

التماسك بوصفه وسيلةً أسلوبية في قصة وليام فوكنر "وردة لإيميلي"

المدرّس المساعد: كرار سالم ياسين

المديرية العامة لتربية المثنى

**Cohesion as a Stylistic Device in William Faulkner's *A Rose for Emily***

**Asst. Lec. Karrar Salim Yaseen**

**Al-Muthana General Directorate of Education**

**Email: [salimkarar188@gmail.com](mailto:salimkarar188@gmail.com)**

#### Abstract

The current paper is conducted to examine the cohesive markers used by William Faulkner in his short story "A Rose for Emily". The study, thus, aims at showing the cohesive markers used in forming the text linkage, and since style is a choice, the study aims at stating to what extent cohesion, as a system, offers choices to text producer so as to create a stylistic effect. The study seeks answer for the following research question: which cohesive device is densely used? It is hypothesized that grammatical cohesive ties are used more than lexical ones, and reference is vastly used. To achieve the aims of the study, and verify or refute its hypotheses, Halliday and Hasan's model (1976) of cohesion is used for data analysis. In the light of the obtained results of data analysis and discussion, the study brings forth the following conclusions: reference is used more than any other grammatical cohesive devices, as far as lexical relations are concerned, collocation is mostly used. It also concludes that cohesion offers a variety of choices to the writer to choose among them so as to create a different style and these cohesive choices are made to form a stylistic effect, and thereby, the result is a pithy and impressive style.

**Key Words: Stylistics, Grammatical Cohesion, Lexical Cohesion**

#### الخلاصة:

تسعى الدراسة الحالية لفحص مؤشرات التماسك التي أستخدمها وليام فوكنر في قصته القصيرة "وردة لإيميلي". لذا، تهدف الدراسة لتوضيح مؤشرات التماسك المستعملة في خلق نص متماسك، و تهدف لتوضيح إلى أي مدى يمكن للتماسك، بوصفه نظاماً، أن يتيح لمنتج النص مجموعة خيارات من أجل الأثر الأسلوبي. تسعى الدراسة للبحث عن إجابة للسؤال التالي: أية وسيلة تُستعمل بكثافة؟ يفترض البحث أن وسائل التماسك النحوي تستعمل أكثر من وسائل التماسك المعجمي. لتحقيق أهداف الدراسة، و اثبات أو دحض فرضيتها، تم استعمال الاطار النظري الخاص بهالدي و حسن (1976) لتحليل بيانات الدراسة. في ضوء النتائج المستحصلة، توصلت الدراسة إلى مؤشرات التماسك النحوي أكثر استعمالاً من نظيرتها الدلالية، و كذلك الإحالة أكثر وسيلة نحوية مستعمل على امتداد بيانات الدراسة، كما توصلت أن التماسك يتيح خيارات عدّة لمنتج النص لخلق أسلوب مختلف الأمر الذي يؤدي إلى إنتاج نص مؤثر و بليغ.

الكلمات المفتاحية: الأسلوب، التماسك النحوي، التماسك المعجمي

## 1. Introduction

Cohesion is one of the functional tools used to analyze language. It is a well-known system in the linguistic description of language set by M. A. K. Halliday. Cohesion is a semantic property of a text sticking together in some way, in other words, a cohesive text tends to link its sentences together semantically (Halliday & Hasan, 1976: 10). The current study, thus, describes and explicates how stylistics may get benefited from the functional model to measure the literary text under question. In this study, Halliday and Hasan's theoretical framework of cohesion (1976) is utilized to examine the data. The theoretical framework will be reviewed in details in the following section. One literary text, written by William Faulkner, will be analyzed in an endeavor to state the usefulness of the aforementioned model to the stylistic toolkit.

The study aims at: (i) showing the cohesive markers, which contribute directly to the text linkage and (ii) since style is a choice, the study aims at stating to what extent cohesion, as a system, offers choices to text producer. It is hypothesized that: (i) grammatical cohesive ties are used more than lexical ones, (ii) reference is used vastly, and (iii) sense relations are used more than the other two subtypes of lexical cohesive ties. The current paper seeks answers for the following research questions: (i) to what extent cohesive ties are used? (ii) Which cohesive device is mostly used? Moreover, how cohesive choices may affect the style?

