The Analysis of Cohesive Devices in Cassandra Clare's "Clockwork Angel"

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Student/ica: Mentor/ica:

Karla Juričić   Izv. prof. dr. sc. Sanja Škifić

Zadar, 2023.

Izjava o akademskoj čestitosti

Ja, **Karla Juričić,** ovime izjavljujem da je moj **završni** rad pod naslovom **The Analysis of Cohesive Devices in Cassandra Clare's "Clockwork Angel"** rezultat mojega vlastitog rada, da se temelji na mojim istraživanjima te da se oslanja na izvore i radove navedene u bilješkama i popisu literature. Ni jedan dio mojega rada nije napisan na nedopušten način, odnosno nije prepisan iz necitiranih radova i ne krši bilo čija autorska prava.

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Sadržaj mojega rada u potpunosti odgovara sadržaju obranjenoga i nakon obrane uređenoga rada.

Zadar, 18. rujna 2023.

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1. INTRODUCTION

The idea of cohesion is an essential principle guiding the coherence and understandability of written texts in the fields of linguistics and discourse analysis. The complex web of language that makes up written communication depends not just on the intelligibility of each sentence, but also on how well the words flow into one another. The invisible thread that connects words, sentences, and paragraphs into a unified whole is known as cohesion in language, and it allows readers to move easily through the author's complex web of ideas.

Cohesion is essentially a set of complex mechanisms and strategies that aid in the creation of meaningful conversation. It involves the deliberate selection of linguistic components intended to lessen ambiguity, improve comprehension, and lead readers through the logical evolution of ideas. An important skill for writers is the mastery of these cohesive devices, which enables them to not only clearly communicate their ideas to their readers but also to create a harmonious connection with them.

Cohesion is not only a sign of skilled writing in an academic setting, but it also stimulates critical thought. When we read, we interact with texts not just as passive information consumers but also as active dialogue participants. Cohesion devices allow us to make connections between disparate ideas, infer links, and create conceptual maps. Cohesion devices transform from linguistic tools to knowledge conduits through this complex dance of interpretation, becoming more than just linguistic tools.

This paper deals with the analysis of cohesive devices in a young adult novel written by Cassandra Clare, *Clockwork Angel*. In the analysis, cohesive devices will be determined and examples from the book will be given. Cohesive devices will be divided into five major categories based on the theory presented by Halliday and Hasan (2014) which includes: reference, substitution, ellipsis, conjunction and lexical cohesion. The aim of this paper is to see which cohesive devices the author uses to achieve cohesion in the text. It is expected that grammatical cohesion, more specifically, reference and conjunction will be used most in the book. The paper is divided into six sections, the first section being the general information on the topic. The second section deals with the definition and main facts about cohesion. The third section shows the cohesive devices and their classification. Section four includes the aforementioned analysis as well as the presentation of the author's work, previous research on

cohesive devices, methodology and discussion. The fifth section will be the conclusion to this paper. Finally, the sixth section will contain the list of references used in this paper.

2. COHESION

The semantic notion of cohesion refers to the interconnections of meaning that exist within the text and that characterise it as a text. Cohesion arises when one interpretation of a speech element depends on another (Halliday and Hasan, 2014). The one requires the other in that it cannot be efficiently decoded without using it. When this happens, a cohesive connection is formed, and the two elements—the one assuming and the one assumed—are therefore, at least potentially, integrated into the text. (Halliday and Hasan, 2014).

Cohesion is the web of grammatical and lexical connections that connects different parts of a text. The reader must consider how words and expressions relate to the sentences and paragraphs around them in order to understand how these relationships organise and build a text. Therefore, cohesion serves as a link between the apparent words or phrases in a text that we can see, hear, or otherwise identify (Amenorvi 2011). To properly understand the significance of cohesion, it is necessary to first recognise and comprehend the nature of a text. According to Halliday and Hasan (2014), a text is more than just a collection of sentences; it may be viewed as a form of super sentence, a semantic entity that differs from a sentence largely in size rather than simply being a larger grammatical unit. The best way to interpret a text is as a semantic entity rather than a grammatical one. Its fundamental unity rests in its meaning within its context, generating a texture that represents how it interacts with its surroundings as a coherent whole.

Although many scholars consider the terms *cohesion* and *coherence* interchangable, Carrel (1982) argues that cohesion and coherence are two very different terms. We can identify textual elements that perform a coherent function by pointing to the linguistic techniques that the speaker uses to signal the text's experiential and interpersonal coherence. In contrast to cohesion, coherence is a mental phenomena that can neither be detected nor measured. It exists only in the minds of the writer and the reader. Although these terms are different, they are usually connected (Thompson, 1996). Coherent writing has plenty of transitions and a clear presentational structure. The emphasis is placed on these components during the process of reevaluation for coherence, ensuring that the ideas flow easily and are arranged in a way that optimises comprehension for the readers (Kelly and Lawton, 2006). Cohesive devices can therefore give indications about a text's coherence.

3. COHESIVE DEVICES

According to Halliday and Hasan (2014), there are five basic cohesive devices in the English language: reference, substitution, ellipsis, conjunction and lexical cohesion. Reference, substitution, ellipsis and conjunction are also called grammatical cohesion.

3.1. REFERENCE

In semantics, the term *reference* is typically used to denote the connection between a word's meaning and its actual meaning. When an element in a text can only be understood semantically by making reference to another element in the text, this situation is known as a reference (Bahaziq, 2016). Halliday and Hasan (2014) use the term "reference" to denote a more exact relationship in their idea of cohesion, specifically a direct association between pronouns and the words they replace earlier in the text. Reference is restricted to the identification link between two linguistic phrases in this context. What distinguishes this type of cohesion known as "reference" is the specific nature of the information being summoned for recall. The information to be retrieved during reference is related to the referential meaning, which is about the individual object or category of objects being alluded to. Cohesion is maintained by the continual connection of reference, which occurs when that item or category is reintroduced into the discourse (Halliday and Hasan, 2014).

Reference is realised in three contexts: personals, demonstratives and comparatives. Personals are words used that are used in place of a person's name, realised by personal and possessive pronouns such as *I you he/she/it we they my your his her mine yours his hers* and many others (e.g. *Anna and Mick are married but <u>they</u> do not have children.* – the pronoun *they* refers to Anna and Mick). Demonstratives express the distance between something and the speaker in time or space, they are words such as *this that these those* (e.g. *Did you read a book called Things We Never Got Over? Yes, I loved <u>that</u> book.* – the demonstrative *that* refers to the specific book mentioned in the question). Comparatives are adjectives and adverbs used to show contrast between two objects they modify, such as *different, similar, identical* and many others (e.g. *We saw a black cat yesterday, I think I saw the <u>same</u> one today.* – the comparative *same* refers to the cat) (Halliday and Hasan, 2014).

