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A Discourse Analysis of Lexical Cohesion in Dramatic Texts

A Paper

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بسم الله الرحمن الرحيم
(وَأَنْ لَّيْسَ لِلْإِنْسَانِ إِلَّا مَا سَعَى*وَأَنَّ سَعْيَهُ سَوْفَ يُرَى) (النجم 39_40)
صدق الله العلي العظيم

In the name of Allah, The Gracious, The Merciful
(And that man shall have nothing but what he strives for. And that his starving
shall soon be seen)

Allah has spoken the truth
(Surat, An-NAJM: 39_40)

Dedication
For my late Father and my kindness mother

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Abstract

The present paper aims to identifying the types of cohesion in the analysis of the chosen data, and pinpointing the most dominant cohesive device in the analysis of selected dramatic texts.

Its hypothesises that there are five types of cohesion used in the analysis of the selected texts, and the most common cohesive device used in Arms and The Man play by George Bernard is a conjunction that is used more than other types, and the most common cohesive function is aesthetic.

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Chapter One

Introduction

1. The Problem of the Study

The study of the interaction between language and its usage situations is the focus of discourse analysis. Work in a variety of fields, including linguistics, semiotics, psychology, anthropology, and sociology, during the 1960s and early 1970s gave rise to it. Discourse analysts examine language in use, including spoken data such as highly institutionalised patterns of discussion and written texts of all kinds. Work in the ethnomethodological tradition, which stresses the study technique of careful observation of groups of people conversing in natural settings, has dominated American discourse analysis, (Michael McCarthy, 2002).

What the researcher have been calling expressiveness is the measure of aesthetic worth near the linguistic registers of the verbal system of the literary work. This is one of the ways that poeticity manifests itself as the connotative outcome of literary utterances, together with the fictional illusion and the symbolic-imaginary construct. The capacity for a conceptual and emotive resonance of our cultural experience implanted as language is closely related to expressiveness as a property and poetic effect of literary language, (Garcia A., 1992).

The selection of literary works for study has been the subject of ongoing theorization, which has had a significant impact on literature education and its interactions with language classrooms. On the one hand, there is the widely held belief (still held worldwide) that studying English literature is limited to studying a small group of outstanding authors whose analysis of the human condition is deemed enduringly serious. Conversely, there is the opinion that the definition of literature is arbitrary and that assigning values to works is a temporary process that depends

on the values prevalent at the moment. The prevailing belief that has developed over the past 20 years in many contexts of teaching and learning language and literature is that literary texts are socially, culturally, and historically variable, that they should be defined as a component of institutionalised social processes, and that they are discourses that, rather than existing in isolation from other discourses, share traits with them. This understanding of continuity and discontinuity in degrees of literariness across discourse forms has been strengthened by recent studies on creativity and language play, (Ronald Carter, 2007).

1.1. Question of Research

1. What are the types of cohesion in the selected dramatic text of *Arms and the Man*?
2. What are the functions utilized in the chosen data?
3. Which of the cohesive device and functions are the most used?

1.2. The Aims of the Study

The present paper aims at:

1. Identifying the type of cohesion in the chosen data analysis.
2. Finding out the functions of cohesive devices in the selected dramatic texts.
3. Pinpointing the most dominant cohesive device in the chosen data analysis.

1.3. The Hypothesis of the Study

The present paper hypothesis the following:

1. Five types of cohesion were used in the analysis of the selected texts.
2. Aesthetic, economic, informativity, and emphasis represent the functions of cohesive devices.
3. Conjunction is the most common cohesive device, and aesthetic is the most cohesive function used.

1.4. The Limits of the Study

The research is limited to the types and functions of cohesion in selected dramatic texts.

1.5. The Value of the Study

Hopefully, the study is crucial to those who are interested in the study of literature, and for those whom want to know more information about the subject.