The scope of the study is limited to the analysis of one literary text, a short story, written by William Faulkner and it is limited to the analysis of cohesive relations as well. The study could be valuable to those who have an interest in the stylistic realm, and since cohesion is highly applicable notion to Discourse Analysis, Grammar, and Stylistics, the study could be beneficial to researchers in the field of Applied Linguistics, namely, Stylistics as an interlocking discipline.

## 2. Literature Review: Cohesion

Halliday and Hasan (1976: 26-7) propose that the form of language is determined by three crucial functional-semantic components. First, the **ideational** component is that aspect of linguistic system, which is concerned with the expression of content. Second, the **interpersonal** component is concerned with social activity while writing or talking to someone. Thirdly, **textual** component, which is the text creating function in the linguistic system. Accordingly, cohesion is allocated in the textual function of the semantic system. Cohesion, then, is the set of means for constructing relations in discourse that transcend grammatical structure (Halliday, 1994: 309). To Yule (2010: 284), he glosses cohesion as "the ties and connections that exist within texts". He (ibid: 143) states that texts must have a particular construction that depends on elements quite unlike from those needed in the construction of a single proposition. Such elements are indicated in terms of cohesion. Sentences stand for facts and actions.

Nevertheless, such facts and actions require to be presented to the listener/reader in an acceptable order. The cohesion system of language, thus, is a regulator, which systemizes the facts and the orderliness of actions in an orderly cohesive pattern appropriate for a cohesive text (Abdul-Rauf, 2019: 276). According to Widdowson (2007: 45) the identification of relatedness that are linguistically signaled, like those between a pronoun and its antecedent, empower us to differentiate the cohesion of the text. Consequently, cohesion does not concern what a text means; it is after constructing a text as a semantic edifice. It is a potential for connecting one element in the text with another (Halliday and Hasan, 1976: 26-7).

## 2.1 Cohesive Ties

Again, Halliday and Hasan (1976) are instrumental. They state that for a set of sentences to be labeled as a text, cohesive relations within and between sentences, which create texture (Halliday and Hasan, 1976:2), must link these sentences. They (ibid: 4) comment on texture by saying that "A text has texture and this is what differentiates it from something that is not a text...". This subsection, then, is meant to describe the two types of cohesion: the grammatical cohesion and lexical one. Thus, it is divided into two subsections to cover types of cohesion in a comprehensive way.

### 2.1.1. Grammatical Cohesion

According to Halliday and Hasan (1976), there are four types of grammatical cohesive ties. They are as follows:

**2.1.1.1 Reference:** is a semantic relation. By means of reference, a word is connected to its pronoun (Halliday and Hasan, 1976: 130). Salki as cited in Abdul-Rauf (2019: 280) restates that reference is a linkage between the meaning of a word and its environment. Reference is of two types: **exophoric** situational reference where the interpretation lies outside the text, for example:

1) *Look at that.*

And **endophoric** reference where the exegesis lies within the text. (Brown and Yule, 1983: 192). Endophoric reference can be either **anaphoric** which means looking back in the text for its interpretation, such as:

2) *Look at the sun. It is going down quickly.*

On the other hand, **cataphoric** reference that means looking forward in the text for its interpretation, for instance:

3) *It is going down quickly, the sun.* (ibid: 193)

Besides, Halliday and Hasan (1976) mention three types of reference. These types are discussed in what follows:

**i) Personal:** expressed with personal pronouns (I, he, she, you) possessive (my, her). For example:

4) *Ro said she would have to take Sophie to the doctor.* (ibid)

**ii) Demonstrative:** expressed by demonstrative pronouns (this, that, these, those), definite article (the), local and temporal adverbs (here, there, then). An example is provided below:

5) *Stop doing that here. I am trying to work.* (Halliday & Hasan, 1989:79)

