Grammatical Cohesion in Charles Dickens's *Great Expectations*

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ABSTRACT: The role of cohesive ties in text is the topic of this paper. More specifically, this study focuses on the notion of cohesiveness and transitional indicators in literary texts. The paper argues that it is easier to understand literary texts if one pays attention to how the different parts of the language work together. When an author uses transitional cues to convey a particular notice, readers are effectively kept engaged. The reader plays a significant player in the game of literary writing process. Text cohesion analysis shows the way which a particular piece of information is read and interpreted. This study examines the utilization of grammatical cohesive ties in Charles Dickens's Great Expectations. Thus, Great Expectations is analysed in terms of its linguistic cohesion based on the model selected for this purpose which is Hallidy and Hasan's (1976/ 1985) model which has been proved to be a successful tool for literary discourse studies. The results indicate that there are skilful and powerful cohesive strategies employed in the novel by Dickens. In turn, this chiefly operates in the achievement of the novel as a whole and plays a vital role to its overall coherence.

KEYWORD: Cohesion, literary writing, Charles Dickens, and Great Expectations.

Introduction

A text is an expanded structure comprising of words, sentences, or clauses that can be recognised by their cohesiveness as a whole (Werlich, 1976). According to Hallidy and Hasan (1976: 1-2), cohesion is a non-structural association that primarily piles up the texture of text in terms of grammatical and lexical cohesive cues that grant the text with meaning consistency. Cohesion differentiates texts from non-texts and helps readers or listeners develop relevance through using linguistic cohesive elements. A text is said to have coherence when the meaning of one linguistic element within which is dependent on another element. It is the cornerstone upon which the structure of coherence is erected (Halliday and Hasan, 1985: 94).

In a similar vein, Cox et al. (1990), as cited in Palmer (1999), asserted that cohesiveness is essential for both the reader and the writer when it comes to the process of deriving and composing meaning out of a text. In order get readers followed the stream of thought of an author, s/he have link his or her sentences together in a way to make the reader fully aware of the manner in which the meaning is intended to deliver. The use of transitions can let readers know if the story is continuing in the same direction as before or taking a new turn. When an author makes greater use of transitions, not only is s/he better able to connect the various sections of a text, but also is better able to develop a convincing argument to the readers (Graft, 2006).

In English and other worldwide literature, literary language occupies a key position for its pivotal role in making and influencing the impressions of individuals and the societies. Charles Dickens is one of the greatest novelists and a social reformer of English literature of all time. His works had a significant impact on the literary and social life of his readers.

Although Dickens' literary works have been linguistically investigated by many researchers. More particularly, Bahri (2007) has studied the lexical cohesive devices in Dickens' Great Expectations. However, this particular study is concerned with investigating the grammatical cohesive devices in Dickens' Great Expectations and their role in comprehending the meaning of the text.

Research questions

The following research questions have been formulated in order to answer the specific aims of this investigation:

1) What grammatical cohesive devices are used in Dickens' Great Expectations? How frequent are they used?

2) What are the common cohesive features of each grammatical cohesive device used in Dickens' Great Expectations?

Literature Review

The concept of Cohesion

In their explanation of the notion of **cohesion,** Halliday and Hasan (1976:28) state that cohesion refers to the mutual connection that the text components have to deliver the intended meaning. Beaugrade and Dressler (1992: 48) consider cohesion as one of the seven standards of textuality that has the function of combining the text elements together in terms of lexis and grammar. According to Hoey (1991: 12), the cohesiveness is the surface manifestation of the coherence connection, which is to say that it is a mechanism for making conceptual associations explicit. In other words, coherence depends on cohesion to derive the real meaning.

