Structurally, the novel differs from the epic through more complex character presentation and point of view techniques, its emphasis on realism, and a more subtle structuring of the plot.

Moreover, Baldick (2011: 173) defines a novel as is nearly always an extended fictional prose narrative, although some novels are very short, some are non-fictional, some have been written in verse, and some do not even tell a story.

Such exceptions help to indicate that the novel as a literary genre is itself exceptional: it disregards the constraints that govern other literary forms, and acknowledges no obligatory structure, style, or subject-matter.

Comparing to novella, novel is a long work of prose fiction, especially one that is relatively realistic. Meanwhile, novella is a work of prose fiction longer than a short story but shorter than a novel—say, about 40 to 80 pages as Barnett et al (2008: 1590) explains. In Bahasa Indonesia novel is defined as follows:

Karangan prosa panjang yang berisi rangkaian cerita dari kehidupan seseorang dengan orang-orang di sekitarnya dengan menekankan watak dan sifat masing-masing aktor.

Pusat Bahasa Depdiknas in KBBI (2008: 1008)

On the other hand, Soukhanov (2017: 4983) defines novel as (1) A fictional prose narrative of considerable length, typically having a plot that is unfolded by the actions, speech, and thoughts of the characters. (2) The literary genre represented by novels.

Novels can be distinguished from short stories and novellas by their greater length, which permits fuller, subtler development of characters and themes. (Confusingly, it is a shorter form of tale, the Italian novella, that gives the novel its name in English.) There is no established minimum length for a novel, but it is normally at least long enough to justify its publication in an independent volume, unlike the short story. It is normally expected of a novel that it should have at least one character, and preferably several characters shown in processes of change and social relationship as Baldick (2011: 173) describes.

7. Novel of “Five Feet Apart”

Five Feet Apart is a work novel by Rachael Lippincott, together with Tobias Iaconis, and Mikky Duaghtry. It was published by Simon & Schuster Books. The genre is contemporary romance, young adult. First publication is in 2018 in English. The major characters are Stella Grant, Will Newman, Meredith Newman, Jeff and Erin Grant, Poe Ramirez, Dr. Hamid, Nurse Julie, and Nurse Barbara. The theme of this novel is life and death, first love, and rebellion. The narrator is the first person from Stella and Will's point of view. The Book Five Feet Apart is adapted into a movie with Haley Lu Richardson and Cole Sprouse as lead characters.

Rachael Lippincott was born in Philadelphia and raised in Bucks County, Pennsylvania. She holds a BA in English writing from the University of Pittsburgh. She currently resides in Pittsburgh, Pennsylvania, splitting her time between writing and running a food truck with her partner.

The novel tells about a teenager girl called Stella Grant has a rare disease that is Cystic Fibrosis, since she was 6 years old and made her had to go back and forth to the hospital. Cystic Fibrosis is a disease that make the lungs do not function properly. When Stella Grant was claimed to be getting worse and requires Stella to stay in the hospital all her life, not ashamed of what he suffered, Stella spent her time in the hospital by becoming a vlogger. Stella shared her story with loyal followers on her YouTube page. Until one day she met Will Newman, the figure of a young man who is pessimistic about his illness. Will considers that whatever effort is carried out in the end will lead to death.

The only thing Will Newman wants to be in control of is getting out of this hospital. He couldn't care less about his treatments, or a fancy new clinical drug trial. Soon, he'll turn eighteen and then he'll be able to unplug all these machines and actually go see the world, not just its hospitals. Will's exactly what Stella needs to stay away from. If he so much as breathes on Stella she could lose her spot on the transplant list. Either one of them could die. The only way to stay alive is to stay apart. But suddenly six feet doesn't feel like safety. It feels like punishment.

Five Feet Apart by Rachael Lippincott was such an endearing, engaging and a sweet Teens & YA novel featuring two teenage main characters, Stella and Will who are both patients in the hospital with Cystic Fibrosis that fall in love.

Will cannot wait to turn eighteen to finally see the world beyond the hospital walls. Stella's greatest wish is for new lungs until she meets Will. He is dangerous to Stella as contact with him can get her off the transplant list. There must be six feet of separation at all times.

B. Related Research

There are some previous researches that investigated about the ambiguous sentence. The first was a research conducted by Kapadia and Jufrizal in 2017 entitled *Types of Semantic Ambiguity Found in The Editorials of Jakarta Post Daily Newspaper*. In their research, they found that in ten editions of editorials of The Jakarta Post daily newspaper, 113 uses of ambiguity are found. They are divided into two types: lexical and structural ambiguity. Based on the findings of

their study, it is found that structural ambiguity is more frequently used than lexical ambiguity. However, the difference of frequent uses of these two types of ambiguity is not significant. From 113 data, 60 (53.10%) of them belong to structural ambiguity, and the other 53 data (46.90%) belong to lexical ambiguity.

The second research was conducted by Cüneyt Demirin 2020 entitled *Lexical and structural ambiguities in student writing: An assessment and evaluation of results*. The results of his study showed that student writing includes lexical ambiguities or LA (noun, verb, preposition, and adjective) and structural ambiguities or SA moderately. The findings were titled in line with the taxonomy and accordingly presented. The results also proved that the student writing includes more LAs than SAs. When compared to the SAs, the overall results showed that the number of LA is much higher than SA; 14 LAs were found in the data while only 4 SAs. Detailed results were provided in the following subtitles.

The third research was conducted by Bonefantura Anggurin 2019 in her research entitled *Ambiguity in Writing Story Text of Experience of Grade IV Students of the Champion School Denpasar-Bali*. In this study, the results of her research proved that there is a lexical assertion in the writing of the fourth grade students of SD The Champion Denpasar Bali. The types of coercion are often called polyvalence which is divided into two parts, namely polysemy and homonymy. Polysemy is related to the meaning relation of a word that has more than one meaning or a word that has different meanings but is still in one meaning, while homonymy is related to words that have the same sound and shape but contain different meanings.