**iii) Comparative:** expressed by adjectives and adverbs of comparison (the same, similar, such, different, other, more, less, first, secondly). An illustration is given in example (6):

6) *Iqbal is Muslim. Anil's own religion is different.* (Toolan, 1996: 26)

### 2.1.1.2. Ellipsis

Ellipsis is a lexico-grammatical relation in which a word is specified through the use of a grammatical signal indicating that is to be understood from what has gone before (Halliday and Hasan, 1976: 308). Quirk et al. (1985: 883) describe ellipsis as a grammatical omission, in contrast to other kinds of omission in language. They (ibid: 884) state that elliptical constructions are precisely recoverable by means of the linguistic context, that is to say, no ambiguity of reference arises. Thus, the following example clarifies this point:

7) *Jules has a birthday next month. Elspeth has too.* (Brown & Yule, 1983: 193)

### 2.1.1.3 Substitution

Quirk et al. (1985: 863) assert that substitution is a relation between pro-form and antecedent whereby the pro-form can be comprehended to have replaced a repeated occurrence of the antecedent. Between ellipsis and substitution, the distinction in meaning is minimal. Semantically, ellipsis and substitution are very close. Grammatically, yet, the two are dissimilar. Hence, ellipsis is the substitution by zero, and substitution is obvious ellipsis (Halliday and Hasan, 1976: 317). Therefore, substitution is a relation, which holds on the grammatical layer rather than the semantic one. The following example is considered to state the substituted form:

8) *Bill got a first prize this year, and I got one last year.* (Quirk et al. 1985: 863)

### 2.1.1.4 Conjunction

Conjunction cohesion refers to the utility of particular words or phrases, usually used initially, with the effect of illustrating the semantic or logical relation of the information that follows with the information that has come before (Toolan, 1996: 28). To Crystal (2008: 101), conjunction refers to an item or a process whose prime concern is to link sentences or other constructions. Halliday and Hasan (1976), thus, itemize five types of cohesive conjunctions. They are as follows:

- i) **Additive** (and, nor, or, furthermore, similarly, in other words)
- ii) **Adversative** (yet, but, however, rather, all the same, conversely)
- iii) **Causal** (so, then, therefore, consequently, as a result, otherwise)
- iv) **Temporal** (then, next, first, meanwhile, hitherto, finally, in conclusion)
- v) **Continuative** (now, of course, well, anyway, surely, after all)

### 2.1.2 Lexical Cohesion

According to Halliday and Hasan (1976: 282), lexical cohesiveness is the reiteration of a lexical item in a context of grammatical cohesiveness, the cohesion being simply a matter of reference. Accordingly, the main types of lexical cohesion are the following:

i) **Reiteration**: a form of lexical cohesion, which involves the repetition of the same word many times, for instance:

9) *The Prime Minister recorded her thanks to the Foreign Secretary. The Prime Minister was most eloquent.* (Brown & Yule, 1983: 193)

ii) **Use of sense relations**, namely, synonymy or near (partial) synonymy (chair, seat). And the use of antonymy (dead, alive), hyponymy (rabbit, animal, pet). An example to declare the use of sense relations:

10) *A cat is sitting on a fence. A fence is often made of wood. Carpenters work with wood. Wood planks can be bought from a lumber store.* (Halliday & Hasan, 1989: 86)

iii) **Collocation**: Crystal (2008: 86) states that collocation is a term used in lexicology to refer to the habitual co-occurrence of individual lexical items. For example, letter collocates with alphabet, graphic. An example is given below to simplify collocated words:

11) *He preferred the singing of blackbirds anyway; best of all liked the cawing of rooks and could watch them for hours as they circled at sunset.* (Brown & Yule, 1983: 194)

Accordingly, as stated in (Sec. 2.1) above, Halliday and Hasan's model (1976) of types of cohesive markers can be illustrated fully in the following table:

**Table 1: Halliday and Hasan's Taxonomy (1976) of Cohesive Devices**

Cohesive Types	Device	Sub-type
Grammatical	A: Reference	1. <i>Pronominals</i>
		2. <i>Demonstratives</i>
		3. <i>Comparatives</i>
	B: Ellipsis & Substitution	1. <i>Nominal</i>
		2. <i>Verbal</i>
		3. <i>Clausal</i>
	C: Conjunctions	1. <i>Additive</i>
		2. <i>Adversative</i>
		3. <i>Causal</i>
		4. <i>Temporal</i>
5. <i>Continuative</i>		
Lexical	1. <i>Reiteration</i>	
	2. <i>Sense Relations</i>	
	3. <i>Collocations</i>	

### 3. Research Methodology

This section maps out the practical facets of the study. The study aims at showing how the literary text, under analysis, is connected. Furthermore, it aims at demonstrating to what extent cohesive offers choices for text producer. To achieve this, the researcher follows a number of steps stated as follows:

- 1) Halliday and Hasan's model (1976) of cohesion, mentioned in the previous section, is used for data analysis.
- 2) A literary text, particularly a short story, is selected to be the data of the study.
- 3) Stating the grammatical cohesive devices.
- 4) Stating the lexical cohesive devices.
- 5) Frequencies, percentages, and tables are used to show the results of data manipulation.

### 4. Data Collection and Description

The genre used in this study is a literary text. The text is William Faulkner's masterpiece "A Rose for Emily". The story is taken from his collected short stories. It is written in (1930) and published in the *Forum Magazine*. In this story, Faulkner uses the so-called technique *stream of consciousness* to narrate the story. Stream of consciousness is defined as "A technique which seeks to depict the multitudinous thoughts and feelings which pass through the mind" (Cuddon, 2013: 683). Faulkner described the title "A Rose for Emily" as an allegorical title; this woman had undergone a great tragedy, and for this, Faulkner pitied her. As a salute, he handed her a rose.

Data is selected for two principal reasons: firstly, it is a rich resource for cohesive features. Secondly, it is divided into five parts, and this makes it fruitful data to examine how these parts are interconnected.

## 5. Results and Discussion

This section is considered to analyze the genre under question, namely, a short story written by William Faulkner entitled "A Rose for Emily". For the ease and clarity, this section is divided into two sub-sections in accordance with nature of the model of analysis.

### 5.1. Analysis of Grammatical Cohesive Devices

A text should be well related to get texture, which is the hallmark of a text. Thus, this sub-section is designed to show the grammatical cohesive markers used in the story under analysis. Table (2) shows the general results of using grammatical cohesive devices with reference to their occurrences and percentages:

**Table 2: General Results of Grammatical Cohesive Devices**

Cohesive Type	Device	Frequency of Occurrence	Percentage %
Grammatical	Reference	306	45.8
	Ellipsis	20	2.99
	Substitution	13	1.94
	Conjunction	168	25.14
<b>Total</b>		<b>507/ 668</b>	<b>75.8</b>

As it is stated in Table (2) above, grammatical cohesive ties are used all over the story. These ties or devices are used (507) times out of (668) ones. The frequency of occurrences makes (75.8%). These occurrences are distributed among four types: reference, ellipsis, substitution, and conjunction with their sub-categories.

Thus, Table (3) shows the frequencies and percentages of using co-referential expressions:

**Table 3: Reference Cohesive Markers**

Cohesive Device	Sub-type	Frequency of Occurrence	Percentage %
Reference	Pronominal	275	41
	Demonstrative	17	2.5
	Comparative	14	2
<b>Total</b>		<b>306/ 668</b>	<b>45.8</b>

As Table (3) shows it, pronominal reference is used vastly amongst the other ones. The occurrences of pronominal reference are (275) out of (668); so it makes (41%). Contrastingly, demonstrative reference comes second in which only (17) occurrences are recorded, making (2.5%). While comparative reference comes third whereby only (14) occurrences are used, making (2%). In addition, these few occurrences of comparative and demonstrative references could be because such references are related to the context of situation. Accordingly, pronominal referential expressions are used densely, and this is owing to the nature of the narrative text since there are people and places involved need looking either back or forward for their interpretations. Such expressions are meant by text-producer to point at the same people or things. One more point needs to be mentioned is that co-reference contributes to the syntactic relatedness, which exists between co-referential expressions in the text. For this reason, pronominal references are highly used in the story under examination.