Chapter Two

Literature Review

2. Discourse Analysis

Discourse is a written or spoken language that is linked to meaning, coherence, and cohesiveness is called discourse. To understand how language is used, discourse analysis is a scientific study of language about its social environment. People rely on language to communicate and comprehend one another. The capacity of language users to align their speech with the social context is also implied by social context; for instance, there is a language that is more appropriate to employ while speaking with peers or older people. Discourse also requires a supporting subject. A series of connected supporting paragraphs explain an essay, report, or story's main point. What will be said makes no sense without the core theme, (Millis, 1997: 19).

It is challenging to respond concisely to this issue since the phrase "discourse analysis" encompasses a variety of methodologies from many academic fields and theoretical traditions. The sources that discourse analysts in sociolinguistics, sociology, and social psychology, to name a few fields, consult as well as the issues and research questions that they decide to look into will probably vary (Stephani Tylor, 2013).

It is helpful to distinguish between two academic subfields to better understand the diversity of discourse analysis research. Although they do not cover every variety in discourse analysis, as some of the studies covered later in the book will show, they do tend to converge in practice, especially when it comes to the study of difference and inequality as well as the mechanisms of power in society. Still, the difference serves as a useful foundation. The nature of language is the main topic of the first line of academic work. According to conventional definitions, linguistics, often

known as "linguistics proper," is the study of "grammar" in its widest sense, which includes the sound systems of languages, the grammatical structures of words and sentences, and the more formal elements of meaning known as "semantics." Nonetheless, many academics, including sociolinguists, believe that language and its social surroundings are inextricably linked. In addition to studying many other facets of language use, they also look at variations in speech patterns (and writing styles) that are connected to social classes, roles, and purposes, as well as activities, situations, and roles. In a very generalized way, it may be stated that this line of writing and investigation has expanded beyond the issues of "linguistics proper" to investigate aspects of language that are, once more, connected to social processes. This line of discourse analysis study includes studies of the specifics of how language differs in different circumstances and might indicate social differences, as well as how children learn to use language well and, once more, how that proficiency is connected to identity and social difference, (Ibid, 2013: 1).

It is possible to argue that the second academic stream evolved to include an emphasis on language from its roots in the study of society and individuals as social entities, particularly in sociology and social psychology. Stated differently, there has been a shift away from social phenomena and towards language. Discourse researchers, for instance, have examined language use in both public and private contexts to get insight into a society's common "worldview," which may or may not be cohesive. A few examples would include how individuals and their actions are evaluated, categorized, and placed in hierarchical and subservient relationships. Language usage may also be studied as one activity or practice that individuals participate in as part of their continuous social lives and relationships would even argue that language use is the most significant practice. Thus, by examining

language and language use, the researcher constructs an image of society and its workings, (Ibid, 2013: 2).

2.1. Standard of Textuality

i. Cohesion

Cohesion is a characteristic of the linguistic text, which is most likely the linguistic standard for textuality. The five primary indicators of cohesive relationships are references, substitutions, ellipses, conjunctions, and lexical cohesion help to create cohesion, (Beaugrande and Dressler, 1992: 79).

ii. Coherence

Coherence, which arises from the arrangement of concepts, expressed relations, and the recipients' worldview, is based on the continuity of senses. In actuality, readers' (assuming the written text's) appreciation and understanding of the text comes from the sense of continuity that coherence creates. The communicative element of text is disrupted by the senses' of lack of continuity. The opinions that demonstrate that coherence is an assumption formed and created by language users that complies with the cooperative principle, rather than something that is something that the text creates, are criticized. The opinions that demonstrate that coherence is an assumption formed and created by language users that complies with the cooperative principle, rather than something that is something that the text creates, are criticized. When comparing cohesion and coherence, cohesion refers to a text's coherence within itself, whereas coherence refers to a text's coherence within its situational context, (Halliday and Hasan, 1976: 23).

iii. Intentionality

Intentionality is the third of the seven criteria of textuality. In addition to developing the idea of speech acts to reach the desired intention, the producer's attitude aims at producing a set of occurrences that follow Grice's maxims, including maxims of quantity, quality, relation, and manner, to produce a cohesive and coherent text. To encompass the intentions of text creators, the concept of intentionality is presented. Furthermore, for a text to be used in a communicative exchange, it must be intended and understood as such, (Beaugrande and Dressler, 1992).