Halliday and Hasan (2014) state that reference is divided into two: exophora (situational) and endophora (textual). Endophora is further divided into anaphora (preceding text) and cataphora (following text). Exophora is more than just another word for referential meaning. Lexical terms like *John*, *tree*, and *run* have referential meaning since they are names for many types of things, including processes, classes of processes, and objects. However, an exophoric item is one that communicates that reference should be made to the situation's context but doesn't mention anything. Exophoric and endophoric references both contain instructions to locate the data required for understanding the passage in question from another source. In every case of reference, whether within the text (endophoric) or outside of it (exophoric), a presupposition must be fulfilled: the entity being referred to must be identifiable or discernible in some way. (Halliday and Hasan, 2014). Situational and textual references both obtain the data required for an element's interpretation. On the one hand, exophoric references refer to things outside the scope of the text that the reader will typically recognise given the circumstances. On the other hand, an endophoric reference refers solely to anything in the text (Sultonov and Numonova, 2021).

3.2. SUBSTITUTION

The second approach for creating grammatical cohesion is substitution. As the name implies, substitution entails replacing one grammatical unit (or several units) with another. According to Quirk and Greenbaum (1973), this strategy serves to condense the material and avoid redundancy. There are three types of substitution: clausal, verbal, and nominal (Bahaziq, 2016).

Nominal substitution is the process of replacing one noun or nominal group with another. This type's components are *one*, *ones* and *same* (e.g. *I'm getting tired of this job. I might start looking for a new one.* – *one* substitutes *job*). When a verb or verbal group is replaced with another verb, this is known as verbal substitution. This sort of item is replaced with the auxiliary verb *do* (e.g. *Do you speak English? Yes I do.* – *do* is substitution for *speak English*). Clauses can be replaced with other clauses through clausal substitution. Clauses are frequently replaced with *so* and *not*, particularly after *if* but also in alternative formats like *assuming so*, *suppose not*, and the like. (e.g. *I think he is innocent, if so he will be released tomorrow* – *so* substitutes *he is innocent*) (Bahaziq, 2016).

According to Halliday and Hasan (2014), the split of cohesive relations into several categories should not be interpreted as meaning a hard divide into airtight compartments. According to their opinion, there may be circumstances where cohesive relations balance on the edge of two categories and can be classified as either one or the other. While substitution denotes a grammatical relationship, reference denotes a semantic relationship. The distinction between substitution and reference is that the former concerns the relationship between words, whilst the latter concerns meanings (Bahaziq, 2016).

3.3. ELLIPSIS

Ellipsis is the technique of eliminating a superfluous phrase that has already been mentioned in a text and substituting it with nothing. Because omission is a typical occurrence in a text, it is commonly thought to have an anaphoric relationship. In the case of ellipsis, the section of the text that is not included in the structure can still be understood. (Bahaziq, 2016).

What is unexpressed is usually already implied in the text, and this provides a cohesive connection known as ellipsis. In other words, ellipsis implies that a sentence assumes that a certain idea must be grasped or reconstructed. Ellipses serve as cohesive links in sentences by omitting specific linguistic categories, some of which may have been parts of the previous sentence (Vujević, 2012). Similar to substitution, ellipsis appears in three different forms: nominal, verbal, and clausal (Bahaziq, 2016).

Nominal ellipsis is the omission of the noun (e.g. *My sisters are stubborn. In fact, both are stubborn* – the ellipsis occurs in the second sentence where *my sisters* is omitted). Verbal ellipsis is the omission of the verb (e.g. *Have you been playing video games? Yes, I have.* – the verb *been playing* is omitted). Clausal ellipsis is the omission of the clause (e.g. *Who is driving the car? Chloe is.* – in the second sentence *driving the car* is omitted) (Bahaziq, 2016).

Both substitution and ellipsis are forms of presupposition. They are ways of referring to previously known information, to something that is already existing in an extralinguistic context, or to something that the listener could easily recreate. These processes have the effect of cohesion, they significantly contribute to cohesion within the text, because this something is presupposed (Vujević, 2012).

3.4. CONJUNCTION

Conjunction's nature differs somewhat from that of reference, substitution, and ellipsis, as well as from other cohesive interactions. Conjunctive elements are cohesive indirectly because of their special meaning rather than directly because they are cohesive in and of themselves. Conjunction words do not serve as tools for accessing the text that precedes or follows them. Instead, they carry distinct meanings that imply the existence of other parts of discourse. Conjunctions serve as connecting components inside a text, connecting phrases or sentences. They represent the "logical-semantic" association between sentences, as opposed to their role in connecting individual words and structures, which distinguishes them from other grammatical constructions. (Halliday and Hasan, 2014).

Conjunctions are a linguistic tool for identifying relationships in texts. This is due to the fact that they connect related grammatical elements, such as nouns or pronouns to other nouns or pronouns, verbs to verbs, adjectives to other adjectives, adverbs to other adverbs, prepositions to other prepositions, phrases to other phrases, and clauses to other clauses. Conjunctions lack inflection like prepositions do since they fall within the closed class and cannot be expanded (Unubi, 2016).

There are four types of conjunctions: causal, adversative, additive and temporal. Causal conjunctions introduce outcomes, causes, or objectives (*so, thus, therefore*). Adversative conjunctions are used to express outcomes or viewpoints that are in conflict (*but, however, whereas*). Additive conjunctions link elements with similar semantic content (*and, likewise, furthermore*). Temporal conjunctions convey the chronological order of occurrences (*finally, then, soon*) (Bahaziq, 2016).

In writing and speaking, conjunctions are crucial tools. We can easily maintain both forms of communication—verbal and written—if we have a solid comprehension of numerous conjunctions. It is crucial to notice that speaking with confidence is substantially aided by one's ability to employ conjunctions correctly. Additionally, conjunctions give writing a creative boost by enabling the combination of thoughts and the comparison of clauses without the need for abrupt sentence breaks (Unubi, 2016). Conjunctions influence how texts are viewed and help us better understand how language is used (Leung, 2005).

3.5. LEXICAL COHESION

The last cohesive device that Halliday and Hasan (2014) identify is lexical cohesion. The lexical zone of lexicogrammar also features cohesion. Through the selection of lexical terms, the speaker or writer unifies the discourse. Cohesion makes use of the patterns that lexis's organisational structure naturally possesses. Lexis is structured as a network of lexical relations, such as the relationships between the words *fish* and *salmon* (Halliday and Matthiessen, 2004).

Lexical cohesion is the cohesive effect of using lexical elements in conversation where the selection of an item links to the selections made earlier. Using the same lexeme or broad nouns repeatedly contributes to establish lexical coherence. A sentence must connect to the following sentence in order to establish sentence coherence. Repetition, synonym, antonym and collocation can all be used to accomplish this (Kadiri et al., 2016). Repetition (or reiteration) of the same item is a crucial component of lexical cohesion, and it is likely the one with the most cohesive force (Bloor and Bloor, 1995). According to Halliday and Hasan (2014), reiteration is defined as the occurrence of two elements in a text that share the same referent and can be repeated or have similar meanings. Reiteration occurs in the form of repetition, synonymy (the use of terms with similar meanings), antonymy (the use of words with opposite meanings), and superordination (which includes hyponymy and metonymy). Lexical cohesion also includes collocation. Collocation consists of several vocabulary words that frequently occur together; these include the combination of adjectives and nouns as well as verbs and nouns (Halliday and Hasan, 2014).

4. PREVIOUS RESEARCH ON COHESIVE DEVICES

Cohesive devices have been the subject of extensive research; this chapter will explain and outline some of them.