C. Conceptual Framework

In applying the research of *The Analysis of Ambiguity in Rachel Lippincott's Novel "Five Feet Apart"*, the researcher collected all the data that related to the semantic especially the types of ambiguity as Kroeger (2018) suggested. Besides analyzing the lexical and syntactical ambiguities, the researcher also tried to find out the most dominant causal factors appeared in Rachel Lippincott's Novel "Five Feet Apart", by using Chaer's description. The conceptual framework can be seen in the following figure:

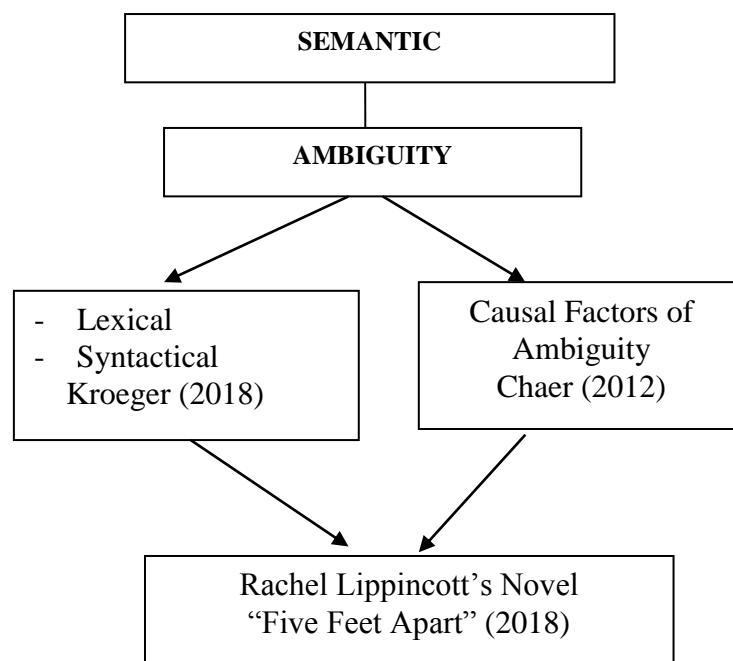


Figure 2.1 Ambiguous Sentences in Novel
Source: Zimmermann et al (2013)

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

A qualitative method was used in this research which means a qualitative problem statement or question indicates the general purpose of the study. Formulation of a qualitative problem begins with the identification of a general topic or an area we want to know more about, Ary (2015: 53).

To analyze the ambiguous sentences in Rachel Lippincott's Novel "Five Feet Apart", the researcher applied a descriptive qualitative research. At this point, this study will use a theory proposed by Kroeger (2018). The researcher only needs to describe the data based on the problem statements and find out the result of the problem statements.

In this case, the researcher used the explanation of Kroeger (2018) for types of ambiguous sentences and Chaer (2012) for the causal factors of ambiguous sentence in Rachel Lippincott's Novel "Five Feet Apart" as the reference as well as some other references. .

B. Source of Data

The primary data of this research is Rachel Lippincott's Novel "Five Feet Apart" first edition published by Simon & Schuster Books in 2018 that consists of 31 chapter of 215 pages. Meanwhile the secondary data are in form of discourse, sentence, clause, word, or even morpheme.

C. Techniques of Collecting Data

The data were collected from Rachel Lippincott's Novel "Five Feet Apart". In this case the data are the whole story of the novel that consists of 215 pages in 31 chapters. For the data collection technique, the researcher used a document technique as Ary (2010: 442) explains that document analysis can be of written or text-based artifacts (textbooks, novels, journals, meeting minutes, logs, announcements, policy statements, newspapers, transcripts, birth certificates, marriage records, budgets, letters, e-mail messages, etc.) or of nonwritten records (photographs, audiotapes, videotapes, computer images, websites, musical performances, televised political speeches, YouTube videos, virtual world settings, etc.).

In this research, the steps of collecting the data were conducted as follows:

1. Reading the story page per page,
2. Underlining the words, phrases and sentences which are considered as ambiguity,
3. Interpreting and understanding the data to find out the most dominant ambiguous words, phrases and sentences appeared in the novel.

D. Techniques of Analyzing Data

The data then be analyzed in several steps, as follows:

1. Reading the whole story of the novel,
2. Underlining the ambiguous words, phrases and sentences,

3. Finding out and identifying the ambiguous words, phrases and sentences. In this research, the researcher uses the types of ambiguity as Kroeger (2018) suggested in which ambiguity is classified into lexical ambiguity and syntactical ambiguity,
4. Classifying the ambiguous words, phrases and sentences into their kinds of ambiguity,
5. Finding out the most dominant type of ambiguity as well as the causal factors of ambiguity by using the percentage as follows:

$$\frac{X}{N} \times 100 \% = P$$

Description:

X = the total of the selected ambiguity and the causal factors

N = the total number of the ambiguity and the causal factors

P = the percentage of the selected ambiguity and the causal factors

- 6, Drawing the conclusion

CHAPTER IV

DATA ANALYSIS AND FINDINGS

A. Data Analysis

1. The lexical and syntactic ambiguities in Rachel Lippincott's Novel "Five Feet Apart"

The data were collected from Rachel Lippincott's Novel "Five Feet Apart". In this case the data are the whole story of the novel that consists of 215 pages in 31 chapters. For the meaning of the words, the writer consulted to Soukhanov, Anne H. et al. 2017. *The American Heritage Dictionary of the English Language*. Houfftoin Mifflin Company: Boston. The data were analyzed by using the theory of Kroeger (2018) about lexical and syntactical ambiguity.

1.1 Lexical Ambiguity

Datum 1

We nearly froze our butts off for that picture last year, but it was our *tradition*. (page 3)

There are two meanings of *tradition*. (1) The passing down of elements of a culture from generation to generation, especially by oral communication. (2) A personal habit. This is categorized as polysemy.

Datum 2

My eyes *travel* down the long to-do list I made for myself this morning, (page 3).

The word *travel* has two meanings. (1) To go from one place to another, as on a trip; journey. (2) To advance or proceed. This ambiguity is categorized as polysemy.

Datum 3

I *eye* the empty IV pole warily (page 4)

The word *eye* can be used as a noun and a verb which has different meanings. This ambiguity is categorized as homonymy.

Datum 4

“Second trip in a row without *you*.” (page 5)

The ambiguity occurs when the speaker does not mention who ‘you’ is. This ambiguity is categorized as parts of speech of personal pronoun.

Datum 5

“You were the *head* of the planning committee this year, though! (page 5)

The word *head* can be (1) the edge of a thing, (2) the leader) or the (3) a metal substance. This ambiguity s categorized as polysemy.

Datum 6

but she’s busy *texting* away from the green hospital chair in the corner, (page 6)

The word *texting* in this context means (1) writing a message, (2) a subject; a topic. (3) a textbook. This ambiguity s categorized as polysemy.

Datum 7

She sees me notice her checking her *watch* and grins sheepishly. (page 7)

The word *watch* can be used as a verb and as a noun has different meanings. (1) as a noun, it means to look or observe attentively or carefully; be

closely observant: (2) A small portable timepiece, especially one worn on the wrist or carried in the pocket. This ambiguity is homonymy.