Baker and Ellece (2011:16) comment on cohesion is as the degree to which the syntactical structure of a piece of writing makes sense. This technique involves the employment of EXPLICIT language tools to indicate the relationships between linguistic units of a text. Cohesive devices are words or phrases that help the reader create connections between what has been expressed and what is about to be stated.
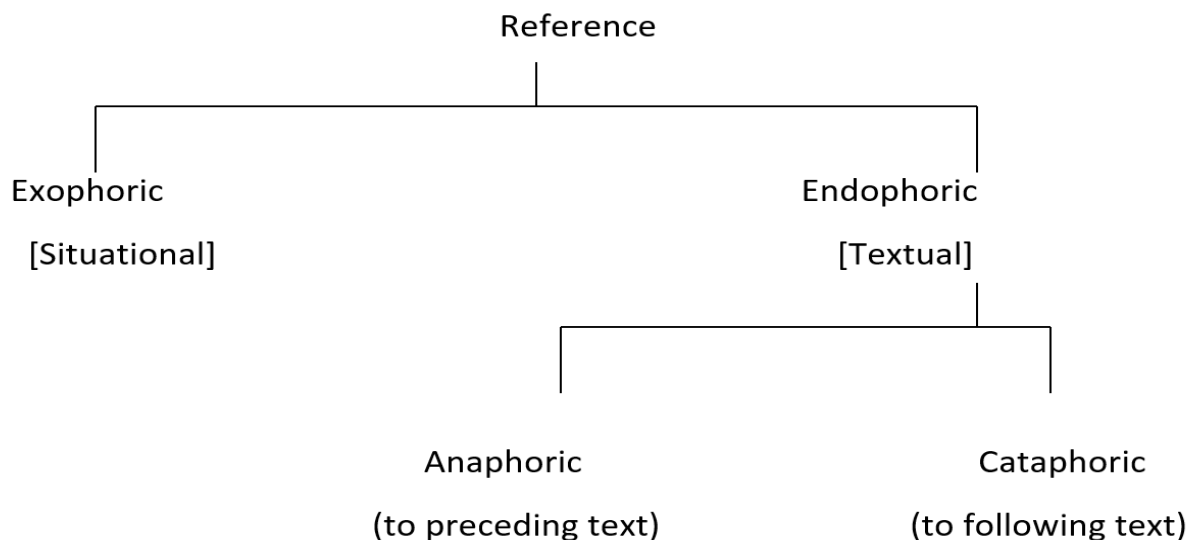
Cohesive devices

Halliday and Hasan (1976) note that common cohesive devices can provide a useful mechanism for defining and analysing the progression and arrangement of a wide variety of text types,. Cohesive devices are of two types, namely, grammatical and lexical. The former includes forms of reference (e.g. anaphora and cataphora), ellipsis, substitution, conjunction. The latter is redistricted to forms lexical cohesion. However, this study focuses on the forms of grammatical cohesive devices.

Reference

The key to cohesion is maintaining continuity of reference, which means bringing up the same idea more than once in the discussion (Halliday and Hasan, 1976: 31). The meaning of a dummy word depends on what comes before or after it. The authors mention that references include personals, demonstratives and comparatives. They clarify that these elements can be placed into one of two major categories.: exophoric (context-dependent) and endophoric (text-dependent). The latter, basing on the direction of reference in the text, can be subdivided even further into anaphoric and cataphoric (See Figure 1).