In her research, Nugraheni (2015) analysed the use of cohesive devices of conjunctions by ESL learners in their writing. The written forms, or the essays of the students, were the data employed in this study. The author gathered eight essays written by eight students in order to analyse the issues with learners' writing and identify the conjunctions utilised in learners' writing. The results show that it is vital to employ conjunctions in writing as coherent techniques. The researcher looked through eight writings and discovered 126 conjunctions. In addition, the author discovered that certain conjunctions were misused in the students' writing. The findings conclude that conjunctions should not be misused when teaching writing in a second language. Because of the improper use of conjunctions, students may write essays that are not cohesive and coherent (Nugraheni, 2015).

Amperawaty and Warsono (2019) investigated the use of cohesive devices to establish coherence in the initial phase of students' formal writing. The authors of this study not only examined the use of cohesive devices but also sought to determine the degree of coherence in it. There were 6 different types of cohesive devices utilised in the background sections, according to the information gathered from documentation. The authors addressed the seven research issues in order to complete the study's objectives, which referred to the appropriate use of reference, substitution, ellipsis, conjunction, reiteration, collocation and the micro level coherence. Based on the results of the research the authors suggested that the teachers should increase the use of cohesive devices to produce coherence in students' formal writing while the students should seek information on correct use of cohesive devices (Amperawaty and Warsono, 2019).

Saputra and Hakim (2020) examined how high-achieving EFL students employed cohesive features when composing argumentative essays. The study's objectives were to determine which coherent devices students most frequently employed in argumentative essays and to investigate whether they were aware of these devices' usage in such writing. In the study, it was discovered that there are several explanations for why particular cohesive devices come into use more frequently than others. In the students' argumentative writing, certain coherent

elements, including ellipsis and substitution, were absent. This is due to the possibility that students are unfamiliar with using such devices in a composition (Saputra and Hakim, 2020).

Saleh and Bharati (2022) carried out a study regarding the usage of cohesive elements in descriptive text among participants undergoing English training at Pura Smart Technology (PST). The researchers employed a discourse analysis methodology. The frequency of cohesive devices, the accuracy of cohesive device usage, and the relationship between the use of cohesive devices and writing proficiency were all determined by the researchers using various formulas. The studies discovered that the participants in the English training exhibited poor mastery of coherent device use quality. There was a significant association between the individuals' cohesive devices and writing abilities. The authors emphasize that cohesive device usage is crucial to establish a positive impression and assess a high level of educational background between the writer and the reader while helping them comprehend the idea (Saleh and Bharati, 2022).

These studies demonstrate how both students and teachers use cohesive devices in school. Students need professors who can demonstrate the proper use of cohesive devices since it is crucial for them to learn how to establish cohesion even in school essays so they may use that ability later in life. If students had studied writing and achieving cohesion the appropriate manner in school, it would be beneficial for them if any of them became authors.

Although there are numerous research examining the use of cohesive devices in schools, only a few analyse cohesive devices in novels.

Moini and Kheirkhah (2016), researched the use of cohesive devices, conjunction and lexical cohesion, in children and regular literature. They analysed the children novel, "Danny the champion of the World" by Roald Dahl and fiction novel "Coming up for Air" by George Orwell. The authors found that simple repetition, replacement, and synonymy were the most common subtypes of all lexical cohesive markers in both child and adult novels. Simple repetition is undoubtedly the most reliable method of referring to a specific referent, therefore its frequency of occurrence in both children's and adult novels is naturally higher than other types. This study sought to determine the parallels and differences between children's and adult-level novels in terms of the employment of various lexical cohesion markers and conjunctions, as well as whether there was a discernible difference between the two (Moini and Kheirkhah, 2016).

Mansour (2022) conducted a research on the use of cohesive devices in Charles Dickens' novel "A Tale of Two Cities" and its translation into Arabic. According to this study, some English cohesive devices are translated into Arabic exactly the same way they are in English, whereas other English cohesive devices are translated in a different way. Because Arabic frequently repeats words rather than leaving them out, it is typically difficult to translate elliptical constructs into Arabic in the same way (Mansour, 2022).

Lestari and Wardhono (2022) conducted an analysis of the cohesive elements present in the statements made by Kemal in Orhan Pamuk's novel "The Museum of Innocence". The research showed that the analysed utterances were composed of grammatical and lexical cohesion, which supported the character's communication skills. The utterances are composed of lexical cohesion, which includes repetition, synonyms, and antonyms, as well as grammatical cohesion, which includes references, substitutions, ellipses, and conjunctions. Reference, especially personal reference, predominates in terms of grammatical coherence types. As for the lexical cohesion, the most used element was repetition (Lestari and Wardhono, 2022).

5. THE ANALYSIS OF COHESIVE DEVICES IN CASSANDRA CLARE'S CLOCKWORK ANGEL

5.1. WORK CHOSEN FOR THE ANALYSIS OF COHESIVE DEVICES

Cassandra Clare is a well-known American author. She is known for the young adult paranormal series *The Mortal Instruments*. For her first work, she won various awards. With "City of Bones", the first book in *The Mortal Instruments* series, Clare began her professional literary career. It rapidly climbed to the number one position on the New York Times bestseller list, setting the way for the two books that followed, "City of Ashes" (2008) and "City of Glass" (2009) (URL 1).

Clare was inspired to broaden the experience of the Shadowhunter and Downworlder universes by the success of *The Mortal Instruments*. She started work on a different series called *The Infernal Devices*, which is set in the Victorian era and features the same magical themes. The first novel in the series to use a first-person perspective is *Clockwork Angel*. The central figure, Tessa Grey, tells the tale of how she was taken hostage by the Downworlders, who are on the verge of achieving absolute power. Tessa discovers that she is a Downworlder with a unique ability after being abducted by a covert group called The Pandemonium Club. This skill is the capacity to change into a different person. Furthermore, the Club's mysterious leader, the Magister, will do whatever to seize Tessa's power for himself. Tessa, who is friendless and under attack, seeks refuge with the London Institute's Shadowhunters, who make a promise to find her brother in exchange for her use of her abilities to aid them. She is quickly intrigued by and conflicted between her two closest friends: James, whose gentle exterior conceals a deadly secret, and Will, whose sarcastic humour and unpredictable temperaments create a wall between himself and everyone else in his life, except for Tessa. Tessa realises she may have to choose between saving her brother and aiding her new allies in saving the world as their search takes them right up to the centre of an ancient conspiracy that threatens to wipe out the Shadowhunters and that love can be the most lethal form of magic (URL 2).

5.2. METHODOLOGY

Methodology for this paper was based on *Analysing Cohesion Device Found in the Students' writing of Recount Text* (2021), written by Ajeng Kurnia. Due to the need to clarify, analyse, describe, gather data, and pinpoint the type of cohesive device discovered in Clockwork Angel, the research was carried out applying a descriptive qualitative approach. Since gathering data is the major objective of the study, the technique used to acquire it is the most crucial step. The cohesive devices that emerged in Clockwork Angel were separated, clarified, gathered, and defined. The most important tool in a qualitative approach is the human researcher (Kurnia, 2021).