Datum 8

I *drum* my engers anxiously on the *keyboard*, (page 9)

The words *drum* and *keyboard* are parts of instruments. This ambiguity is categorized as hyponymy.

Datum 9

I smile as my livestream count goes steadily past *IK*, (page 10)

What is the meaning of *IK*? This can be 1 kilometer or 1 thousand or 1 kilogram. This type of ambiguity is synonym.

Datum 10

I could have ever imagined began following *my surgeries* and *my treatments* and *my visits* to Saint Grace's, (page 11)

There are three times using the word *my*. This ambiguity is categorized as redundancy.

Datum 11

But then an extremely pregnant Julie trails behind her, carrying an *IV drip*. (page 13)

What is the meaning of *IV drip*? This can be a medical term or Iv drips of blood. This type of ambiguity is synonym.

Datum 12

when they get all my vitals and finish *oohing* and *aahing* over my sparkly, (page 14)

Oohing and *aaing* are slang words for teenagers which have an opposite meanings. These words are categorized as antonym.

Datum 13

“I’ll stop by later to help you with your AffloVest,” (page 15)

What is the meaning of *AffloVest*? This can be a medical term or is it an acronym. This type of ambiguity is synonyms.

Datum 14

I check and double-check my “At Bedtime” pile of *bottles* and *pills*. (page 16)

Bottles and *pills* are part of medical; things. This ambiguity is categorized as hyponymy.

Datum 15

And in and out. And in and . . . out. (page 17)

There are two times the writer used the word *in and out*. This ambiguity is categorized as redundancy.

Datum 16

I smile as I watch *Converse girl* for a second. (page 22)

What is the meaning of *Converse girl*? This can be a medical term or does it have another meaning for (1) reversed, as in position, order, or action; contrary. (2) opposite. This type of ambiguity is synonym.

Datum 17

“I saw you moving into your room. Gonna be here awhile?” (page 22)

The word *saw* has two meanings (1) as a verb it means the past form of see (2) as a noun it means a tool for cutting a piece of wood. This ambiguity is categorized as polysemy.

Datum 18

Ah, so she's a real *goody* two shoes. (page 26)

The word *goody* for teenager slang means good. This ambiguity is in part of speech of adjective.

Datum 19

I'll be off this latest clinical drug *trial* and out of this hospital (page 27)

The meaning of *trial* here has two meanings.(1) Law. Examination of evidence and applicable law by a competent tribunal to determine the issue of specified charges or claims. (2) The act or process of testing, trying, or putting to the proof. This ambiguity is categorized as polysemy.

Datum 20

"You contract that and you can kiss the possibility of *new lungs good-bye*," (page 30)

What is *new lungs good-bye*? Is it a good bye for having a new lung or a specific term for teenagers good bye? This type of ambiguity is synonym.

Datum 21

Worry starts to slowly wrap itself tighter around *my insides*. (page 33)

What is the meaning of *inside* in this sentence? This can be inside the body or inside the lung or inside the pocket. This type of ambiguity is synonyms.

Datum 22

White hospital sheets, *white* walls, *white* lab coats, all running together. (page 42)

The word *white* is written repeatedly three times. This can be categorized as redundancy.

Datum 23

She presses the *hundred* back into my mother's hand, (page 44)

What is the meaning of *hundred* in this sentence? This can be hundred of money or hundred times or anything else. This type of ambiguity is synonyms.

Datum 24

At least as a doorstep it gets used. (page 46)

The words *door* and *stop* are parts of the way people or animal to get out. This ambiguity is categorized as hyponymy.

Datum 25

My *head* swims, the edges of my vision going black. (page 48)

There are some meanings of *head*. (1) above part of the body (2) the chief or leader or (3) the edge of a thing. This is categorized as polysemy.

Datum 26

We stare each other down, her brown eyes *shooting daggers* through me (page 56)

The words *shooting* and *daggers* are types of martial arts. This ambiguity is categorized as hyponymy.

Datum 27

I push aside some *magazines* and check under the bed. (page 57)

The word *magazines* in this context can have meanings of (1) a paper media with articles and pictures (2) a place for bullets to be shot. This ambiguity is categorized as polysemy.

Datum 28

He *cried* from laughing over the door alarm incident yesterday. (page 61)

There are two meanings of *cried*. (1) sad condition when tears fall down from eyes (2) shouted, yelled or screamed This is categorized as polysemy.

Datum 29

“She is not *a he*,” Poe says, cutting me off (page 64)

The ambiguity occurs when the speaker does not mention who ‘a he’ is. This ambiguity is categorized as parts of speech of personal pronoun.

Datum 30

“Text me when you have the med cart. (718) 555 3295. I will be over this afternoon to set everything up.” (page 66)

The word *texting* in this context can have some meanings of (1) writing a message, (2) a subject; a topic. (3) a textbook. This ambiguity is categorized as polysemy.

Datum 31

The *light* flickers on as I lock the door behind me. (page 69)

The word *light* in this context can have some meanings of (1) a bright ray (2) not very heavy (3) soft ray from the sun. This ambiguity is categorized as polysemy.

Datum 32

I'm *too* thin, *too* scarred, *too* . . . I meet my hazel eyes in the mirror. (page 69)

The word *too* is written repeatedly three times. This can be categorized as redundancy.

Datum 33

We breathe in our nebulizers, and do our *IV drips* (page 74)

What is the meaning of *IV drip*? This can be a medical term or Iv drips of blood. This type of ambiguity is synonym.

Datum 34

Plus, everyone is *super*, *super* friendly and chill. (page 76)

The word *super* is written repeatedly three times. This can be categorized as redundancy.

Datum 35

I give her a big hug, trying not to wince when she rubs against my *G-tube*. (page 80)

What is the meaning of *G-tube*? This can be a medical term or another acronym for a medical term. This type of ambiguity is synonym.

Datum 36

Then comes the bounce. *We fly back up*, the panda's face coming onto the screen (page 87)

What is the meaning of *We fly back up*? This can be we fly as birds fly or an assistance to fly or something else. This type of ambiguity is synonym.

Datum 37

“Not *like that!* Okay. Maybe *like that*. But it can’t be *like that*. Whatever.” (page 91)

The phrase *like that* is written repeatedly three times. This can be categorized as redundancy.

Datum 38

The second was my first of many drawings, the *tornado* of stars. The first piece of “*wallpaper*” I’d collect from her. (page 98)

The writer first said it is a drawing. Then the writer confirmed that it is a wallpaper. The words *tornado* and *wallpaper* have different meanings. This ambiguity is categorized as homonymy.

