



The Use of Cohesive Devices in English Drama Texts for Adults and Children

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Abstract

The present paper aims at identifying the relationship between drama texts and cohesive devices, presenting the most common used devices in both adults' and children's drama and comparing the percentages to find out the similarities and differences between adults' and children's drama concerning the use of these devices. It is hypothesized that cohesive devices have an essential role to play in making drama texts more comprehensible. It is also hypothesized that playwrights use certain cohesive devices to make their texts easier to track by readers. It is assumed that there is a difference between adults and children drama regarding the use of cohesive devices. It is found that the most used cohesive device by adults' and children's playwrights is reference. It is also found that ellipsis is employed widely in adults' drama rather than children's drama. More use of lexical cohesive devices is detected in children drama rather than adults' drama. The study arrived at the following conclusions: First, cohesive devices are employed widely by playwrights reflecting the important role they have on the overall understanding of the writer's main idea. It is also found that there is a relation between the age of the readers and the use of cohesive devices as adults are more able to handle certain devices rather than children.

1. The Problem of the Study

Cohesion and cohesive devices have been addressed widely in literature as a part of either discourse analysis or text analysis. Abundance of books and articles have been published with the aim of discussing the distribution and the importance of these devices in various types of texts. But most of these studies were directed towards the study of written texts such as novels, essays, articles, children stories, students' writings, etc.



Less attention has been paid to the study of these devices in spoken texts. What is even harder to find are studies concentrating on comparing more than one type of texts.

This study has been designed to discuss the use of cohesive devices in a type of text that carries the characteristics of both written and spoken texts, i.e., a hybrid text. Drama texts are said to carry the characteristics of both types of texts. Then a comparison will be drawn between drama directed to adults as readers and drama directed to children as readers aiming to find the similarities and differences between the two registers regarding the use of cohesive devices.

2. The Aims of the Study

The present study sets forth the following points as its aims:

1. Identifying the most common used cohesive devices in adults' drama.
2. Identifying the most common used cohesive devices in children's drama.
3. Finding out the relation between the use of cohesive devices and drama texts.
4. Investigating the influence these devices have upon the overall comprehension of drama texts.
5. The similarities and difference regarding the use of cohesive devices between the two texts concerned.

3. The Hypotheses

The study hypothesizes the following:

1. Cohesion and cohesive devices are part and parcel of any drama text.
2. Playwrights utilize certain cohesive devices more than others to make their texts more coherent and easier to follow by their readers.
3. There is a difference between adult's drama and children's drama concerning the use of cohesive devices.
4. Adults are more capable of handling cohesive devices whether present or absent in the text.
5. Cohesive devices are used for educational purposes in children's drama texts.



4. The Scope of the Study

1. The present study is limited to the analysis of cohesive devices and discourse markers in one genre in literature: drama.
2. Drama texts are analyzed drawing a comparison between drama texts written for adults and those written for children.
3. The cohesive devices employed in the analysis include: grammatical cohesion, lexical cohesion, rhetorical cohesion and their subtypes.
4. Discourse markers used in this study are restricted to those markers used in spoken rather than written texts.

5. The Value of the Study

The present study is hoped to be of some value to all those who have real interest in the study of text and discourse analysis regardless of their background knowledge or age. It is also hoped that this study will open the way for future studies regarding cohesion and coherence along with the overlapping between language and literature.

6. The Concept of Cohesion

Linguists have been concerned, for a long time, within the scope of text linguistics, with investigating the principles of connectivity which bind the text and view it as a unified whole rather than a set of unrelated sentences thrown at random. It is widely believed that any piece of language, spoken or written, is composed of a set of clues or cues (Gee, 1999: 85). That is to say, there must exist some devices that the speaker or writer utilizes to design craft or shape their texts. These devices function as a guide to the listener or the reader to follow their participants. A text should be ultimately viewed as a set of connected threads, if you pull any one of them you get all the others (ibid). In other words, any text should hang together in a way that ensures an easy and smooth flow of thoughts. Halliday (1994: 309) maintains that

In order to construct a discourse we need to be able to establish additional relations within the text [...] relations that may involve elements of any extent, both smaller and larger than clauses, from single words to lengthy passages



of text; and that may hold across gaps of any extent, both within the clause and beyond it, without regard to the nature of whatever intervenes. This cannot be achieved by grammatical structure; it depends on a resource of a rather different kind. These non-structural resources for discourse are what we referred to be the term COHESION.