Figure 1: Types of Reference (After Halliday and Hasan, 1976: 33)

```
                          Reference
                              |
          +-------------------+-------------------+
          |                                       |
       Exophoric                              Endophoric
      [Situational]                            [Textual]
                                                   |
                                    +--------------+--------------+
                                    |                             |
                               Anaphoric                     Cataphoric
                           (to preceding text)          (to following text)
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According to Crystal (2012: 68) cataphoric reference is "one way of marking the identity between what is being expressed and what is about to be expressed" by using a linguistic unit forward to refer to a following unit". Crystal (ibid: 25) defines anaphoric reference as "one way of making the identity between what is being expressed and what has already been expressed".

Substitution

Substitution is a cohesiveness strategy that works by replacing a previously used term or phrase by another word (Baker & Ellece, 2011:14). Beaugrande and Dressler (1981: 49) define substitution as "replacing content-carrying elements with short placeholders of no independent content". Whereas Quirk et al (1975: 294) consider the term substitution as "a device for abbreviating and avoiding repetition". According to the grammatical category of the replaced item, Halliday and Hasan (1976: 91ff) classify substitution into verbal, nominal, and clausal.

Ellipsis

Ellipsis is the deliberate omission of a grammatical item the speaker/writer assumes is apparent from the context (McCarthy, 1991: 43). It is sometimes described as "substitution by zero" and accordingly can be classified into: verbal, nominal, and clausal (Halliday and Hasan, 1976: 142).
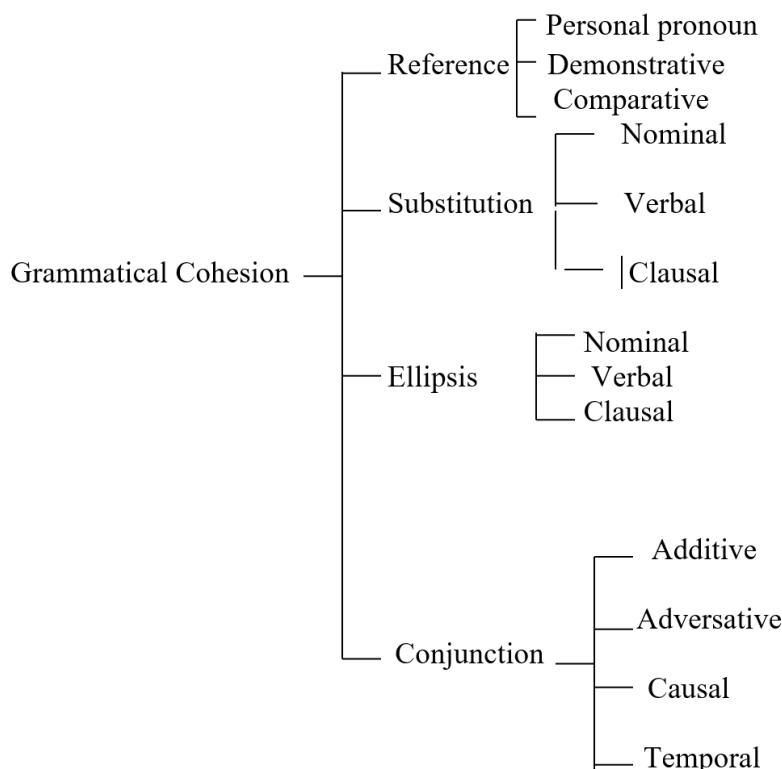
Conjunction

As a cohesive tool, conjunction connects linguistic elements that appear in sequence. That is to say, the conjunction is not essentially a method for looking at the neighbouring text in much the same manner that anaphoric devices operate; rather, it communicates particular meanings that assume the existence of other elements in the text (Halliday and Hasan, 1976: 226). Four types of conjunctive relations are distinguished: additive, adversative, causal, and temporal (Ibid: 238).

Additive relations can be expressed through the following elements: and, or, furthermore, in addition, by the way, thus, also...etc. Adversative relations, on the other hand can be expressed via a number of devices such as: *nevertheless, only, but, however, on the other hand, instead...etc.* The causal conjunctions can be achieved by result, reason, and purpose. Finally, the temporal conjunctions expressions are: *next, at once, soon, at* this point, now (Darweesh and Susan, 2016:171-4).

Methodology

This study is primarily concerned with showing how cohesive devices are organized with contextual considerations in *Great Expectation* novel by Charles Dickens to foreground aspects of meaning employed by the author. To achieve the objective of the study, a model (See Figure 2) is developed to analyse the selected text both qualitatively and quantitively.

Figure 2: The model of the analysis

```
                                                    ┌─ Personal pronoun
                                         Reference ─┼─ Demonstrative
                                                    └─ Comparative
                                                    ┌─ Nominal
                                       Substitution ┼─ Verbal
Grammatical Cohesion ─┬─                            └─ Clausal
                                                    ┌─ Nominal
                           Ellipsis ────────────────┼─ Verbal
                                                    └─ Clausal