As far as ellipsis and substitution are concerned, the following table demonstrates the frequencies and percentages of such grammatical cohesive markers:

**Table 4: Ellipsis and Substitution**

Cohesive Device	Sub-type	Frequency of Occurrence	Percentage %
Ellipsis & Substitution	Ellipsis	20	2.9
	Substitution	13	1.9
<b>Total</b>		<b>33/ 668</b>	<b>4.9</b>

In the above table, it is obvious that few occurrences are diagnosed in comparison to reference. These few occurrences could be because ellipsis and substitution are used in spoken discourse, particularly, when there are two or more people are dialoging. For this reason, few occurrences are allotted. The recorded occurrences are found when the storywriter creates a dialog between Miss Emily and the sheriff or the other men, namely, the Negro and the druggist. Thus, ellipsis is used (20) times all over the story. On the other extreme, substitution is used (17) times. Hence, ellipsis and substitution are not used vastly in narrative text, like this short story under question, without having a conversation.

As regards conjunctions, Table (5) states the way conjunction cohesive devices are used in the story:

**Table 5: Conjunctions**

Cohesive Device	Sub-type	Frequency of Occurrence	Percentage %
Conjunctions	Additive	119	17.8
	Adversative	22	3
	Causal	8	1
	Temporal	17	2.5
	Continuative	2	0.2
<b>Total</b>		<b>168/ 668</b>	<b>25</b>

As Table (5) suggests, the vast majority of logical markers is assigned to the additive conjunctions. The number of occurrences is (119) out of (307), which is the use of grammatical cohesive ties all over the text, making (17.8 %). Adversative comes second in the frequency of occurrences, and temporal connectives come third. Whilst causal and continuative connectives very few of them are identified.

In table (6) above, connective or logical cohesive markers are used in relatively different degrees. In this regard, additives are mostly used because such connectives are smooth and straightforward relations. In the story under study, Faulkner, the text-producer, makes an attempt to let the narration goes straightforwardly. Besides, the writer depends on utilizing additive markers to keep narrating and to relate the text sentences through adding many details about the text in a correlated way.

## 5.2. Analysis of Lexical Cohesive Devices

In this sub-section, lexical cohesive markers are analyzed, which lexical cohesive relation is used vastly, and to what extent the writer makes use of these lexical cohesive choices to make his text distinctive from a stylistic perspective. Thus, Table (6) elucidates the lexical relations with reference to their frequencies and percentages:

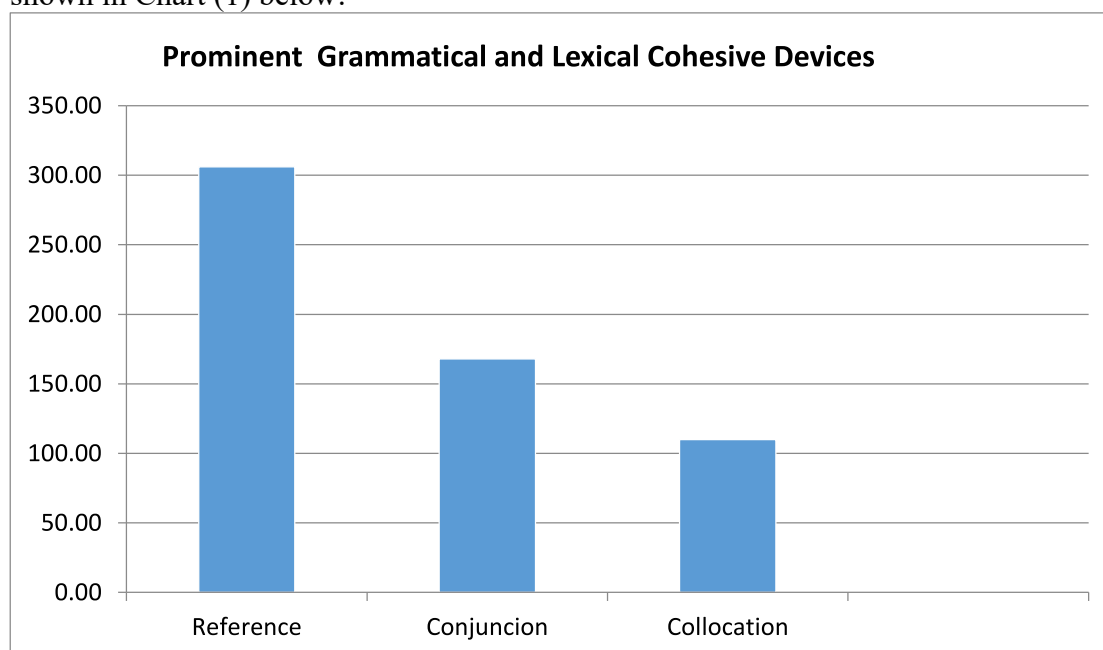
**Table 6: Lexical Cohesive Devices**

Cohesive Device	Sub-type	Frequency of Occurrence	Percentage %
Lexical	Reiteration	20	2
	Sense Relation	31	4.6
	Collocation	110	16
<b>Total</b>		<b>161/ 668</b>	<b>24</b>

As it has just seen in Table (6) above, collocation is used denser than the other two subtypes of lexical cohesive ties. The number of occurrences of collocated words is (110) out of (668), making (16%). While sense relations come second in the frequency of occurrences. Sense relations, then, are used (31) times out of (668). The reason behind recording very few cases, could be that sense relation are used in poetic texts more than narrative texts so as to make foregrounded features in poetry. Nevertheless, these lexical relations are not used highly in narrative texts. Reiteration comes third and this lexical relation is used in poetic text, too. That is why; very few cases of repeated words are diagnosed. The number of occurrences is (20) out of (668), making (2%).

Consequently, collocation is used vastly in comparison with other lexical relations. The reason behind using collocation in a dense manner is that collocation makes the stream of events inside the narration sounds natural. Additionally, collocation is a good strategy used by text-producers to make their texts look well related and interpretable because a great deal of lexemes are consistently co-occur. Therefore, collocated words are used to produce a connected text and can be interpreted effortlessly as a natural process of relating things due to their tendency to co-occur habitually.

Accordingly, the most prominent cohesive ties used in the story under question can be shown in Chart (1) below:

**Chart (1) Occurrences of reference, conjunction, and collocation**



Results of analysis bring forth the conclusion that grammatical cohesive ties are used (507) occurrences in comparison to lexical ones, which are (161) occurrences out of (668). Thus, this validates the first hypothesis mentioned in (Section 1), which states that *grammatical cohesive markers are used more than lexical ones*. Moreover, results of analysis show that reference as a grammatical cohesive device used vastly in which (306) out of (668) cases are recorded. Hence, this verifies the second hypothesis, which declares that *reference is vastly used*.

Results also state that collocation is used highly in comparison to other subtypes of lexical cohesive ties, namely, reiteration and sense relations. The occurrences of collocation are (110) out of (668). Seemingly, the third hypothesis, which says that *sense relations are mostly used*, is refuted and the alternative one says that *collocation is mostly used*. In the whole, the analysis demonstrates that William Faulkner makes use of grammatical cohesive choices to relate his literary text. The results and analysis also show that referential expressions make sense that is way such expressions are highly used because they produce a related text. Besides, conjunctions are also used to present a very connected text. The number of occurrences of connective devices is (168) out of (668). Thus, conjunctions are well utilized in Faulkner's short story. One more point, ellipsis and substitution are the least grammatical cohesive devices used in the story under examination. It could be due to that ellipsis and substitution are mostly used in spoken discourse when there is a conversation, or specifically, when conversationalists take their turns.