But it should be held in mind that cohesion is not the whole story, it is only a small part of it. A point that is worth noting is that we do not only rely on these formal devices or explicit markers for the identification of the text. The issue is far more perplexing. The reader or the listener should consider the world outside the text. The concept of cohesion is not enough; it should be enhanced by another important concept: Coherence. Due to the fundamental importance of the two concepts this part is set forth to clarify and explicate the central approaches to the study of cohesion and coherence and the relation that exists between the two terms.

Cohesion, being the main subject of this study, should be investigated concentrating on some of the most oft-cited arguments from previous researches on cohesion. For many years, the concept of cohesion haunts the mind of researchers. Like other concepts in linguistics, cohesion has been discussed, debated, and disputed. A large number of studies have been published dense with work devoted to the study of cohesion. The concept of cohesion cannot be approached without considering the work carried by Halliday and Hasan (1976) which is considered the most comprehensive treatment of the subject of cohesion. In fact, it was the publication of their book that stimulated other scholar's interest in the notion of cohesion.

Halliday and Hasan (1976) start their work by explaining that what creates a text is called "texture" and that there are two components which are responsible for the creation of texture. The components are register and cohesion. Halliday and Hasan exemplify that both register and cohesion contribute to the creation of coherence.

The concept of COHESION can be supplemented by that of REGISTER, since the two together define a TEXT. A text is a



*passage of discourse which is coherent in there two regards:
it is coherent with respect to the context of situation and
therefore consistent in register; and its coherent with
respect to itself, and therefore cohesive.*

(Halliday and Hasan, 1976: 23)

From the opening pages, Halliday and Hasan make their standpoint about cohesion intelligible. They propose that cohesion which primarily refers to the relations of meanings that exist within a text and define it as a text. Cohesion happens where the interpretation of some elements presupposes the others (ibid: 4).

That is to say, in a text, some elements presuppose and others are presupposed. We cannot get an insight to the presupposed elements without recourse to the presuppose. In the same vein, they introduce the term "tie" to signal the presence of the relation between two or more sentences, "the concept of a tie makes it possible to analyse a text in terms of its cohesive properties" (ibid). Halliday and Hasan propose that the most important concept when talking about texture is the concept of a "TIE". What they mean by a tie is the relation that exists between two members and these members cannot operate without a relation between them. The nature of such a relation is a semantic, that is to say, when the two members are tied together they create a semantic bond and this is the foundation upon which the cohesion of the text is based. (Halliday and Hasan, 1985: 73). An example may illustrate what is actually meant by a "tie".

A: Can I borrow your pen?

B: Yes, but what happened to yours?

In the above example, there is a relation between the two sentences that make them a text. This is evident in the relation that exists between "your" and "your pen" that constitutes a "tie".

Halliday and Hasan's remarkable exposition paved the way for other scholars to tackle the subject of cohesion. De Beaugrande and Dressler (1981: 4) point out that



Cohesion concerns the way in which the components of the surface text, i.e., the actual words we hear or see, are mutually connected within a sequence. The surface components depend upon each other according to grammatical forms and construction. Such that cohesion rests upon grammatical DEPENDENCIES.

Another approach is tackled by Markels (1981: 3) in which he states that *"without cohesion, the text can hardly be said to exist at all, for cohesion provides the textual means for initiating comprehension or sense"*. McCarthy (1996: 34) defines cohesion as "the surface marking of semantic links between clauses and sentences in written discourse, and in spoken utterances and turns in speech". Hardy and Leuchtmann (1996: 237) refer to cohesion as an expression by which continuity in a text is achieved and tied up all the parts of the text together. More recently, Martin (2001: 35) states that "cohesion is one aspect of the study of texture, which can be defined as the process whereby meaning is connected into a digestible current of discourse".

It is clear by now that most of these definitions share almost the same essence of the definition given by Halliday and Hasan. Most scholars agree that cohesion makes the text hang together, i.e., stick together. This illustrates the fact that cohesion acts as a useful and seminal tool in bridging any gap that may exist in a text. It is that continuity which is offered by cohesion that may help the reader or the listener to supply the missing pieces of the picture in the text to arrive at a final evident interpretation.