                                                    ┌─ Additive
                                       Conjunction ─┼─ Adversative
                                                    ├─ Causal
                                                    └─ Temporal
```

Qualitative analysis

This section presents a qualitative analysis some excerpts of Great Expectations by Charles Dickens in terms of grammatical cohesive ties as samples of the analysis of the whole novel. The analysis will highlight the connectivity that exists between the texts' elements of each of the selected texts with regard to the cohesive devices which are judged by the researchers as being central to conveying textual meaning.

Paragraph 1:

> "**My** family name is Pirrip**,** and **my** first name is Philip. **As** a baby, I put **both** names together **and** called **myself** Pip" (Dickens, 1999: 5).

The first paragraph starts with a personal reference / *possessive determiner (my)* to refer to the name of Pip's family. The second (**my**) refer to the first name of Pip. Both of these two possessives cannot be interpreted without reference to the speaker's name. The nominal substitution (both) is understood with regard to the first and last name of the speaker's name which are mentioned in the sentence preceding it. The interpretation of the reflexive pronoun (myself) depends on the existence of the word (Pip) as well. The conjunctions "as" and "and" express certain meanings: clausal and additive, respectively. They are contingent on the existence of certain other constituents in the discourse.

Paragraph 2:

> **"I lived with my** sister **and her** husband, the blacksmith, in the marsh country. **My** first clear memory is of one cold day in **my** seventh year. **I** was in the lonely churchyard visiting **my** parents' graves. **I** knew that the dark flat land past the churchyard was the marshes. **I** knew that the gray line was the river **and** that the wind came in from the sea. **And I** knew that the sad bundle of shivers starting to cry was Pip" (Ibid.).

The second paragraph contains four personal reference pronouns (I). all of them refer to the speaker whose name is mentioned in the first paragraph (Pip). Secondly, the possessive determiner (my) is mentioned four times, they attribute the words "sister", "first clear memory" , " seventh year" and "parents' graves " to the speaker (Pip) which it is hard to understand what the reference refers to unless the discourse receiver recourse to the first paragraph to make the required connectivity. Furthermore, the possessive determiner (her) attributes the word (husband) to Pip's sister.

The additive conjunction "and" occurs thrice, the first connect between "my sister" and "her husband", the second connects the wind to the river, the third connects what Pip realized with what he saw.

Paragraph 3:

> "Hold **your** noise!" cried **a terrible voice.** A man stood up among the graves. "Keep still, *you* little devil, or **I**'ll cut **your throat**!" (Ibid.)

In the third paragraph, the personal pronoun (you) is uttered by the man to refer to Pip. Whereas the personal pronoun occurs once to refer to the man who appears to Pip in the marshes. The possessive determiner (your) is mentioned twice, the first refers to Pip's voice and the second to Pip's throat.

Paragraph 4:

> "The frightful man was dressed in rough gray clothes. A great iron was on **his leg** and a rag was wound around **his head**. **He** seized **me** by the **chin"** (Ibid:6).

The fourth paragraph contains two possessive determiners (his), the first refers to the man's leg and the second to the man's head. The personal pronoun (I) refers to the man meanwhile the personal pronoun (me) refers to Pip. Metonymy appears in words: throat, leg, head, and chin. Their meaning as body parts can only be understood the referent (Pip) to which they refer.

Paragraph 5:

> "Oh! Don't cut **my** throat, sir! **I** begged".
>
> "Pray don't do it, sir." (Ibid)

In the fifth paragraph, possessive pronoun (my) refers to Pip's throat because the personal pronoun (I) refers to pip. Nominal ellipsis (him) is clear in the clause "I begged". It is omitted because it is predictable from the text.

Paragraph 6:

> "Tell **me** your name!" growled the man.
>
> "Quick!"