iv. Acceptability

Acceptability describes the communication attitude of the text recipient. Text receivers must, in the strictest sense of the word, recognize a language configuration as a text that is cohesive and able to make use of it. There are several factors, including intonation, dialect, and grammaticality, that make it difficult to determine whether a statement is acceptable. Every text involves a producer who wants to convey information and a receptor who must be open to accepting the text as a means of communication, (Carstens, 1997: 591).

v. Informativity

The term "informativity" describes how valuable a text's communication elements are. It is concerned with how much of the content in a text is novel or surprising to the recipient of the text. The degree to which a presentation is novel or unexpected for the audience is referred to as informativity. Although the idea is typically used in content, it can also be used in other language systems, like syntactic or structural ones. Additionally, to keep the recipients interested, the text must balance old and new, known and unknown, information in a balanced way, (Ibid, 1992).

vi. Situationality

Indeed, knowing where something occurred and how it fit into the situation is crucial to assessing a text's situationality. "A general designation for the factors which render a text relevant to a current or recoverable situation of occurrence... with our prior knowledge and expectations about how the 'real world' is organised," (Beaugrande and Dressler, 1992).

vii. Intertextuality

The last requirement is intertextuality, which is the idea that all texts spoken or written, formal or informal, creative or everyday are connected in some way. It speaks about how one text relates to other texts that have similar features. Put differently, intertextuality encompasses how the creation and interpretation of a particular text are influenced by the style and organization of other texts that bear similarities to it. Another way to think of intertextuality is as a text's relationship to other texts, (Ibid, 1992).

2.2. Types of Cohesion

Cohesion fits into five distinct categories, which are as follows:

i. Reference refers to the use of a new word, phrase, suffix, prefix, or other item in place of repeating an entity's reference in the text and following it with another entity. For this purpose, a wide range of lexical constructions, demonstratives, comparatives, adverbs, and adjectives are employed, (Ibid, 1997).

ii. Recurrence/Substitution refers to the general director repetition of a component or pattern, whereas partial recurrence is the transfer of previously used components to other categories. Parallelism, which is the repetition of a structure while adding new elements, and paraphrasing, which is the repetition of content but different expressions, are examples of recurrence, (Ibid, 1992).

iii. Ellipsis occurs when a writer physically and explicitly removes a sentence's constituent parts, trusting the reader to fill in the gaps. Similar to substitution, various kinds of substitution can be identified, such as verbal, clausal, and nominal substitution, (Carstens, 1997).

iv. Conjunction describes the adverbs, prepositions, and connectors that link the propositions in adjacent sentences according to specific semantic relations, such as temporal, additive, adversative, and causal. The conjunctive marker instructs the reader "about the writer's perception of the relationships between the statements.", (Ibid, 1997).

v. Lexical cohesion refers to semantic relationships like collocation, synonymy, and antonymy. It's critical to comprehend the semantic structures to identify this kind of cohesiveness, (Ibid, 1997).

2.3. The Language of Literature

Literature is a very creative and inventive language that expresses the human soul most delightfully and distinctively. To achieve a particular meaning or effect, it is "a conspicuous departure from what competent users of a language apprehend as the standard meaning of the words, or else the standard order of words". It is this language that gives a poet or writer the ability to turn an idea into a powerful and insightful message. Because literary works are not straightforward or easily determined, their meaning is an inescapable notion, and it is precisely this language that allows a reader to comprehend it as well. Therefore, to express the sense or sensibility of language, careful application of linguistic elements is needed. The phonological, morphological, syntactic, and semantic aspects of language, as well as all the other linguistic elements like plot, characterization, setting, theme, motifs,

and imagery, may need to be considered when writing a work of literature. (Abramson, 1973: 107).