After studying the concepts important for understanding cohesive devices and how to identify them, the book was read and the cohesive devices that were present were noted. The research was conducted in August 2023 and it provides insight into cohesive devices found in Cassandra Clare's book *Clockwork Angel*. The cohesive devices which were analysed in the book were based on the theory written by Halliday and Hansen (2014) which consists of: reference, substitution, ellipsis, conjunction and lexical cohesion.

The research questions for this analysis are as follows:

1. What cohesive devices are used?

2. Which cohesive device is used the most?

This analysis will aim to answer these questions and provide information as to how Cassandra Clare achieved cohesion in the novel as well as which devices she used. It is predicted that all of the aforementioned cohesive devices will be used in the book, with reference and conjunction being the most used ones.

5.3. RESULTS OF THE ANALYSIS

After a thorough analysis, a total of 29430 instances of cohesive devices have been found. 24956 of which are references, 4050 conjunctions, 289 substitution, 83 lexical cohesion and 52 ellipses.
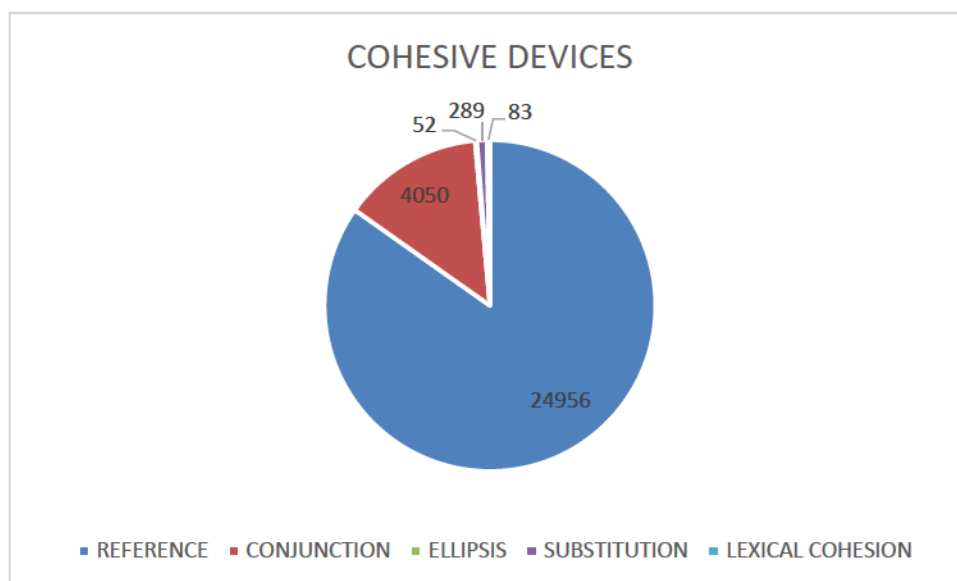
Figure 1. Total of cohesive devices used

A detailed analysis of each cohesive device will be given in the following chapters. All the gathered data will be presented as *Table 1* in the appendix. Since there were many instances of cohesive devices, the data will be displayed by their usage in chapters, making the results more understandable and straightforward. This method provides a granular perspective for in-depth research, showing the many layers of meaning woven within the text.

5.3.1. REFERENCE

Reference is the most used cohesive device in the novel. 84.7% of all cohesive devices found are references.
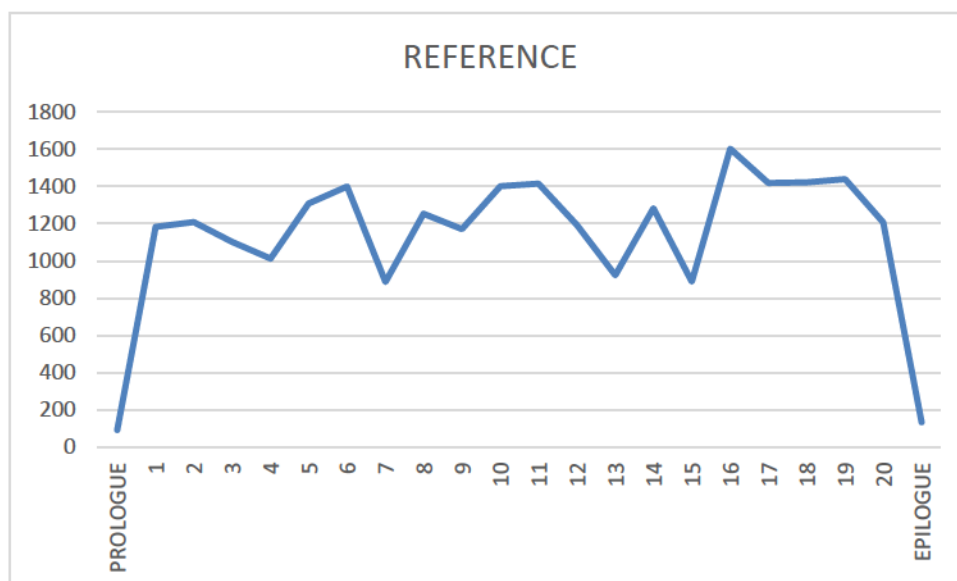
Figure 2. Use of references by chapters

As it can be seen in Figure 2, reference is most used in chapter 16 and least used in the prologue. The use of reference as a cohesive device is consistent and it is realised by personal and possessive pronouns, demonstratives and comparatives. The most used references are pronouns *I, you, he/she/it, we, they,* as well as *my, his/her/its, their, our*, determiners *the, this, that,* and comparatives *same, identical*. Some examples are:

"Tessa was glad to hear it. **She**'d felt awful about **her** reaction to Sophie's scar, and the thought that Sophie had a male admirer—and a handsome one at that—eased **her** conscience slightly." (p. 96). The pronouns *she* and *her* refer to Tessa. This is an example of a personal reference as well as anaphora because they refer to someone already mentioned in the text.

"Jem reached out and took it from her, with such deftness that Tessa had no time to draw her hand back. It was still open to the page she'd been studying. Jem glanced down at it, and then back up at her, his expression changing. 'Did you not know **this**?'" (p. 478). Determiner *this* refers to something stated in the book the character is reading. It demonstrates how one expression relates to another expression that occurs during speaking. This is also an example of a textual deixis which is considered a metaphorical referential mechanism that maps the ground of utterance onto the text itself (Rivera, 2007).

"It took an age of wandering glumly from corridor to **identical** corridor before Tessa, by lucky chance, recognized a rip in yet another of the endless tapestries and realized that the door to her bedroom must be one of the ones lining that particular hallway." (p. 107). The adjective

identical refers to corridors through which the character is passing. It shows the similarity between the two objects.

"Tessa shivered. The wind off the sea was chilly. All of Nate's letters had claimed that London was beautiful, the sun shining every day. Well, Tessa thought, hopefully the weather there was better than **it** was here, because she had no warm clothes with her, nothing more substantial than a woolen shawl that had belonged to Aunt Harriet, and a pair of thin gloves." (p. 17). The pronoun *it* refers to the weather. This is an example of personal reference and anaphora.