7. Cohesive Devices

Cohesion is manifested on the surface of text in a number of markers called "Cohesive Devices" or "CDs". This illustrates the fact that cohesion can be recognised by its surface appearance, "cohesion manifests itself in linguistic means that appear at the surface level of language" (Bublitz, cited in Zeinkawski et al, 2011: 38).. CDs are like bridges between the different parts of the text that ensure an easy transition of thoughts from one sentence into another, and from one paragraph into another in a way that there is no abrupt breaks between ideas. It is important to highlight the fact



that these devices do not create the meaning of a text by themselves; they are only clues employed by the writer/speaker and interpreted by reader/listener to arrive at the

Following Thornbury (2005: 23), this study is prone to classify CDs as follows:

7.1 Grammatical Cohesion

a. Reference

There are elements in the text that refer to somewhere else for their interpretation. This means that "the information is to be retrieved from somewhere else" (Halliday and Hasan, 1976: 31). Reference is such an important aspect of cohesion in that it "serves to bind the text together, connecting sentences with other sentences and connecting the text to its context" (Thornbury, 2005: 23). Reference can be viewed as either EXOPHORIC (situational) or ENDOPHORIC (textual). In the case of exophoric reference, the reader and listener are directed out of the text in to the assumed shared world.

Consider the following example:

That must have cost a lot of money.

In this example, the meaning of "that" cannot be identified without looking at the situation. Endophoric reference, by contrast, depends on the text for its interpretation. Endophoric reference may be further divided into anaphoric, backward reference, and cataphoric, forward reference. In the following examples taken from Brown and Yule (1983: 193), we can see instances of both anaphoric (1) and cataphoric (2) reference.

(1) Look at *the sun*. *It's* going back quickly.

(2) *It's* going back quickly. *The sun*.

b. Substitution

Another means by which cohesion is achieved is the substitution of words for a word or a group of words which have already appeared in previous sentences.



Answering a question like “Do you like music?” with a sentence like “yes, I like music” would very long-winded (Cook, 1989: 20). Substitution means “the replacement of one item by another” (Halliday and Hasan, 1976: 89). Substitution, then, refers to a previous element in the text through the use of a substitute term.

c. Ellipsis

Sometimes it is possible to omit a word, phrase, or clause, rather than providing a substitute for it. This third form of cohesion in which something is left out is called ellipsis in which “A clause, or a part of a clause, or a part of a verbal or nominal group, may be presupposed at a subsequent place in the text by the device of positive omission” (Halliday, 1994: 309). This deliberate omission of words is based on the assumption that a previous sentence or the context will make it clear. Thornbury (2005) defines ellipsis as “ellipsis is leaving out the elements that can be retrieved from elsewhere”. In the example below, “I am” is deliberately understood and there is no need to be mentioned.

A: What are you doing?

B: Studying for the exam.

f. Tense

Another grammatical feature that is said to characterise texts and serves to give it internal consistency is the use of tense. The form of the verb in one sentence determines the form of the verb in the next. De Beaugrande and Dressler (1981: 69) state that both tense and aspect play a crucial role in supporting cohesion. Cook (1989: 15) gives an example which illustrates the fact that the first tense determines all the other tenses in the sentence.

A: Right, who is going to lift the bottom?

Well, someone had to take hold of it.

B: I am not going to.

A: Come on, will you?



7.2 Lexical Cohesion

The most interesting type of all CDs is lexical cohesion. Lexical cohesion focuses on the meaning of the text, it “concerns the way in which lexical items are related to each other and to other cohesive devices so textual continuity is created” (Flowerdew and Mahlberg, 2009: 7). It contributes to the cohesion of a text through the selection of vocabulary.

The importance of lexical cohesion lies in the fact that lexical cohesion signals the relation between the knowledge presented in the text and the world knowledge. It has been claimed that “lexical cohesion pays attention to the interplay between cohesive items and the knowledge possessed by language users of text and world which is essential to the functioning of cohesion” (Tanskanen, 2006: 32). That is to say, the reader/listener employs the world-knowledge in the perception of lexical cohesion than any other cohesive devices.