As the present study aims at analyzing cohesion in drama texts a deeper look should be paid to its language. It is commonly acknowledged that analyzing a play is an intricate task. To understand fully what drama is involved knowing everything related to its story, themes, plot, characters, etc. But understanding drama goes far beyond this. Studying drama, above all, is studying its language. The first superficial layer that readers come across when reading drama text is its language. The language of drama is of superior importance, since, as in real conversations, it is the primary means of communication (Rush, 2005: 79). The language of drama can be regarded as an entrance which takes us to the depths of drama text, i.e., it is only through language readers come to understand the whole story and manage to grasp the main theme, plot, etc. Here comes the job of discourse analysis and conversation analysis to aid those curious readers in analyzing and understanding the conversations between characters. The language of drama has certain features distinguishing drama from other types of texts: it is economical, vivid and expressive. It should be held in mind that the language of drama deviates from real-life language because of its artistic nature and its employment of figures of speech as imagery, symbolism, irony, etc. Language in drama is mainly realized either by the writer's notes, i.e., stage directions or the character's speech which takes the form of either monologue or dialogue (Iwuchukwu, 2008: 81).

Chapter Three

Data Description Methodology and Data Analysis

3. Data Description

Five texts are taken from the play **Arms and the Man** a comedy by George Bernard Shaw, whose title comes from the opening words of Virgil's Aeneid, in Latin: Arma virumque cano ("of arms and the man I sing") The play was first produced on 21 April 1894 at the Avenue Theatre and published in 1898 as part of Shaw's plays pleasant volume, which also included Candida, You Never Can Tell, and The Man of Destiny. Arms and the Man was one of Shaw's first commercial successes. He was called onto the stage after the curtain, where he received enthusiastic applause. Amidst the cheers, one audience member booed. Shaw replied, in characteristic fashion, (*"My dear fellow, he quite agrees with you, but what are we two against so many?"*) Arms and the Man is a humorous play that shows the futility of war and deals comedically with the hypocrisies of human nature.

3.1. The Method

A mixed method is used which are qualitative and quantitative. Since social context determines the importance of social behaviours, it is essential to the "situationally constrained" nature of qualitative research. Qualitative research provides answers to inquiries that start with "why" and "how." How, exactly? (Neuman, 2014: 17).

The application of statistical techniques that are based on numerical measurements of certain features of events and are readily repeatable by other researchers is known as quantitative research, (King et al, 1994: 3-4).

3.2. The Modal

The modal of study is Beaugrande's and Dressler's (1992) types of cohesion that are (Reference, Substitutions, ellipses, conjunction, and lexical devices).

3.3. Data Analysis

Text 1: Night. A lady's bedchamber in Bulgaria, in a small town near the Dragoman Pass, late in November in the year 1885. Through an open window with a little balcony, a peak of the Balkans, wonderfully white and beautiful in the starlit snow, seems quite close at hand, though it is really miles away, (George Bernard Shaw, 1898: 3).

At the beginning of the paragraph, there is a cohesive device in the word (Night) which is considered as ellipsis, making the paragraph economic. There is also (in) used as a cohesive device to repeat the component or the pattern and give informativity to the text, and there is another cohesive device which is an adverb in the sentence (Small town near the Dragoman pass). To give informativity to the text (and) is used as a cohesive device to link the propositions in adjacent sentences according to specific semantic relations, which gives an aesthetic to the sentence. (through an open window) a cohesive device used as a preposition, which gives emphasis to the sentence.

Text 2: The door is on the side nearest the bed; and there is a chest of drawers between. This chest of drawers is also covered by a variegated native cloth; and on it there is a pile of paper-backed novels, a box of chocolate creams, and a miniature easel with a large photograph of an extremely handsome officer, whose lofty bearing and magnetic glance can be felt even from the portrait, (George Bernard Shaw, 1898: 4).

The first line there is (and there is a chest of drawers between) used to link as a cohesive device, gives the sentence informativity. In the word (miniature) there is a cohesive device called reference refers to the use of a suffix, the suffix gives the word aesthetic. There is a conjunction (a large photograph of an extremely handsome) used as a cohesive device as a preposition, which makes the sentence more aesthetic.