>
> "Pip, sir." (Ibid)

This sixth paragraph contains the cataphoric personal pronoun (me) referring to the man which is mentioned after it.

Paragraph 7:

> "Where do you live? Point out the **place**!
>
> **I** pointed to our **village,** a mile or more
>
> away **I** tried not to cry" (Ibid).

The personal pronoun (I) is mentioned twice, in both cases refer to (Pip). The word (village) is mentioned as synonym to the word (place).

Paragraph 8:

> "**Now**," said the man, "where are **your**
>
> mother **and** father?" (Ibid)

Additives (now) and (and) express connectivity. The possessive (your) refers to (Pip).

Paragraph 9:

> "Why, over there, sir! **I** said, pointing
>
> to **their** gravestones" (Ibid).

The personal pronoun (I) refers to (Pip), whereas the possessive (their) refers to his parents. Ellipsis of the clause (they are) from (they are over there).

Paragraph 10:

> "Then who do **ye** live with—that is if **I**
>
> *let* **ye** live?" (Ibid)

The personal pronoun (you) in "ye" form is mention twice, both refers to Pip, while the personal pronoun (I) refers to the strange man who is talking to Pip.

Paragraph 11:

> "My sister, sir—wife of Joe Gargery, the
>
> blacksmith."
>
> "**Blacksmith**, eh?" said **he**, looking at the
>
> iron on **his leg**. Then **he** took down **my arms**
>
> and tipped **me** back. "Get **me** a file," **he** says.
>
> "**And** get **me** food, or **I**'ll have **your heart**
>
> **and liver** out! Bring **them** to **me there**
>
> **tomorrow** morning." **He** pointed to a bank
>
> of earth in the distance. "Don't **say** a word
>
> about **me**—or **your heart** and **your liver** shall
>
> be roasted and ate!" (Ibid:7)

The personal pronoun (he) is mentioned four times, all refer to the strange man who met Pip in the marshes. The other personal pronouns are (me) which is mentioned five times, all refer to Pip, (I) refers to the strange man, and (them) refers to the food and file that the man have asked pip to bring. The possessive (his) attributes to the word (leg) to the strange man, whereas (my) attributes the word (arms) to Pip. The possessive (your) is mentioned three times, all indicate Pip possessions. Demonstrative pronouns are demonstrated by the use of (there) which indicates the place they met and (tomorrow) which, on the other hand, refers to the next day after their first meeting. The additive (and) is mentioned twice to express connectivity. Finally, metonymy is expressed by the use of the words: leg which refers to a body part of the strange man and (arms, heart, heart, and liver) which refer to body parts of Pip.

Paragraph 12:

> **"I** said **I** would get **him** the file. **And I**
>
> promised to get what food **I** could. **Then I**
>
> ran home without stopping".

The personal pronoun (I) is mentioned three times, all refer to Pip. The other personal pronoun (him) refers to the strange man. The conjunction (and) expresses connectivity while the conjunction (the) expresses causality. The verb (find) has been omitted from the clause (I could) because it is predictable.

Paragraph 13:

> "At home the blacksmith forge was shut
>
> up. Joe was alone in the kitchen. **He** was a
>
> goodnatured fellow with **blond hair** and **blue**
>
> **eyes**. My sister, Mrs. Joe, had **black hair** and
>
> **eyes** and was tall and bony. **As she** so often
>
> said, **she** had "brought me up by **hand**." This
>
> meant that **she** often laid **her** heavy **hand**
>
> upon **me**—and upon Joe, too" (Ibid7-8).

The personal pronoun (he) refers to Joe and the (she) refers to Pip's sister. Metonymy is represented by the words (eyes, hair and hand). The conjunction (as) expresses result.

Paragraph 14:

> "Mrs. Joe is out looking for **you**, Pip,"
>
> Joe warned **me**. "**And she**'s got Tickler with
>
> **her**!"
>
> **I** hung **my head**. Tickler was a piece of
>
> cane, worn smooth by raps on **my** frame.
>
> "**Listen! She**'s a-coming!" said Joe. "**Get**
>
> behind the door, old chap." (Ibid:8)

The personal pronouns (you), (me), (I) and the possessive (I) refer to Pip but (she) and (her) refer to Pip's sister. The implied personal pronoun (you) has been omitted in the imperative sentences: "**Listen**! and "**Get behind the door**".

Paragraph 15:

> **"My** sister threw the door open. Grabbing
>
> **my** arm, she put Tickler to work. "Where
>
> have **you** been, **you** monkey? **It**'s hard
>
> enough for **me,** being the blacksmith's wife,
>
> without being a bad boy's mother!" (Ibid).

The personal pronouns (you / me) and the possessive (my) refer to Pip, while the personal pronoun (it) refers to the situation of pip's sister.

Paragraph 16:

> "All evening **I** pictured the man on the
>
> marshes. **I** thought about the file **and** food **I**
>
> must soon steal". (Ibid)

The personal pronoun (I) is mentioned three times to refer to Pip. The conjunction (and) express connectivity.

Paragraph 17:

> "Because **it** was Christmas Eve, **I** was put
>
> to stirring pudding for the next day. "Hark!"
>
> said **I** as **I** stirred. "Was that *guns*, Joe? What
>
> does **it** mean?" (Ibid)

The personal pronoun (it) is mentioned twice, the first refers to the night event and the second refers to the sound of guns Pip heard.

Paragraph 18:

> "**There** was a convict off last night," said
>
> Joe. "**They** fired warning of him. **Now it**
>
> seems another **one** must have escaped."

The word "there" is a demonstrative pronoun refers to the location is which the event of convict escape took place. The personal pronoun (they) refers to the security who fired the warning guns, whereas, the personal pronoun (it) refers to the situation of the warning. The conjunction (now) expresses cause and effect. The pronoun (one) is used as a substitution to the second convict.

Paragraph 19:

> "Who's firing?" said **I.**
>
> "**Guards on the prison ships**!" cried **my**
>
> sister. **She** pointed her **needle and thread**.

"Right across the marshes. People are put

in **those** ships because **they murder and rob.**

Now get off to bed!'"

I went up to **my** dark room. **I** was in terror

of **my** promise to the man with the iron!" (Ibid:8-9)

The personal pronoun (I) and the possessive (my) refer to Pip, while the personal pronouns (she) and (they) refer to Pip's sister and the convicts, respectively. The personal pronoun (I) and the possessive (my) refer to Pip. The demonstrative (those) refers to the ships which are not in the vicinity. The conjunction (now) expresses result whereas (and) expresses connectivity.

Paragraph 20:

"At dawn, **I** went **downstairs**. Every board

seemed to cry, "Stop, thief**! G**et up, Mrs.

Joe!" **I** stole bread and cheese and took

brandy from the stone bottle. **I** took a

beautiful round pork pie. I got a file from

Joe's toolbox. **Then I** ran for the marshes" (Ibid) .

The personal pronoun (I) is used to refer to Pip while (you) has been ellipted in the imperative (get up). The conjunction (then) expresses the consequence of events.

Statistical Analysis:

The analysis of grammatical cohesion in Dickens' Great Expectations reveals the method via which Dickens makes use of the several cohesive categories in order to communicate his ideas and thoughts, as well as to prepare his readers for the context of his novel as it progresses.

Table 1 and Figure 3 present the frequency and the percentage of each cohesive device in the novel. The chart shows that 79.34% of grammatical cohesive devices are references. There were 1272 instances of conjunction throughout the novel, as 11.27 % of all instances. Ellipsis appeared 583 times at a percentage of 5.16 %, whereas substitution was employed the least, with only 4.23 %.

It is apparent that reference is employed more than other cohesive devices. It is essential to make use of reference cohesive elements to crate a sense of identifiability with the characters and establish anaphoric linkages. The high frequency with which references are employed as cohesive devices may be related to the fact that many forms of references are utilised grammatically as components of sentences. This may also explain why references are used so frequently as cohesive devices.

Cohesive devices	Frequency	Percentage
Reference	8957	79.34%
Conjunction	1272	11.27%
Ellipsis	583	5.16%
Substitution	477	4.23%
Total	11289	100.00%

Table (1): The distribution of grammatical cohesive devices.

Figure (3): The distribution of grammatical cohesive devices.
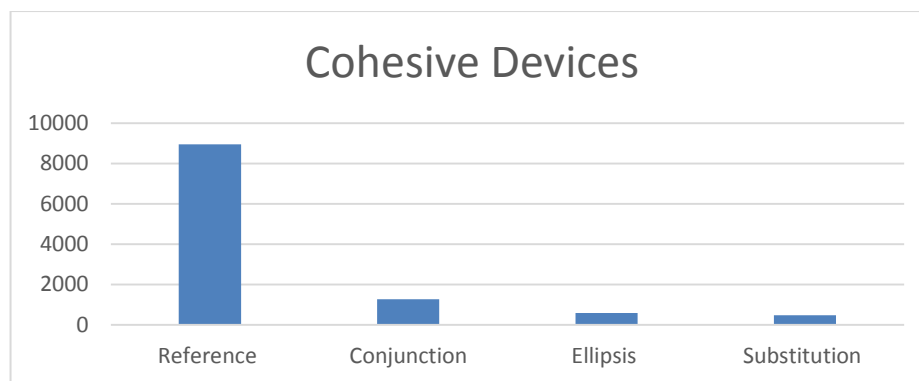