The present study tends to include these categories discussed by Tanskanen (2006: 49-64) who tried to shed light on the various classifications of the previous studies. The main types of lexical cohesion are reiteration and collocation within each one there are other subtypes.

a. Reiteration

Reiteration involves the repetition of an already mentioned item either in identical or some reformulated manner. Reiteration involves the following sub-classes:

1. Repetition

Without any doubt repetition is the most straightforward lexical relation. It means a direct repetition of a previously mentioned item in a text. In the example below ⁽¹⁾, there is a direct repetition of “play the recorder” and also repetition of “I”.

A: oh are you playing the recorder too

B: I play the recorder too and I find this quite amusing and really most undemanding.

¹All the examples dealt with in(1-5) are taken fromTanskanen (2006: 51-61).



2. Equivalence

Equivalence is an alternative term for synonymy. Synonymy can be defined as that lexical relation that exists between lexical items that have the same or almost the same sense. So instead of repeating the same word we can use its synonymy.

We are pausing on the road for no other reason than that we have been bounding ahead so rapidly and could all do with a breather.

In this example there is an equivalence relation, namely that between pausing and a breather.

3. Generalization

Generalization has been referred to as hyponymy or superordinate relation. It is a relation that is established between general class and its sub-classes. In the example below, political "party" is a generalization of "labour".

Gordon: If Labour get in and they can't fulfil their promises...

Audrey: Well I can't well I mean there's an awful lot, I mean would, no matter which political party it is, they all make promises but they don't carry them all out.

Specification

Specification or metonymy (part-whole) relation is a relation between an item and a more specific one.

In the example bellow, "two young Italian" is a specification of "children".

RG: Have you ever taught children?

HK: Only once. That was in London in a private school.

RG: Did you like it?

HK: Yes, it was more or less a private lesson. I had two young Italian brothers; I used to take them down to the market and get them do shopping for me...



4. Contrast

A final category of reiteration which has a cohesive effect is contrast or antonymy. Antonymy relates items which are opposite in meaning. In the following example old aged pensioners and working people are related by contrast, in which the former group is getting something for which the latter group will have to pay.

Audrey: I mean where are they going, where are they going to get the extra money from er to pay for the old aged pensioners'er eight pound rise?

Gordon: Mm.

Audrey: Or so they say, we'll get eight pound. Somebody's got to pay for it. So it'll be the working people...

5. Collocation

Collocation, unlike reiteration which is straightforward, is an intricate and elusive lexical relation. Many researchers tend to eradicate it from their classifications of lexical cohesion due to its problematic nature. Halliday and Hasan claim that collocation is that lexical relation which is "achieved through the association of lexical items that regularly co-occur" (1976: 284). Because this definition seems a little bit vague they (ibid) try to clarify it by saying that it is simply a cover term for the cohesion that results from lexical items that tend to occur in similar environments.

6. Rhetorical Cohesion

Another means of binding the text together, which is neither strictly grammatical nor lexical, is what Thornbury (2005: 22) calls "Rhetorical Cohesion". Rhetorical cohesion includes two devices: question-answer and parallelism.

a. Question- Answer

Question- answer is another crucial device in making the text cohesive in that asking a question will set in motion the expectation that the following sentence will provide an answer (Thornbury, 2005: 22).



Are you ready? When I tell you to jump close your eyes and jump.

This example is a good instance of how cohesion works to pack elements of the previous text into the text that follows.

b. Parallelism

Another rhetorical means by which the text is made cohesive is parallelism “where sentences ‘echo’ one another” (Thornbury, 2005: 22). This device binds the text together simply because the form of one repeats the form of the other. This device is commonly used in poetry, drama speeches, advertisements, and prayers. Cook (1989: 15) postulates that parallelism “can have a powerful emotional effect, and it is also useful aide-mémoire”. He provides an example in which parallelism acts as a device of linking clauses together.

“Teach us, Good Lord, to give and not to count the cost, to fight and not to heed the wounds, to toil and not to seek for rest, to labour and to ask no reward. Save that of knowing that we do Thy will”.