"Mrs. Dark tilted her head to the side. 'Come **here**, Theresa.' Of the two women, she was the more kind—more likely to wheedle and persuade than her sister, who liked to convince with slaps and hissed threats. 'And take this.'" (p. 29). The adverb *here* is an example of a demonstrative reference. *Here* indicates the proximity in space, in this example it means *come closer*. This is also an example of a space deixis, when the speaker believes that the space in which the entity resides at the time of speech belongs to him *here* is used. Also, it is used in this context when the speaker feels that the entity is within his control at the time of speech (Morimitsu, 2012).

"'Yes, I heard you.' The young man who appeared at the mouth of the alley was pale in the lamplight—paler even than he usually was, which was quite pale indeed. He was bareheaded, which drew the eye immediately to his hair. It was an odd bright silver color, like an untarnished shilling. His eyes were the **same** silver, and his fine-boned face was angular, the slight curve of his eyes the only clue to his heritage." (p. 13). The adjective *same* refers to the aforementioned *odd bright silver colour*. It is used to create a more accurate visual representation of the character's appearance.

5.3.2. *CONJUNCTION*

Conjunctions are the second most used cohesive device in the novel. 13.7% of all cohesive devices found are conjunctions.
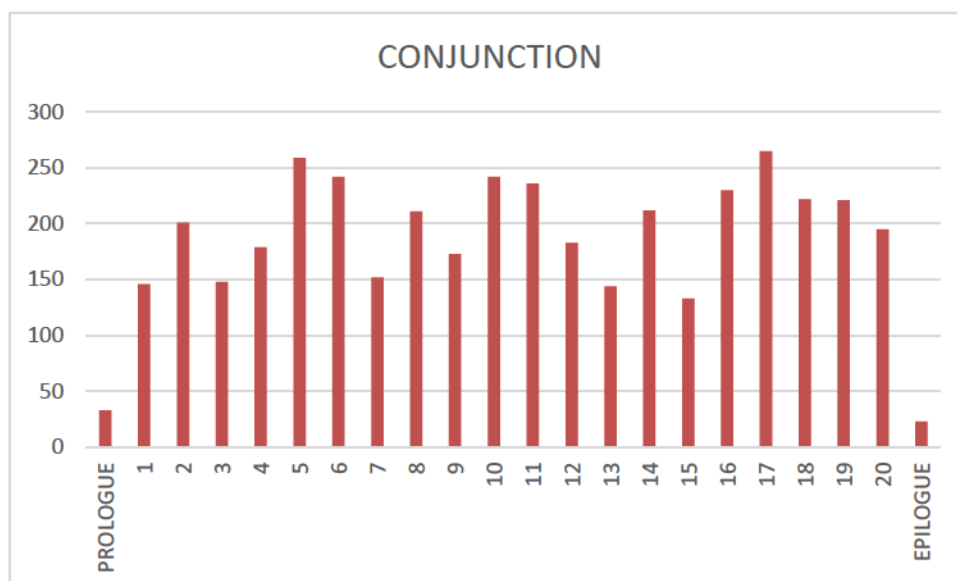
Figure 3. Use of conjunctions by chapters

As it can be seen in figure 3, conjunctions are most used in chapter 17, while they are least used in the epilogue. Conjunctions identify relationships in the text and connect grammatical elements. The most frequently used conjunctions in the novel are *and* and *but*. Some examples include:

"Jem shrugged. 'You cannot remain in that pentagram forever, Mrs. Dark. Eventually the rest of the Enclave will come. We will starve you out. **And** then you will be ours, **and** you know how the Clave deals with those who break the Law.'" (p. 420). Conjunction *and* has an additive function, it is used for adding information onto something that has already been stated. Additive conjunctions are used to connect elements with similar semantic content (Bahaziq, 2016).

"'You don't want anyone to know you,' Tessa snapped. 'And very well, I won't try. **But** don't pretend that Jem is just like you. Perhaps he'd rather people knew the truth of who he is.'" (p. 367). Conjunction *but* has an adversative function, it is used to show contrast between two objects or situations, in this example it shows the contrast between the behaviour of two people. Adversative conjunctions are used to show outcomes or viewpoints that are in conflict (Bahaziq, 2016).

"It was Jem who spoke **then**, for what seemed like the first time since they had entered the room." (p. 192). *Then* is a temporal conjunction, it shows the chronological order of occurrences. In this way, time-related sentences are connected. Temporal conjunctions are frequently used to join two sentences or phrases together. Their external linkages define time

since content can be temporal sequences: one after the other (Amayreh and Bin Abdullah, 2022).

"Things did not improve when they **<u>finally</u>** reached the fashionable West End. Leaving Thomas patiently waiting with the horses, Jessamine dragged Tessa in and out of various dressmakers' salons, looking at design after design, standing by while the prettiest shop assistant was chosen to model a sample." (p. 128). In this example, the word *finally* is used to show that the action of *reaching the fashionable West End* happened at the last. As a result, the adverb *finally* in this example qualifies as the action verb *reached* by indicating when in the sequence *they reached the fashionable West End.*

"Magnus nodded. 'A binding spell. Meant to infuse demonic energy into an inanimate object, **<u>thus</u>** giving that object a sort of life. I've seen the spell used. Before the Accords vampires liked to amuse themselves by creating little demonic mechanisms like music boxes that would play only at night, mechanical horses that could ride only after sundown, that sort of silliness.' He tapped thoughtfully on the head of his walking stick. 'One of the great problems of creating convincing automatons, of course, has always been their appearance. No other material quite gives the semblance of human flesh.'" (p. 248, 249). *Thus* is an example of a causal conjunction, in this example it shows the result of an action. Causal conjunctions are used to indicate outcomes, causes or objectives (Bahaziq, 2016).

5.3.3. SUBSTITUTION

Substitution is the third most used cohesive device in the novel. 0.98% of all cohesive devices found in the book are substitutions.
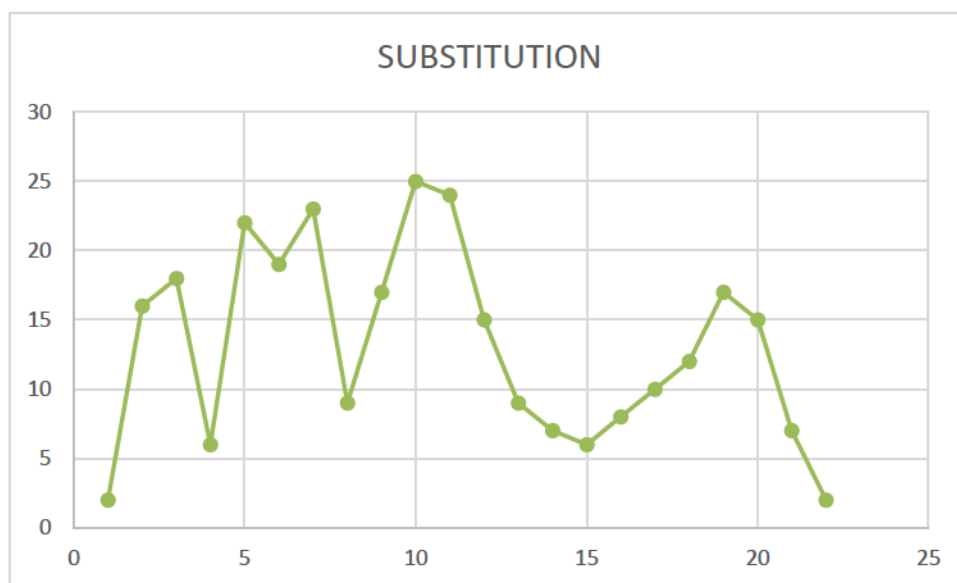
Figure 4. Use of substitution by chapters