Text 3: CATHERINE *[entering hastily, full of good news]* Raina! *[She pronounces it Rab-eena, with the stress on the ee].* Raina! *[She goes to the bed, expecting to find Raina there].* Why, where—? *[Raina looks into the room].* Heavens, child! Are you out in the night air instead of in your bed? (George Bernard Shaw, 1898: 4).

(Catherine) there is an ellipsis used as a cohesive device as a nominal substitution, making the text economic. The researcher has a recurrence in the word (Raina) refers to the repetition of a component or pattern, which give emphasis to the text. The word (Heavens) is used as a cohesive device as an ellipsis to remove or cut a sentence's constituent parts, which gives economic to the text.

Text 4: *[Raina and Catherine rise together, alarmed].* The Servians are being chased right back through the pass; and they say they may run into the town. Our cavalry will be after them; and our people will be ready for them, you may be sure, now they're running away, (Ibid, 1898: 6).

In the sentence between brackets, there is a cohesive device which is an ellipsis (rise together alarmed), which gives the aesthetic to the sentence. There is another cohesive device that is (Raina and Catherine) used to link between the names, which gives informativity to the text. There is a lexical cohesion in (they say, they may) like collocation, which gives the text an aesthetic.

Text 5: *[She replaces it reverently. Then she selects a novel from the little pile of books. She turns over the leaves dreamily; finds her page; turns the book inside out at it; and, with a happy sigh, gets into bed and prepares to read herself to sleep. But before abandoning herself to fiction, she raises her eyes once more, thinking of the blessed reality, and murmurs], (Ibid, 1898: 8).*

There is an ellipsis in the sentence (she replaces it reverently), the benefit of using it to add the aesthetic to the sentence. There is a lexical cohesion in (inside out) refers to semantic relationships like synonymy, which give emphasis to the sentence. There is (and, with a happy sigh), (into bed and prepares) as a cohesive device to link between the phrases, the benefit of using it to give the text aesthetic. Another cohesive device in the word (thinking of the blessed reality) is called reference refers to the use of a suffix, which gives informativity to the sentence.

3.4 Result and Discussion

Cohesion	Frequency	Percentage
Ellipsis	5	27.77%
Repetition	2	11.11%
Conjunction	7	38.88%
Reference	2	11.11%
Lexical Cohesion	2	11.11%
Total	18	99.98%

Table (1). The percentage of cohesive devices in the man and the arms.

The conjunction is used in texts (1, 2, 4, 5). that receives the highest percentage (38.88%) because it emphasizes describing the adverbs, prepositions, and connectors to link the propositions in adjacent sentences. Ellipsis is used in texts (1, 3, 4, 5) that receives the second highest percentage (27.77%) because it emphasizes the removal

of a part of sentences. Repetition is used in texts (1,2) that receives a percentage of (11.11%) because it emphasizes the repeat of the component or the pattern. Reference is used in texts (2,5) that receives the percentage (11.11%) because it emphasizes the use of a new word, phrase, suffix, prefix, or other item. Lexical cohesion is used in texts (4, 5) that receives the percentage (11.11%) because it emphasizes the refers to semantic relationships like collocation, synonymy, and antonymy.

Functions	Frequency	Percentage
Economic	3	17.64%
Emphasis	3	17.64%
Informativity	5	29.41%
Aesthetic	6	35.29%
Total	17	99.98%

Table (2). The percentage of cohesive functions in Arms and the Man.

Chapter Four

Conclusion

Discourse is a written or spoken language that is linked to meaning, coherence, and cohesiveness.

Cohesion is achieved by many ways, in the data as: reference, conjunction, ellipses, substitution, and lexical cohesion. To give an idea about how the text of the play are constituted and inform, if these text are good for those interested in literature.

The cohesive functions used in the analyzing of the data are informativity, aesthetic, economic, and emphasis.

As a result, the most cohesive device is used in the play Arms and the Man by George Bernard Shaw is a conjunction, that is used heavily because it repeated several times in the texts.

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