Datum 39

“*Don’t*. *Not* again. It’s *not* your fault. She’d tell you it’s *not* your fault.” (page 99)

The writer mentioned four times of negative form repeatedly, “*Don’t* and *Not*. This can be categorized as redundancy.

Datum 40

She *wasn’t supposed to* die. She *was supposed to be* the one to live. (page 99)

The writer mentioned two times of *was supposed to* repeatedly. This can be categorized as redundancy.

Datum 41

The parents of someone *terminal*. (page 104)

There are two meanings of *terminal*. (1) A station at the end of a transportation line or at a major junction on a transportation line (2) A point or part that forms the end. This is categorized as polysemy.

Datum 42

What the hell, Stella? She can't stay *mad* forever. (page 106)

There are three meanings of *mad*. (1) . Angry; resentful. (2) Suffering from a disorder of the mind; insane, crazy; deranged 3. Temporarily or apparently deranged by violent sensations, emotions, or ideas. This is categorized as polysemy.

Datum 43

It's not *mocking or jokey*, it's totally and completely open. Almost earnest. (page 111)

The words *mocking or jokey* have similar meanings. This ambiguity is categorized as synonym.

Datum 44

I know I should leave. *I know I should* open the stairwell door and get back before I get in trouble, but something makes me stay. (page 115)

The writer repeated the phrase *I know I should* two times. This ambiguity is categorized as redundancy.

Datum 45

New at this. *New* at life." (page 118)

The writer repeated the word *new* two times. This is a redundancy case.

Datum 46

“It was on my watch, Will,” she says, pointing at herself and shaking her head adamantly. (page 118)

The word *watch* can be used as a verb and as a noun has different meanings. (1) as a noun, it means to look or observe attentively or carefully; be closely observant: (2) A small portable timepiece, especially one worn on the wrist or carried in the pocket. This ambiguity is homonymy.

Datum 47

That’s what I am. That’s what I am to Stella. (page 119)

The writer repeated the sentence *that’s what I am* two times. This is a redundancy case.

Datum 48

“Tere’s my *Sleeping Beauty*,” she says (page 120)

The phrase *sleeping beauty* has another meaning for a princess who is sleeping. This is categorized as polysemy.

Datum 49

“You get to hold your own baby,” I say, sighing sleepily, sadly. (page 121)

There are two meanings of *baby*. (1) a very young child; an infant. (2) a call for girl or young woman. This is categorized as polysemy.

Datum 50

I nod. Never *in a million years* would I have expected this. (page 125)

The phrase *in a million years* is the same meaning as ‘many years’. This is categorized as synonym.

Datum 51

“He probably had a good laugh about the crazy control freak in 302, huh? (page 127)

What is the meaning of 302? Is this a room number in the hospital? Or is this a symbol number for a disease? This ambiguity is categorized as synonym.

Datum 52

I know in that moment that this “*little thing*” between us isn’t over. It’s just starting. (page 129)

What or who is *little thing*? Is this a small thing oused in a medical term? Or is this a call for unknown meaning? This ambiguity is categorized as synonym.

Datum 53

There has to be *a way*. There is *a way*. I just need to egure it out. (p 130)

The writer repeated the phrase *a way* two times. This is a redundancy case.

Datum 54

My first surgery. *My first* best friend. *My first* chocolate milk shake. And now, *my first* real date. (page 140)

The writer repeated the phrase *my first* four times. This is a redundancy case.

Datum 55

“It’s the big sleep, baby. Peace out. Blink. *Done and done.*” (page 146)

The writer repeated the phrase *Done and done* two times. This is a redundancy case.

Datum 56

“Your hair,” *I say*, touching where it falls over her shoulders. “Your neck,” *I say*, the pool light brightening her skin. “Your lips,” *I say*, feeling the dangerous pull of gravity between us, daring me to kiss her. (page 148)

There are three times of the phrase *I say* used by the writer. This is a redundancy case.

Datum 57

She wants the same thing as Stella. More time. *She wants* more time with me. (page 157)

The writer used the phrase *she wants* two times. This is categorized as redundancy.

Datum 58

I unfurl the note to read the next clue. *Roses are red. Or are they?* (page 160)

The phrase *Roses are red. Or are they* is unclear. The colour of the rose can be red or other colours. This is categorized as synonym.

Datum 59

“Tonight, birthday boy, it’s for you! *Salud!*” (page 163)

The word salud here means *salute*. Both words have the same meaning and this is categorized as synonym.

Datum 60

“But *she lived big*. A lot bigger than we do,” Poe says, smiling. (page 165)

The sentence *she lived big* is ambiguous since the word *big* itself can have another meanings such as largely, widely etc. This is categorized as synonym.

Datum 61

As I swing open the door, the announcement is *repeated again*, clearer now that I'm in the hallway. (page 170)

The phrase *repeated again* is redundancy because *repeated* means *say again*.

Datum 62

He's *gone*. (page 172)

The sentence *he's gone* means *he has gone*. This has two meanings. (1) he is dead, or (2) he has gone to somewhere. This is categorized as polysemy.

Datum 63

"Let's get an *Uber*, at least?" I think of the one that's already on the way. (page 179)

The word *uber* is ambiguous. This can be a trophy in badminton for All England or this is something precious for a woman. This case is synonym.

Datum 64

I go for the *panda*, reaching desperately for him, my engertips grazing his fur. (page 190)

TH writer used the word *panda*. Is panda here an animal or is it another term for medical case or is it a slng word in teens. This is categorized as synonym.

Datum 65

I have nothing left to give. I have nothing left to—no. (page 194)

There are two times using the phrase *I have nothing left to*. This ambiguity is categorized as redundancy.

Datum 66

I'm tired. I'm tired of fighting myself. (page 196)

Again the writer used a redundancy case. The sentence *I'm tired* is used two times.

Datum 67

As of now, she's B. cepacia free. As of now, that's enough. (page 203)

The writer used the phrase *as of now* two times. This case is redundancy.

1.2. Syntactical Ambiguity**Datum 1**

Me and Abby, braving the cold to go see the holiday lights together. (page 3)

The word *me* should be *I* and this syntactical ambiguity is personal pronoun.

Datum 2

I wonder, all too often, what it would be like to have lungs this healthy. This alive. (page 3)

The phrase *this alive* should be *this is alive*. This case is misused in adjective.

Datum 3

Me wearing a nose cannula, the cable twisting to form an infinity sign. (page 4)

The word *me* should be *I* and this syntactical ambiguity is personal pronoun.

Datum 4

I hang out with Camila and Mya, I work on *my app*. (page 5)

The writer does not complete the writing of the phrase *my app* into *my application*. This ambiguity is noun.