Additionally, the author uses all three types of cohesive references, but the density and distribution of these references varies greatly from instance to instance throughout the novel. According to the data in Table 2, personal references account for approximately 91.12 % number of references. The demonstrative class comes with 6.51 %, which places it in second place among the reference items' highest averages. Comparative cohesiveness, on the other hand, receives the smallest percentage, which amounts to around 2.37 %.

Types of reference	Frequency	Percentage
Personal	8162	91.12%
Demonstrative	583	6.51%
Comparative	212	2.37%
Total	8957	100.00%

Table (2): The distribution of reference types.

The employment of conjunctions as the second highest cohesive ties to provide the audience with a sense of the general trajectory the narrative is on. In addition to this, it may serve the purpose of providing textual shifts within the dialogues of the novel, as well as facilitating meaningful progressions. Table 3 highlights conjunctions' employment as cohesive devices. As seen from the table, additives are the most frequently used conjunction with 54.17%, followed by the temporal conjunctions with 25.00%. The causal conjunctions comprised 12.50% of the total. The percentage of adversatives is 8.33% as the least used conjunctions.

Types of conjunction	Frequency	Percentage
Additive	689	54.17%
Temporal	318	25.00%
Causal	159	12.50%
Adversatives	106	8.33%
Total	1272	100.00%

Table (3): The distribution of conjunction.

Both of substitution end ellipsis are employed with low percentages in comparison with other grammatical cohesive devices. This might reveal the author strategy to be wordy and more explicit to his readers in describing the characters in the novel and their reactions.

As the third highest cohesive strategy, nominal ellipsis, as shown in Table 4 below, were used 318 times, with a percentage of 54.55% of other types of ellipsis. Verbal ellipsis occurred 106 with a percentage of 27.27%. The least used type of ellipsis was clausal ellipsis with a percentage of 18.18%.

Types of ellipsis	Frequency	Percentage
Nominal	318	54.55%
Verbal	159	27.27%
Clausal	106	18.18%
Total	583	100.00%

Table (4): The distribution of ellipsis.

Substitution, on the other hand, ranks as the lowest in most of occurrences of grammatical cohesive devices within the novel. Table 5 shows that there were 159 instances of nominal, 265 verbal, and 53 clausal substitution with the respective percentages of 55.56%, 55.56%, and 11.11%.

Types of substitution	Frequency	Percentage
Nominal	159	33.33%
Verbal	265	55.56%
Clausal	53	11.11%
Total	477	100.00%

Table (5): The distribution of substitution.

Conclusion

In this paper, Dickens's *Great Expectations* has been thoroughly studied in terms the use of grammatical cohesive devices. According to the findings of the research, Dickens's *Great Expectations* has a number of cohesion-promoting methods that are both elegant and effective. In consequence, this is primarily responsible for the accomplishment of the novel as a whole and contributes significantly to the general cohesion of the work.

In terms of the analysed grammatical ties of cohesion, reference is found the most predominate cohesive category employed throughout the whole text and shares the highest percentage within all instances of analysis. Furthermore, reference elements such as this and that made a tie between the information that had been given earlier and the information that was being presented in the text. Demonstratives were utilised in order to establish connections between newly presented data and formerly discussed topics in the novel.

The use of conjunctions, which are considered the second highest level of cohesive links, is one way to give the listener a sense of the general path that the story is taking. In addition to this, it may serve the aim of giving textual transitions within the conversations of the novel and facilitating meaningful contributions.

In comparison to the use of other grammatical cohesion devices, the use of substitution and ellipsis is quite infrequent. This may indicate that the author's strategy in portraying the characters in the story and their responses is to be detailed and more descriptive to his readers than is desired.

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