As it can be seen in figure 4, substitution is most used in chapter 9, while it is least used in the prologue and the epilogue. Substitution is used as a replacement for nouns, verbs and clauses so that words are not constantly repeated. The most frequently used substitution in the novel is *one* as well an *ones* and the auxiliary verb *do*. Some examples are:

"There was a cut on the back of his hand too, a nasty **one**. He could use a healing rune. **One** of Charlotte's, preferably. She was particularly good at drawing iratzes." (p. 12). *One* serves as a nominal substitution in both sentences. In the first, it substitutes the noun phrase *a cut on the back of his hand* while in the second it substitutes the noun phrase *a healing rune.*

"'Take the girl back up to her room, Miranda.' The eagerness was gone from Mrs. Black's voice, and she was all brusqueness again. 'Get the things—you know, the **ones** we showed you —and get her dressed and ready.'" (p. 35). *Ones* serves as a nominal substitution for the noun phrase *the things* aforementioned in the text.

"'You have a lot of questions,' Will said, veering sharply to the left and up a set of narrow stairs. 'Don't you?' 'I **do**,' Tessa said, the heels of her boots clicking loudly on the stone steps as she followed Will upward." (p. 219). The auxiliary verb *do* serves as a verbal substitution for the verb phrase *have a lot of questions*.

5.3.4. *LEXICAL COHESION*

Lexical cohesion is rarely used in the novel, only 0.2% of all cohesive devices found are lexical cohesion.
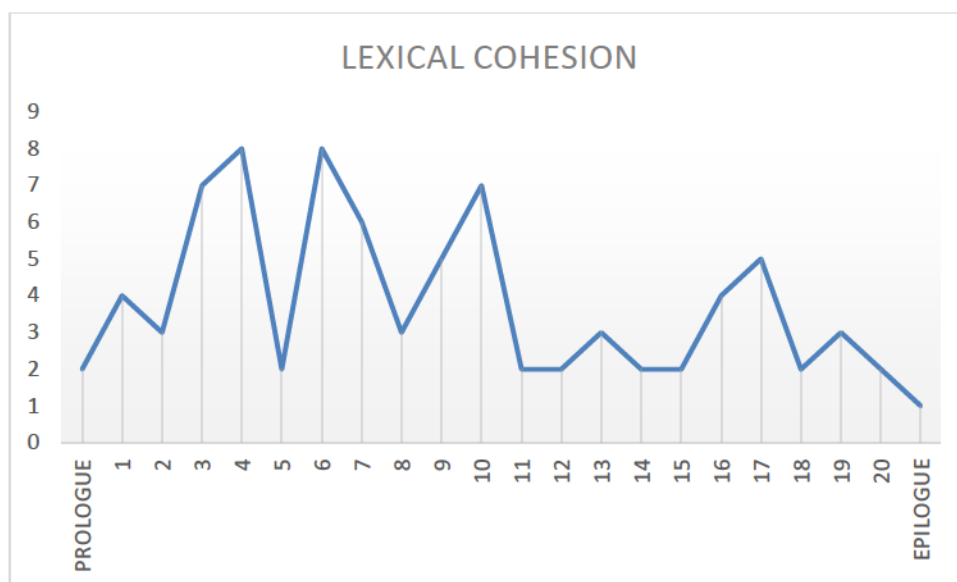

Figure 5. Use of lexical cohesion by chapters

As it can be seen in figure 5, lexical cohesion is most used in chapters 4 and 9, while it is least used in the epilogue. Lexical cohesion is realised by repetition, synonymy, superordination and collocation. The most frequently used lexical cohesion devices in the novel are repetition, superordination and collocation. Some examples include:

"'I don't know why you're surprised, Benedict.' There was an edge to Charlotte's voice. 'Is it your suggestion that we ignore her report, **despite the fact** that she has given us nothing but reliable information in the past? And **despite the fact** that if she is once again telling the truth, the blood of everyone that de Quincey murders from this point onward will be on our hands?' 'And **despite the fact** that we are bound by the Law to investigate any report of the Covenant being broken,' said a slender dark-haired man at the far end of the table." (p. 223). Repetition of the phrase *despite the fact* is used to emphasize the importance of what is being said, as well as proving to the other person that they are wrong and unfair. Repetition is used to highlight important details, improve clarity, establish a rhythm, heighten tension, support arguments, and help the reader remember what's being said.

"On the center table were piles of bloodstained **knives and machinery—copper cogs and brass gears and sharp-toothed silver hacksaws**." (p. 53). This is an example of superordination, specifically hyponymy which creates a hierarchical relationship between words, in this case *knives and machinery* are the hyperonym (the more general term) and *copper cogs and brass gears and sharp-toothed silver hacksaws* are the hyponym (the more specific term). Classifying a term entails linking it to the correct hyperonym (Rydin, 2002).

"'Will Herondale needs to learn to **take his medicine** like a man,' Tessa added, and pushed open the door to the attic, Sophie looking after her with an expression that clearly said she thought Tessa had gone out of her head." (p. 294, 295). The collocation *take medicine* is a common English collocation. The phrases *take* and *medicine* are frequently used combined to refer to the act of consuming medications for the treatment of illnesses or symptomatic situations. It's a natural and idiomatic phrase widely used in casual conversations and healthcare discussions (Jinsuk, 2001).

"'They don't know about it. **Mundanes**—that's what we call **ordinary people**—aren't aware of what we do,' Charlotte explained. 'To them, from the outside the place looks like an empty patch of land. Beyond that, mundanes aren't really very interested in what doesn't affect them directly.' She turned to usher Tessa through a door and into a large brightly lit dining room. 'Here we are.'" (p. 76). The terms *mundanes* and *ordinary people* are synonyms. Synonymy refers to words or phrases that have very similar meanings, enabling language users to convey concepts or refer to related referents. Although synonyms share similarities in meaning, they are not necessarily equivalent because of nuances and context. Some synonyms closely resemble one another, while others may have a subtle difference in usage or connotation. In this example the used synonyms are interchangable (Mirzapour and Ahmadi, 2011).