Datum 5

I toss it to her. “This one. *It’s very you.*” (page 6)

The sentence *it’s very you* is ambiguous. The word *very* should be followed by an adjective or adverb. This ambiguity case is personal pronoun.

Datum 6

“*Love it!* Looks great!” she says, typing furiously. (page 7)

The sentence *love it* should be *I love it*. The writer missed the subject pronoun *I*. This ambiguity case is personal pronoun.

Datum 7

Me, Camila, and Mya, arm in arm, all in the same deep-red lipstick we’d picked out together at Sephora. (page 12)

The word *me* should be *I* and this syntactical ambiguity is personal pronoun.

Datum 8

You’re here? Me too. Tune-up. (page 15)

The sentence *me too* should be *I am too* and this syntactical ambiguity is Personal pronoun.

Datum 9

I stop dead. (page 18)

The sentence *I stop dead* should be *I stop the death* or *I stop deadly*. This ambiguity is noun case.

Datum 10

She takes me of guard for a second, and I laugh, *surprised by* how up-front she is. (page 23)

The phrase *surprised by* is incomplete. This should be *I was surprised by*. The case of this ambiguity is missing the Personal pronoun.

Datum 11

“There you go. A name to go with your little psych proele. *And you are?*” (page 24)

The sentence *and you are?* is incomplete. This should be *and are you like that?* this case is adjective ambiguity.

Datum 12

“She *didn't five* seconds ago,” I mutter. (page 24)

She didn't five second ago is missing the verb *go*. This ambiguity case is verb ambiguity.

Datum 13

Eh, who am *I kidding?* (page 26)

This sentence should be *who am I kidding to?* The ambiguity case is missing the preposition *to*.

Datum 14

How romantic *of them*. (page 26)

The sentence *How romantic of them* should be how romantic they are. The ambiguity case is personal pronoun.

Datum 15

and I swipe right to see a text from Poe: *You up?* (page 32)

The phrase *you up* should be *have you woken up?* this ambiguity case is missing the verb.

Datum 16

“*Need anything else, Stell? Some company?*” (page 34)

The sentence *Need anything else* should be *do you need anything else?* This ambiguity is categorized as missing the Personal pronoun.

Datum 17

“You gotta bring *'em* with, mija!” (page 35)

The word *'em* should be written *them*. The ambiguity case is personal pronoun.

Datum 18

“What, you trying to look good for someone?” (page 38)

The sentence “*What, you trying to look good for someone?*” should be *What, are you trying to look good for someone?* The ambiguity case is categorized as missing the verb.

Datum 19

Not gonna lie. She's pretty. (page 41)

The sentence *not gonna lie* should be *I am not going to lie*. This ambiguity case is missing the Personal pronoun.

Datum 20

I mime walking with my fingers. (page 45)

The sentence *I mime walking with my fingers* should be *I am imitating walking with my fingers*. This case is categorized as missing the verb ambiguity.

Datum 21

“Wait, how do you know about the trial? *You been asking about me?*” (page 51)

The sentence *you been asking about me?* Should be *have you been asking about me?* This ambiguity case is categorized as missing the verb.

Datum 22

Good to know I'm not the only one he's driving crazy. (page 53)

The sentence *good to know* should be *it is good to know* This ambiguity case is categorized as missing the Personal pronoun.

Datum 23

“I gotta go! *Talk to you tomorrow!*” (page 54)

The sentence *talk to you tomorrow* should be *I will talk to you tomorrow*. This ambiguity case is categorized as missing the Personal pronoun.

Datum 24

We're practically doctors by the time we're twelve. (page 60)

The sentence *we're twelve* should be *we have been twelve*. This ambiguity case is categorized as missing the verb.

Datum 25

“You doing stunts in here?” (page 62)

The sentence “*You doing stunts in here?*” should be *Are you doing stunts in here?* This ambiguity case is categorized as missing the verb.

Datum 26

“So what brings you to Saint Grace’s? *Haven’t seen you here before.* (page 62)

The sentence *haven’t seen you here before* should be *I haven’t seen you here before*. This ambiguity case is categorized as missing the Personal pronoun.

Datum 27

“Sounds like you know her well. What’s that about, anyway? (page 63)

The sentence *Sounds like you know her well* should be *it sounds like you know her well*. This ambiguity case is categorized as missing the Personal pronoun.

Datum 28

I shake my head, nope. *Wasn’t me.* (page 70)

This ambiguity case is categorized as missing the Personal pronoun. The sentence *wasn’t me* should be *it wasn’t me*.

Datum 29

Surprised, I reach over to pause the Pink Floyd song on my computer, swiping right to answer the call. (page 73)

The word *surprised* is incomplete, this should be *I was surprised*. This ambiguity case is missing the verb.

Datum 30

Embarrassed, I open my mouth to say something, but shake my head, letting her have just this one. (page 77)

The word *embarrassed* is incomplete, this should be *I was embarrassed*. This ambiguity case is missing the verb.

Datum 31

She looks up at me, *surprised*. (page 80)

This sentence should be *she looks up at me surprisingly*. This ambiguity case is categorized as missing the adverb.

Datum 32

“*So is your plan to die really*, really smart so you can join the debate team of the dead?” (p 84)

The sentence *so is your plan to die really* should be *so, it is your plan to die really*. This ambiguity case is categorized as missing the Personal pronoun.

Datum 33

She looks at me, *surprised*, not saying anything. (page 90)

This sentence should be *she looks up at me surprisingly*. This ambiguity case is categorized as missing the adverb.

Datum 34

Poe shakes his head, *his eyes sad*. (page 99)

The phrase *his eye sad* should be *his eyes are sad*. This ambiguity case is categorized as missing the verb.

Datum 35

But I really don't know that *I am anymore*. (page 102)

The sentence *I am anymore* should be *I am not here anymore*. There is a missing adverb in this ambiguity case.

Datum 36

She wants me to come visit her. (page 104)

The sentence *She wants me to come visit her shuld be she wants me to come to visit here*. There is a missing preposition *to* in this ambiguity case.

Datum 37

"*See you in a few, honey,*" my mom says as both of them give me big hugs, which linger a little too long. (p 109)

The sentence *See you in a few, honey* should be *I will see you in a few days*. This ambiguity case is categorized as missing the Personal pronoun.

Datum 38

"Need anything before I head out?" he asks. (page 110)

The sentence *Need anything before I head out?* should be *do you need anything before I head out?*. This ambiguity case is categorized as missing the Personal pronoun.