7. Discourse Markers

One of the most detailed studies that stands out from the other monographs and hence helps in shaping our understanding of what DMs are is the work carried out by Schiffrin (1987). In her pioneering work, Schiffrin concentrates on the investigation and the analysis of twelve DMs. These include the following: and, but, or, so, well, then, now, because, oh, well, y’know, and I mean. Schiffrin defines DMs as “sequentially dependent elements which bracket units of talk” (1987: 31). This definition is somehow vague and requires further explanation. Urgelles-Coll (2010: 27-28) tries to provide an adequate explanation of what Schiffrin has proposed in her definition. Schiffrin characterized DMs as ‘sequentially dependent’ because they depend for their interpretations on the discourse as a whole, i.e., their understanding does not only depend on the upcoming sentence. She calls them as ‘bracket’ since they can be either cataphoric or anaphoric devices. They are anaphoric when they enclose unit of talk. They are cataphoric when they open a unit of talk. This is illustrated in (1a) and (1b):



(1.a) He came late y`know.

(1.b) Y`know he come

In (1a), y `know is anaphoric. In (1b), y `know, by contrast, is cataphoric. Finally, she uses the term `unit of talk' because of the fact that this term transcends the sentence, proposition, speech act, i.e., a more general term. She also uses this term because removing a DM will leave the sentence grammatical, consider the following two examples:

(2.a) Well, when can I talk to him?

(2.b) When can I talk

Comparing the two sentences will reveal that removing `well' does not affect the grammaticality of the sentence.

Central to Schiffrin's proposal is the idea how DMs contributes "to add discourse coherence" (1987: 326). She makes the claim that "the analysis of discourse markers is part of the more general analysis of discourse coherence. How speakers and hearers jointly integrate forms, meaning and action to make overall sense out of what is said" (1987: 49). Her model concentrates on what she calls local coherence that is established "through adjacent unit of talk". Schiffrin considers DMs as linguistic devices that link adjacent units of talk to make a discourse a coherent whole. According to her, DMs play a cohesive role in that they reflect underlying connections between propositions. The following example taken from Urgelles-Coll (2010: 28) reflects this fact.

We met. And we got on a bus.

In this example, `and' can be interpreted as a temporal connector which indicates that the meeting occurred before getting on a bus.

What is crucial about Schiffrin's account is the idea that DMs are described in different components of coherence and there are five planes each of which has its own type of coherence (Schiffrin, 1987: 24-25):



- a. Exchange structure which reflects the alternation between participants. This includes taking turns and adjacency pairs, e.g., question-answer, greeting, etc.
- b. Action structure reflects speech acts which occur within the discourse.
- c. Ideational structure reflects relation between ideas in discourse. There are three different relations that can exist between relations: topic, cohesive, and functional relations.
- d. Participant framework relates the different ways in which participants can relate to their utterances.
- e. Information state which according to Schiffrin involves the organization and management of knowledge and Meta knowledge of the participants.

Schiffrin (1987: 316) provides a table where she summarizes the different planes of talk. 'Because' as a DM, for instance, can be realized on three different planes of talk: informational state, ideational structure and action structure (Schiffrin, 1987: 202).

(1) *John is home because the lights are burning.* (Informational state)

(2) *John is home because he is sick.* (Ideational structure)

(3) *Is John home? Because the lights are burning.* (Action structure)

In (1), because, in the information state, has the meaning of 'warrant'. In (2), in the ideational structure it has the meaning of 'cause'. Because in the action structure would be that of 'motive' as in (3).

Table (1): Discourse Markers and Their Planes of Talk (Adopted from Schiffrin (1987: 316))

Information state	Participation framework	Ideational structure	Action structure	Exchange Structure
Oh	oh		oh	
Well	well	Well	well	Well
		And	and	And
		But	but	But
		Or		Or
So	so	So	so	So
Because		because	because	
	now	Now		
Then		Then	then	
I mean	I mean	I mean		
y' know	y' know	y' know		y' know



8. The Concept of Coherence

The previous section has been devoted to the investigation of how the text hang together, i.e., made cohesive. Nevertheless, it should be asserted that not all the relations among the various parts of a text are explicitly marked as in the case of cohesion. More importantly is the fact that these explicit markers are not sufficient to unravel the speaker /writer's intended meaning since not all the texts are straightforward and transparent. Sometimes we cannot arrive at the meaning of a given text without more of a struggle. This is why Widdowson (1978: 31) states that "meanings are worked out. We rely on common knowledge, we make assumptions about the person we are addressing can infer from what we say". It follows that a text may be perfectly equipped with many cohesive devices; yet, it makes no sense to the reader or the listener. To round of this, we can say a text need not only hang together, it also needs to make sense. This sense-making quality is known as coherence. Brown and Yule claim that in interpreting texts people usually rely on the syntactic structures and lexical items used in a linguistic knowledge, but to think that these are the only source of understanding would be a big mistake (1983: 223). An example taken from Richards (1992: 61) may explain this

A: Could you give me a lift home.