5.3.5. ELLIPSIS

Ellipsis is the least used cohesive device in the novel. Only 0.17% of all cohesive devices found are ellipsis.
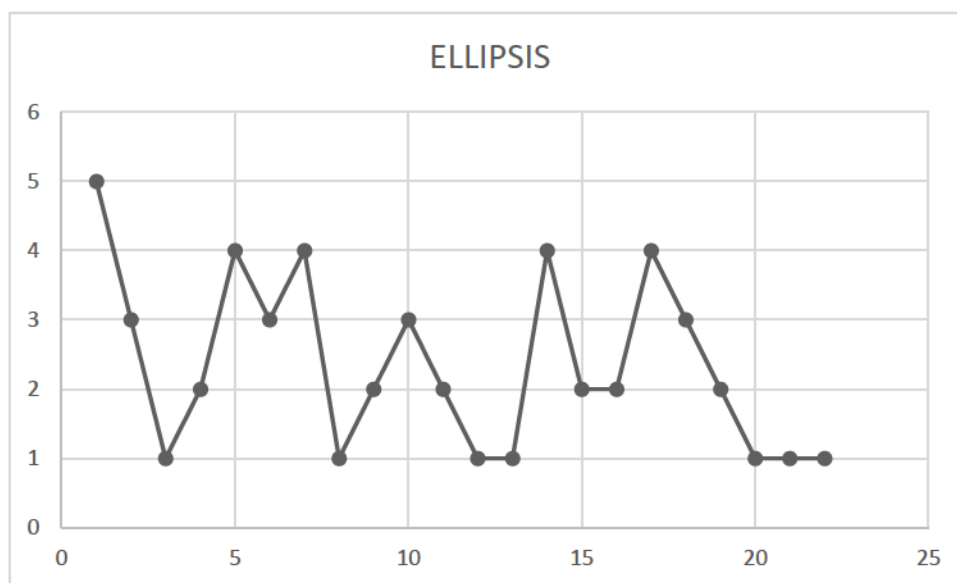
Figure 6. Use of ellipsis by chapters

As it can be seen in figure 6, ellipsis is most used in the prologue, while it is least used in chapters 2, 7, 11, 12, 19, 20 and the epilogue. Ellipsis is realised by the omission of a noun, verb or clause. The most frequently used ellipsis in the novel is nominal and verbal. Some examples include:

"'Tessa! Sophie! It's Will.' 'Oh, thank God,' Jessamine said—clearly just as relieved to be free of her conversation with Sophie as she was to be rescued—and hurried toward the door. 'Will! It's Jessamine. I'm in here too!' 'And you're **all three** all right?' Will sounded anxious in a way that tightened Tessa's chest." (p. 437, 438). This is an example of nominal ellipsis. *All three* is part of a noun phrase which is omitted, the missing parts here are *Tessa, Sophie and Jessamine*.

"'Yes, yes.' Charlotte tried to keep the impatience out of her voice. 'And perhaps we should have told her. But I thought it best that we speak to Mr. Mortmain first and gather what impressions we **can**. You're correct. He may know nothing at all, and there may be little connection. But it would be quite a coincidence, Henry. And I am very wary of coincidence.'" (p. 131). The auxiliary verb *can* is an example of verbal ellipsis. The auxiliary verb needs a lexical verb, in this case that is the verb *gather*. Ellipsis is used in order to avoid repetition.

"Will interrupted. 'Henry,' he said, 'you're on fire. You do know that, don't you?' 'Oh, **yes**,' Henry said eagerly. The flames were now nearly to his shoulder. 'I've been working like a man

possessed all day. Charlotte, did you hear what I said about the Sensor?'" (p. 79). This is an example of clausal ellipsis because the word *yes* means *I know* which is omitted.

5.4. DISCUSSION

Cohesive devices are the invisible ties that hold a novel together and make the story flow naturally. They make it possible for readers to navigate a story's challenging terrain by joining phrases, paragraphs, and chapters into a logical and understandable whole. Without cohesive elements, the story might seem jumbled and confused, which would make reading less enjoyable and cause confusion. Cohesive elements improve a novel's readability and accessibility; readers will find it easier to follow the plot, comprehend character motivations, and recognise thematic changes as a result. It makes it possible for readers to become engrossed in the story without being deterred by logical errors or storytelling gaps. They improve the transitions between scenes and chapters, which aids authors in controlling the novel's pacing. Additionally, cohesive devices help with memory and anticipation. They are frequently used by authors to bring attention to or anticipate past events.

In the course of this study, a thorough analysis of the cohesive devices used in Cassandra Clare's book Clockwork Angel was conducted. Two main research questions—which cohesive devices are used and which cohesive device is used the most—shaped the entire course of the research. Because of the numerous examples of cohesive devices, the data was gathered by chapters so as the results would be understandable and to capture the consistency of the author's usage of aforementioned devices. Analysing the use of cohesive devices in novels per chapter is crucial because it provides a framework through which to investigate the complexities of storytelling. Readers obtain insight into the novel's structural organisation, character and story development, and thematic evolution by analysing how these devices are used in different chapters. This method reveals the author's intention by casting light on changes in tone, style, and emphasis as the story progresses. Furthermore, it boosts reader interest by enabling for a more in-depth exploration of how coherent devices shape and are moulded by the story. This method allows comparative study, allowing readers to identify changes in narrative structure or thematic components as the story progresses.

As it can be seen from the results of the analysis, Cassandra Clare used a lot of cohesive devices. The results support the hypothesis that all of the cohesive devices mentioned in this work will be used. Those are: reference, conjunction, ellipsis, substitution and lexical cohesion. There were in total of 29430 instances of cohesive devices used in the novel.

The results also support the second hypothesis that reference and conjunction will be used the most. There are 24956 examples of reference and 4050 examples of conjunction. The novel's references act as the main support for the narrative framework. By connecting numerous textual components, they provide consistency and clarity, allowing readers to understand the complex connections between people, objects, and events. References preserve the fluidity of the narrative by minimising repetition and redundancy, thus ensuring that the story flows naturally. Additionally, they are crucial to character development since they help readers follow the characters on their transforming journeys while creating vivid and lasting portrayals of the personalities. The ability to create suspense through references also enables writers to capture readers' interest. By supporting important themes used throughout the story, they help maintain thematic coherence. In this book, references help readers navigate the complicated storylines. The findings of this analysis correlate with those of Lestari and Wardhono's (2022) research, which showed that most used grammatical cohesive device was reference, particularly personal reference.

As for conjunctions, due to their various contributions, they are essential as cohesive devices in the novel. Conjunctions are used to construct complex and subtle narrative frameworks that keep the prose interesting. This allows for sentence variation. These linguistic devices produce tensions and contrasts, which are crucial for teasing out theme ideas and showing tension. By fusing intricate plotlines and thematic components, they add to the overall narrative structure, deepening and broadening the story's effect on readers. As conjunction was the second most used cohesive device in the novel, with 4050 instances, it supports the claim of Nugraheni (2015) that the use of conjunctions is vital in writing.

Substitution is used a lot less than reference and conjunction in the novel, with 289 instances, but it still plays an important role. By substituting pronouns or other words for repeating noun phrases, it improves clarity and readability, keeps sentences from getting too long, and helps with comprehension. This grammatical technique lessens repetition, allowing the author to avoid using the same nouns or phrases over and over again, making the story more compelling and successful.