Datum 39

"*Ready to get this show on the road?*" she says, shooting me a thumbs-up. (page 112)

The sentence “*Ready to get this show on the road?*” should be *are you ready get this show on the road?* There is a missing Personal pronoun in this ambiguity case.

Datum 40

I turn around to see Poe, still standing there, his eyes sad but his voice resolute. (page 129)

The sentence *I turn around to see Poe, still standing there* should be *I turn around to see Poe, he is still standing there.* There is a missing Personal pronoun in this ambiguity case.

Datum 41

You still doing okay? Hope texts me. (page 134)

The sentence *You still doing okay?* Should be *Are you still doing okay?* There is a missing Personal pronoun in this ambiguity case.

Datum 42

Heard you’ve been doing your treatments. Glad to see you’ve come around. (p page 135)

The sentence *Heard you’ve been doing your treatment* should be *I heard that you’ve been doing your treatments.* This ambiguity case is categorized as missing the Personal pronoun.

Datum 43

“*You busy? Wanna take a walk? Barb’s not around.*” (page 158)

The sentence *You busy? Wanna take a walk?* Should be *are you busy? Do you want to take a walk?* This ambiguity case is categorized as missing the Personal pronoun.

Datum 44

“You okay?” I ask, taking a step closer. (page 182)

The sentence *You okay?* Should be *are you okay?* There is missing a verb. This ambiguity case is verb ambiguity.

Datum 45

“*You good?*” he asks, laughing harder. (page 184)

The sentence *you good?* Should be *are you good?* There is missing a verb. This ambiguity case is verb ambiguity.

Datum 46

“*You ready to go, man?*” Jason says, nudging me as they open the door to start loading the plane to Brazil. (page 213)

Again there is missing a verb. The sentence *you ready to go, man?* Should be *are you ready to go, man?* There is missing a verb. This ambiguity case is verb ambiguity.

Based on the data obtained, there are two classification for ambiguity as Kroeger (2018: 26) explained, that is Lexical Ambiguity and Syntactical Ambiguity. The following tables are the data obtained for types of lexical and syntactical ambiguities.

Table 4.1 Type of Lexical Ambiguity

Data	Page	Type of Lexical Ambiguity
1	3	Polysemy
2	3	Polysemy
3	4	Homonymy
4	5	Part of speech
5	5	Polysemy
6	6	Polysemy
7	7	Homonymy
8	9	Polysemy
9	10	Synonym
10	11	Redundancy
11	13	Synonym
12	14	Antonym
13	15	Synonym
14	16	Hyponymy
15	17	Redundancy
16	22	Synonym
17	22	Polysemy
18	26	Part of speech
19	27	Polysemy
20	30	Synonym
21	33	Synonym
22	42	Redundancy
23	44	Synonym
24	46	Hyponymy
25	48	polysemy
26	56	Hyponymy
27	57	Polysemy
28	61	Polysemy
29	64	Part of speech
30	66	Polysemy
31	69	Polysemy
32	69	Redundancy
33	74	Synonym
34	76	Redundancy
35	80	Synonym
36	87	Synonym
37	91	Redundancy
38	98	Homonymy
39	99	Redundancy
40	99	Redundancy
41	104	Polysemy

42	106	Polysemy
43	111	Synonym
44	115	Redundancy
45	118	Redundancy
46	118	Homonym
47	119	Redundancy
48	120	Polysemy
49	121	Polysemy
50	125	Synonym
51	127	Synonym
52	129	Synonym
53	130	Redundancy
54	140	Redundancy
55	146	Redundancy
56	148	Redundancy
57	157	Redundancy
58	160	Synonym
59	163	Synonym
60	165	Synonym
61	170	Redundancy
62	172	Polysemy
63	179	Synonym
64	190	Synonym
65	194	Redundancy
66	196	Redundancy
67	203	Redundancy

From the table above, we can see that from 67 data of lexical ambiguity, there are seven types of lexical ambiguity; they are Polysemy, Homonymy, Synonym, Hyponymy, Antonym, Redundancy, and Part of speech.

Meanwhile, to find out the types of syntactical ambiguity, the data obtained can be seen in the following table:

Table 4.2 Type of Syntactical Ambiguity

Data	Page	Type of Syntactical Ambiguity
1	3	Personal pronoun
2	3	Adjective
3	4	Personal pronoun
4	5	Noun
5	6	Personal pronoun
6	7	Personal pronoun
7	12	Personal pronoun
8	15	Personal pronoun
9	18	Noun
10	23	Personal pronoun
11	24	Adjective
12	24	Verb
13	26	Preposition
14	26	Personal pronoun
15	32	Verb
16	34	Personal pronoun
17	35	Personal pronoun
18	38	Verb
19	41	Personal pronoun
20	45	Verb
21	51	Verb
22	53	Personal pronoun
23	54	Personal pronoun
24	60	Verb
25	62	Verb
26	62	Personal pronoun
27	63	Personal pronoun
28	70	Personal pronoun
29	73	Verb
30	77	Verb
31	80	Adverb
32	84	Personal pronoun
33	90	Adverb
34	99	Verb
35	102	Adverb
36	104	Preposition
37	109	Personal pronoun
38	110	Personal pronoun
39	112	Personal pronoun
40	129	Personal pronoun
41	134	Personal pronoun
42	135	Personal pronoun

43	158	Personal pronoun
44	182	Verb
45	184	Verb
46	213	Verb

The table above describes that from 46 data of syntactical ambiguity, there are six types of syntactical ambiguity; they are Personal pronoun, Adjective, Noun, Preposition, Verb and Adverb.

2. The most dominant causal factors type of ambiguities

To find out the most dominant causal factors, the researcher calculated all the types of lexical and syntactical ambiguities in Rachel Lippincott's novel "Five Feet Apart" as shown in the following tables.

Table 4.3 Lexical Ambiguities

Types of Lexical Ambiguities	Number of the type (x)	$\frac{x}{N} \times 100 \% = P$
Polysemy	17	25.37
Homonymy	4	5.97
Part of speech	3	4.47
Synonym	19	28.36
Redundancy	20	29.85
Antonym	1	1.50
Hyponymy	3	4.48
Total (N)	67	100%

From the above table, we can see that redundancy is the most dominant lexical ambiguity in which there are 20 out of 67 data or 29.85% from the whole data.

Table 4.4 Syntactical Ambiguities

Types of Syntactical Ambiguities	Number of the type (x)	$\frac{x}{N} \times 100 \% = P$
Personal pronoun	24	52.17
Adjective	2	4.35
Noun	2	4.35
Preposition	2	4.35
Verb	13	28.26
Adverb	3	6.52
Total (N)	46	100%

From the above table, we can see that personal pronoun is the most dominant syntactical ambiguity in which there are 24 out of 46 data or 52.17% from the whole data.