Moreover, few cases of repetition as a lexical cohesive device are detected. Occurrences of repetition are (20) out of (668). These few cases are used by Faulkner to emphasize and draw readers' attention to some important aspects of the story. Repeated words help readers pay heed. Additionally, few occurrences (31) of sense relations are maintained because sense relations are mostly used in poetic texts to create poetic artistic function.

Thus, this short story is well related and William Faulkner succeeds in utilizing cohesive choices available to him. Cohesion as a system of meanings is useful because the difference in style should be reflected in a difference in cohesive choices and thereby different effects (Verdonk, 2002:18). Besides, the use of cohesive ties makes an idiosyncratic linguistic manifestation. Hence, stylistics can benefit from linguistic description in manipulating language and doing stylistic analysis.

## 6. Conclusions

The texture of a text is determined by using cohesive features. Cohesion is a textual property, which contributes to text connectedness. Cohesion, thus, is used to assess a literary text, namely, a short story and how stylistics profits of the linguistic theoretical framework proposed by Halliday and Hasan (1976). In the light of the obtained results of data analysis and discussion, the paper arrives at the following conclusions:

- 1) Though the story is divided into five parts, but it is well structured and linked.
- 2) Grammatical cohesive devices are densely used.
- 3) Reference is used more than any other grammatical cohesive devices.
- 4) Additive conjunctions are used more than the other four types of conjunctions.
- 5) As far as lexical relations are concerned, collocation is mostly used.
- 6) Sense relations come second in number of occurrences of lexical cohesive ties.

7) Cohesion offers a variety of choices to the writer to choose among them for the sake of creating a different style and these cohesive choices are made to form a stylistic sense. Thus, the result is a pithy and pungent style.

8) Stylistically speaking, cohesion as a system of concepts empowers writers to make their own style in writing a literary text with aesthetic functions.

### Bibliography

- Abbas, N. (2020). 'Stylistic Analysis of Cohesion in Relation to Narrative Techniques in Religious Discourse'. *Journal of College of Education for Women*, 31(1):1-13.
- Abdul-Rauf. H. (2019). *The Linguistics of Qur'anic Discourse*. London: Routledge.
- Brown, G. & Yule, G. (1983). *Discourse Analysis*. Cambridge: Cambridge University Press.
- Chesterman, A. (1998). *A Contrastive Functional Analysis*. Amsterdam: John Benjamins. B.V.
- Crystal, D. (2008). *A Dictionary of Linguistics and Phonetics*. Oxford: Blackwell.
- Cuddon, J. (2013). *A Dictionary of Literary Terms and Literary Theory*. London: Wiley-Blackwell.
- Faulkner, W. (1962). *Selected Short Stories of William Faulkner*. London: Modern Library.
- Gutwinsky, W. (1976). *Cohesion in Literary Texts: A Study of Some Grammatical and Lexical Features*. Amsterdam: Mouton.
- Halliday, M. & Hasan, R. (1976). *Cohesion in English*. London: Longman Group Ltd.
- \_\_\_\_\_, \_\_\_\_\_. (1989). *Language, Context, Text: Aspects of Language in a Social Semeiotic Perspective*. Oxford: Oxford University Press.
- Halliday, M. (1985). *An Introduction to Functional Grammar*. London: Edward Arnold.
- Jeffries, L. & McIntyre, D. (2010). *Stylistics*. Cambridge: Cambridge University Press.
- Quirk, R., Greenbaum, S., Leech, G., & Svartvic, J. (1985). *A Comprehensive Grammar of the English Language*. London: Longman.
- Toolan, M. (1996). *Language in Literature: An Introduction to Stylistics*. London: Routledge.
- Verdonk, P. (2002). *Stylistics*. Oxford: Oxford University Press.
- Widdowson, G. (2007). *Discourse Analysis*. Oxford: Oxford University Press.
- Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.
- \_\_\_\_\_. (2010). *The Study of Language*. Cambridge: Cambridge University Press.