Despite being effective linguistic tools, ellipsis and lexical cohesion are the least used devices in the novel. There are 83 instances of lexical cohesion while there are only 52 of ellipsis. As a type of written storytelling, novels frequently place a high value on narrative clarity and readability. Ellipsis, which refers to the purposeful removal of words or phrases, can induce ambiguity and require readers to make assumptions about what is absent, which could cause confusion. Novels frequently favour integrated elements that strike a balance between literary expertise and accessibility in order to reach a wide audience, from casual readers to literary experts. The genre and writing style influence the use of coherent elements as well. The author's choice of coherent devices may be influenced by the unique character voices and cultural or linguistic standards inside a work. The author's purpose is essential; some intentionally use ellipsis and lexical cohesion to confuse or challenge readers, while others place more emphasis on clarity and direct communication to further the narrative and thematic objectives. The employment of such techniques in novels is, in essence, a conscious and complex choice that is influenced by a range of narrative, stylistic, and audience factors. The results coincide in some way with Saptura and Hakim's (2020) research, who discovered that students also do not frequently employ ellipisis in their writing. The claim that the employment of cohesive devices varies by genre and writing style is reinforced by the fact that lexical cohesion is not frequently used in this book, although Moini and Kheirkhah (2016) discovered that repetition, a subtype of lexical cohesion, is frequently used in children's books.

In conclusion, the analysis of the cohesive devices used in Cassandra Clare's book Clockwork Angel has revealed significant insights on the techniques that authors use to achieve cohesion. Cohesion is not just a writing technique; it is also a key component of novel storytelling. It guarantees that readers can follow the story easily, relate to the characters, and understand the intricacy and depth of the story's ideas and motifs. Cohesion is an effective method that authors employ to make reading engaging and immersive. The skilful use of cohesive devices transforms a novel from a collection of words into an engaging and immersive literary experience for readers.

6. CONCLUSION

This study of cohesion and cohesive devices highlights the complex interactions between language, communication, and cognition. Through this analysis the complex world of cohesion was explored, examining its different elements and exposing its immense significance in constructing written discourse. Cohesion is a linguistic phenomenon which turns a group of words into a coherent and understandable text.

As shown throughout this paper, cohesion devices are much more than just technicalities. They serve as a conduit for the smooth exchange of ideas between the author and the reader, they are the instruments that writers use to shape words into narratives. The selection of cohesive devices is not random; rather, it is firmly based on the objectives of communication. Authors carefully consider their options, balancing the competing demands of intricacy and simplicity. They choose cohesive devices that fit the narrative's tone, themes, and characters.

Cohesion is dynamic and changes along with the cultures it is used in. The choice of coherent devices also reflects the changing conditions of society, technology, and communication. The language of the past could be different from the language of the present. This versatility of human language and its ability to capture the ever-evolving range of human experience are both highlighted by this feature.

Cohesion is more than just a language concept; it also reflects the complexity of human connection and thought. It reflects our intrinsic capacity to link concepts, express meaning, and partake in communication. Whether we are writers, presenters, or passionate readers, knowing cohesion and its cohesive devices enables us to manoeuvre this complex environment with agility and accuracy.

Even though there is a lot of research on cohesion and cohesive devices, the most of it is based on student writing and teacher expertise. Although time-consuming and even complicated, it is intriguing to study how various authors use cohesive devices to make their works interesting and popular. Cohesive devices in novels should be the subject of additional study, as this will aid semantics in determining the most effective ways to produce cohesion.

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8. APPENDIX

Table 1. Gathered data

	REFERENCE	CONJUNCTION	ELLIPSIS	SUBSTITUTION	LEXICAL
PROLOGUE	93	33	5	2	2
1	1184	146	3	16	4
2	1210	201	1	18	3
3	1102	148	2	6	7
4	1014	179	4	22	8
5	1309	259	3	19	2
6	1400	242	4	23	8
7	888	152	1	9	6
8	1254	211	2	17	3
9	1171	173	3	25	5
10	1401	242	2	24	7
11	1415	236	1	15	2
12	1194	183	1	9	2
13	923	144	4	7	3
14	1283	212	2	6	2
15	890	133	2	8	2
16	1603	230	4	10	4
17	1419	265	3	12	5
18	1422	222	2	17	2
19	1440	221	1	15	3
20	1207	195	1	7	2
EPILOGUE	134	23	1	2	1
TOTAL	24956	4050	52	289	83
29430					

9. THE ANALYSIS OF COHESIVE DEVICES IN CASSANDRA CLARE'S CLOCKWORK ANGEL: Summary and key words

Cohesion is a complex system of mechanisms and tactics that promote meaningful communication by decreasing ambiguity and directing readers through the logical flow of ideas. It allows writers to not only communicate their ideas clearly, but also develop a harmonic connection with readers. This research investigates cohesive devices in the context of Cassandra Clare's young adult novel "Clockwork Angel." The study divides cohesive devices into five broad categories based on the classification presented by Halliday and Hasan (2014): reference, substitution, ellipsis, conjunction, and lexical cohesion. The aim of this paper is to show how, far from being merely linguistic tools, these cohesive devices develop into conduits of knowledge, stimulating critical thought and creating connections between various concepts in the reader's mind. A total of 29430 instances of cohesive devices were discovered after a thorough analysis. There are 24956 references, 4050 conjunctions, 289 substitutions, 83 lexical cohesions, and 52 ellipses. The findings support the hypothesis that all of the aforementioned cohesive devices will be used in the novel as well as the hypothesis that reference and conjunction will be used the most. The data was gathered and shown by chapters because it provides a framework through which to investigate the complexities of storytelling. Readers obtain insight into the novel's structural organisation, character and story development, and thematic evolution by analysing how these devices are used in different chapters.

Key words: cohesion, cohesive devices, reference, substitution, ellipsis, conjunction, lexical cohesion, Clockwork Angel.

10. ANALIZA KOHEZIVNIH SREDSTAVA U ROMANU „CLOCKWORK ANGEL" AUTORICE CASSANDRE CLARE: Sažetak i ključne riječi

Kohezija je složen sustav mehanizama i taktika koji promiču smislenu komunikaciju smanjenjem dvosmislenosti i usmjeravanjem čitatelja kroz logičan tijek ideja. Ona omogućava piscima ne samo da jasno komuniciraju svoje ideje, već i da razviju skladnu vezu s čitateljima. Ovo istraživanje istražuje kohezivna sredstva u kontekstu romana Cassandre Clare "Clockwork Angel". Rad dijeli kohezivna sredstva u pet kategorija na temelju klasifikacije autora Halliday i Hasan (2014): referiranje, supstitucija, elipsa, veznici i leksičko-sintaktička kohezija. Svrha ovog rada je pokazati kako se, daleko od toga da budu samo jezični alati, ova kohezivna sredstva razvijaju u kanale znanja, potičući kritičku misao i stvarajući veze između različitih koncepata u umu čitatelja. Nakon temeljne analize otkriveno je ukupno 29430 primjera kohezivnih sredstava. Pronađeno je 24956 referiranja, 4050 veznika, 289 supstitucija, 83 leksičko-sintaktičke kohezije i 52 elipse. Rezultati podupiru hipotezu da će se u romanu koristiti sva gore navedena kohezivna sredstva, kao i hipotezu da će se najviše koristiti referiranje i veznici. Podaci su prikupljeni i prikazani po poglavljima jer pružaju okvir kroz koji se može istražiti složenost pripovijedanja. Čitatelji stječu uvid u strukturnu organizaciju romana, razvoj likova i priče te tematsku evoluciju analizirajući kako se ta sredstva koriste u različitim poglavljima.

Ključne riječi: kohezija, kohezivna sredstva, referiranje, supstitucija, elipsa, konektori, leksičko-sintaktička kohezija, Clockwork Angel.