3. How the lexical and syntactic ambiguities appeared in Rachel Lippincott's Novel "Five Feet Apart"

To find out how lexical and syntactical ambiguities appeared in Rachel Lippincott's Novel "Five Feet Apart", the researcher consulted from the data obtained in which redundancy and personal pronoun are the most dominant ambiguity in Rachel Lippincott's Novel "Five Feet Apart".

The writer used redundancy way that created ambiguities for the readers in the novel. Richards et al (2002: 449) describe that redundancy is the degree to which a message contains more information than is needed for it to be understood. Languages have built-in redundancy, which means that utterances contain more information than is necessary for comprehension. See the redundancy ambiguities found in the novel below:

- a. *White* hospital sheets, *white* walls, *white* lab coats, all running together. (page 42). In this case, the writer repeated the words to insist the readers that everything is the same.
- b. “Not *like that!* Okay. Maybe *like that*. But it can’t be *like that*. Whatever.” (page 91). In this case, the writer repeated the words to make sure the readers what the writer described.

Based on the quotations above, the researcher concluded that there are two ways how the writer used lexical ambiguity. First, the writer repeated the words to insist the readers that everything is the same and second to make sure the readers what the writer described.

For syntactical ambiguities, the personal pronoun is the most dominant ambiguity. See the personal pronoun ambiguities found in the novel below:

- a. *Good to know* I’m not the only one he’s driving crazy. (page 53). In this case, the writer missed the subject pronoun *it is*. The sentence should be *It is good to know*. This is common now in conversation to miss the subject pronoun,
- b. “*Sounds like* you know her well. What’s that about, anyway? (page 63). Again the writer missed the subject *it*. The sentence should be *it sounds like you know her well*.

Based on the quotations above, the researcher concluded that in syntactical ambiguity, the writer often missed the subject pronoun in the novel.

B. The Findings

1. The lexical and syntactic ambiguities

Based on the data obtained, there are seven types of lexical ambiguity appeared in Rachel Lippincott's Novel "Five Feet Apart"; they are Polysemy in which there are 17 data or 25.37%, Homonymy 4 data or 5.97%, Synonym 19 data or 28.36%, Hyponymy 3 data or 4.48%, Antonym only 1 data or 1.50%, Redundancy 20 data or 29.85%, and Part of speech 3 data or 4.47%.

For syntactical ambiguity, the data obtained showed that there are six types of syntactical ambiguity appeared in Rachel Lippincott's Novel "Five Feet Apart"; they are Personal pronoun 24 data or 52.17%, Adjective 2 data or 4.35%, Noun 2 data or 4.35%, Preposition 2 data or 4.35%, Verb 13 data or 28.26% and Adverb 3 data or 6.52%.

2. The most dominant causal factors type of ambiguities

From the data obtained, redundancy ambiguity is the most dominant lexical ambiguity in which there are 20 out of 67 data or 29.85%. Meanwhile personal pronoun is the most dominant syntactical ambiguity in which there are 24 out of 46 data or 52.17%.

3. How the lexical and syntactic ambiguities appeared

The researcher found that there are two ways how the writer used lexical ambiguity in Rachel Lippincott's Novel "Five Feet Apart". First, the writer repeated the words to insist the readers that everything is the same. Second, the writer made sure the readers what the writer described. Meanwhile, in syntactical

ambiguity, the researcher found that in Rachel Lippincott's Novel "Five Feet Apart", the writer often missed the subject pronoun in the novel.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the research findings, some conclusions can be drawn to answer the research problems. The conclusions are presented as follows

1. There are seven types of lexical ambiguity appeared in Rachel Lippincott's Novel "Five Feet Apart"; they are Polysemy, Homonymy, Synonym, Hyponymy, Antonym, Redundancy, and Part of speech. Meanwhile there are six types of syntactical ambiguity appeared in Rachel Lippincott's Novel "Five Feet Apart"; they are Personal pronoun, Adjective, Noun, Preposition, Verb and Adverb.
2. Redundancy ambiguity is the most dominant lexical ambiguity in which there are 20 out of 67 data or 29.85%. Meanwhile personal pronoun is the most dominant syntactical ambiguity in which there are 24 out of 46 data or 52.17%.
3. There are two ways how the writer used lexical ambiguity in Rachel Lippincott's Novel "Five Feet Apart". First, the writer repeated the words to insist the readers that everything is the same. Second, the writer made sure the readers what the writer described. Meanwhile, in syntactical ambiguity, the researcher found that in Rachel Lippincott's Novel "Five Feet Apart", the writer often missed the subject pronoun in the novel.

B. Suggestions

Finally based on the findings and the significances of this study, the researcher would like to give some suggestions as follows:

1. Theoretically

This study also can give a contribution for the next researchers who are interested in investigating similar field of study. They can use the findings as reference to understand the ambiguities and understanding the lexical and syntactical ambiguities. The researcher also suggested them to have more literatures related to this study in order to make the theories more complete. Besides that, they also can use these findings as comparison and direction for their future research particularly on the way of analyzing ambiguities not only in the novel or other written media. In addition, the researcher is also suggested the other social media to be analyzed such as movies, drama etc.

2. Practically

This study also can give a contribution for the English teachers They can use the findings as reference to understand the ambiguities and the communication. The researcher also suggested them to have more literatures related to this study in order to make the theories more complete. The teachers should understand about lexical and syntactical ambiguities used in the dialogs of the novel so that the teachers' learning quality will improve. The students as well should be given more materials about ambiguities that will be helpful for them in understanding the importance of understanding the dialogs in a novel to gain more understanding.

Additionally, differentiating the types of ambiguities can increase the students' motivation joining the class in presenting or communication. Furthermore, they also become more active in paying attention to the lesson.

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APPENDICES

APPENDIX 1. TYPE OF LEXICAL AND SYNTACTICAL AMBIGUITY IN THE NOVEL “FIVE FEET APART”

Data	Page	Type of Lexical Ambiguity	Data	Page	Type of Syntactical Ambiguity
1	3	Polysemy	1	3	Personal pronoun
2	3	Polysemy	2	3	Adjective
3	4	Homonymy	3	4	Personal pronoun
4	5	Part of speech	4	5	Noun
5	5	Polysemy	5	6	Personal pronoun
6	6	Polysemy	6	7	Personal pronoun
7	7	Homonymy	7	12	Personal pronoun
8	9	Polysemy	8	15	Personal pronoun
9	10	Synonym	9	18	Noun
10	11	Redundancy	10	23	Personal pronoun
11	13	Synonym	11	24	Adjective
12	14	Antonym	12	24	Verb
13	15	Synonym	13	26	Preposition
14	16	Hyponymy	14	26	Personal pronoun
15	17	Redundancy	15	32	Verb
16	22	Synonym	16	34	Personal pronoun
17	22	Polysemy	17	35	Personal pronoun
18	26	Part of speech	18	38	Verb
19	27	Polysemy	19	41	Personal pronoun
20	30	Synonym	20	45	Verb
21	33	Synonym	21	51	Verb
22	42	Redundancy	22	53	Personal pronoun
23	44	Synonym	23	54	Personal pronoun
24	46	Hyponymy	24	60	Verb
25	48	Polysemy	25	62	Verb
26	56	Hyponymy	26	62	Personal pronoun
27	57	Polysemy	27	63	Personal pronoun
28	61	Polysemy	28	70	Personal pronoun
29	64	Part of speech	29	73	Verb
30	66	Polysemy	30	77	Verb
31	69	Polysemy	31	80	Adverb
32	69	Redundancy	32	84	Personal pronoun
33	74	Synonym	33	90	Adverb
34	76	Redundancy	34	99	Verb

35	80	Synonym	35	102	Adverb
36	87	Synonym	36	104	Preposition
37	91	Redundancy	37	109	Personal pronoun
38	98	Homonymy	38	110	Personal pronoun
39	99	Redundancy	39	112	Personal pronoun
40	99	Redundancy	40	129	Personal pronoun
41	104	Polysemy	41	134	Personal pronoun
42	106	Polysemy	42	135	Personal pronoun
43	111	Synonym	43	158	Personal pronoun
44	115	Redundancy	44	182	Verb
45	118	Redundancy	45	184	Verb
46	118	Homonym	46	213	Verb
47	119	Redundancy			
48	120	Polysemy			
49	121	Polysemy			
50	125	Synonym			
51	127	Synonym			
52	129	Synonym			
53	130	Redundancy			
54	140	Redundancy			
55	146	Redundancy			
56	148	Redundancy			
57	157	Redundancy			
58	160	Synonym			
59	163	Synonym			
60	165	Synonym			
61	170	Redundancy			
62	172	Polysemy			
63	179	Synonym			
64	190	Synonym			
65	194	Redundancy			
66	196	Redundancy			
67	203	Redundancy			

Appendix 2. Berita Acara Seminar Proposal



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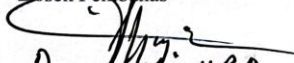
BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Kamis Tanggal 28 Bulan Juli Tahun 2022 diselenggarakan seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama Lengkap : Muhammad Kahfi
 N.P.M : 1602050046
 Program Studi : Pendidikan Bahasa Inggris
 Judul Proposal : Analysis of Ambiguous Sentences in Boy Chandra's Novel "Sebuah Usaha Melupakan"

No	Masukan dan Saran
Judul	Make Corrcet the title !! 'Ambiguous sentences' or 'Ambiguous words' :?
Bab I	Giving the example have to suitable of your title .
Bab II	put it. "Relevant Study" to support your writing .
Bab III	Revise your source of Data .
Lainnya	Make a simple of your writing !!
Kesimpulan	[] Disetujui [] Ditolak <input checked="" type="checkbox"/> Disetujui Dengan Adanya Perbaikan

Dosen Pembahas


 H. Darmawati, S.Pd., M.Hum
 (Majdra Saragih, S.Pd., M.Hum)

Dosen Pembimbing

(Erlindawati, S.Pd, M.Pd)

Panitia Pelaksana


Ketua

(Pirman Ginting, S.Pd., M.Hum)


Sekretaris

(Rita Harisma, S.Pd., M.Hum)

Appendix 3. Lembar Pengesahan Proposal



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LEMBAR PENGESAHAN PROPOSAL

Proposal yang diajukan oleh mahasiswa di bawah ini:


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 NPM : 1602050046
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 Judul Skripsi : The Analysis of Ambiguity in Rachel Lippincott's Novel "Five Feet Apart"

Sudah layak diseminarkan.

Medan, Maret 2023

Disetujui oleh
Pembimbing

Erlindawaty, S.Pd., M.Pd.



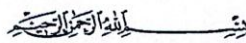
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Appendix 4. Lembar Pengesahan Skripsi



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Judul Skripsi : The Analysis of Ambiguity in Rachel Lippicott's Novel "Five Feet Apart"

sudah layak disidangkan.

Medan, Maret 2023

Disetujui oleh:

Pembimbing

Erlindawaty, S.Pd, M.Pd

Diketahui oleh:

Dekan

Ketua Program Studi

Dra. Hj. Syamsuyurnita, M.Pd.

Pirman Ginting, S.Pd., M.Hum.

Appendix 5. Izin Riset



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 Medan, 14 Shafar 1444 H
 10 September 2022 M

H a l : Izin Riset

Kepada : Yth. Bapak/Ibu Kepala
Perpustakaan UMSU
Di
Tempat.

Bismillahirrahmanirrahim
 Assalamu'alaikum Wr. Wb

Wa ba'du semoga kita semua sehat wal'afiat dalam melaksanakan tugas sehari-hari sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk penulisan Skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/ibu memberikan izin kepada mahasiswa kami dalam melakukan penelitian /riset ditempat Bapak/ibu pimpin. Adapun data mahasiswa tersebut di bawah ini :

Nama : **Muhammad Kahfi**
 N P M : 1602050046
 Program Studi : Pendidikan Bahasa Inggris
 Judul Penelitian : **Analysis of Ambiguous Sentences in Boy Chandra's "Sebuah Usaha Melupakan"**

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/ibu kami ucapkan banyak terima kasih, Akhirnya selamat sejahteralah kita semuanya. Amin.



Wassalam
 Dekan

Dra. Hj. Samsuynita, MPd.
 NIDN - 0004066701

****Pertinggal**



Appendix 6. Surat Bebas Pustaka



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Berdasarkan hasil pemeriksaan data pada Sistem Perpustakaan, maka Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

Nama	: Muhammad Kahfi
NIM	: 1602050046
Fakultas	: Keguruan dan Ilmu Pendidikan
Jurusan	: Pendidikan B. Inggris

Telah menyelesaikan segala urusan yang berhubungan dengan Perpustakaan Universitas Muhammadiyah Sumatera Utara Medan.

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya

Medan, 20 Ramadhan 1444 H
 03 April 2023 M

Kepala Perpustakaan



Muhammad Arifin, S.Pd, M.Pd