B: Sorry, I am visiting my sister.

In this example, Richards explains that there is no grammatical or lexical link between A's question and B's reply. However there is coherence in this sentence based on the share knowledge between them so that he cannot give him a lift because he is busy visiting his sister who may live in the other side of the town.

Coherence is often described as the way in which a text is sewn together in a way that each part of it is related to all the others (Taboada, cited in Rekema, 2009: 127). Thornbury (2005: 68) describes coherence as a "collaborative enterprise" which results from the interaction between the writers/speakers and readers/hearers. Writers and speakers are normally set to help their participants in guiding them to interpret their text. Readers and hearers, in turn, utilize these guiding signals to arrive at the intended



meaning. The real test of coherence, then, is this kind of fruitful interaction among the writer/speaker, the text, and the reader/listener.

8.1 Cohesion and Coherence: Independent but Interrelated

It becomes important by now to shed light on some areas of interaction between cohesion and coherence. The relation between cohesion and coherence has been extensively addressed, discussed and debated. The viewpoint proposed by Halliday and Hasan (1976) in which they claim that cohesion is a necessary condition for the unity of the text has received a strong backlash (Morgan and Sellner, 1980; de Beaugrande and Dressler, 1981; Carrel, 1982; Brown and Yule, 1983; Cook, 1989; Ellis, 1992). Those researchers demonstrate that cohesion is neither necessary nor sufficient criterion in making the text a unified whole. Some provide examples to prop up their point of view. Widdowson (1978: 29), for instance, provides an example which illustrates that cohesion can be created even though there are no overt markers denoting it.

A: That's the telephone.

B: I'm in the bath

A: O.k.

Enkvist (1978), on the other hand, gives an example to demonstrate that no matter how abundant the CDs are the text will not form a plausible whole if coherence does not exist. The example below is full of instances of repetition which are in italics, yet it makes no sense.

The discussions ended last week. A week has seven days. Every day I feed my cat. Cats have four legs. The cat is on the mat. Mat has three letters.

But it should be borne in mind that Halliday and Hasan (1976) have never claimed that cohesion is a sufficient condition per se unless it is endorsed by the concept of register. Cohesion, they maintained, is only one component that help in connecting the text together.

Even though cohesion and coherence are two concepts that mean different things to different researchers, the two concepts interact to a great extent. There are many others who believe in the power exerted by cohesion as a guideline for the



readers/hearers interpretation. Thornbury (2005: 36) points out that writers/speakers intentionally use CDs to make their text easier to follow. Bublitz cited in Zeinkowski et al. (2011: 41), by the same token, demonstrates that the lack of cohesion may affect the hearer's/reader's interpretation of coherence. "Cohesive means are cues which 'signal' or indicate the preferred line of coherence interpretation." Defending the role played by cohesion, some linguists initiate the claim that the examples given to prove that cohesion is not crucial in securing coherence are not convincing, quite rare, and have been constructed for the purpose of exemplification.

Tanskanen (2006: 17) points out that

There seem to be, however, apparent difficulties in finding data that would show coherence without cohesion. As a result, the same examples have been used in several studies to illustrate the lack of surface cohesive elements in a coherent text.

What is more interesting is the fact that even those linguists who initiate the claim that cohesion is not important if compared to that of coherence, could not challenge the validity of the concept of cohesion and tend to agree that cohesion plays a role, even if it is a minor one, in creating the unity of the text. Brown and Yule, for example, do not claim that cohesion is without any importance, as long as it is distinguished from coherence (1983: 195).

The above discussion can lead us to the conclusion that both cohesion and coherence have a role to play in making the text a plausible whole. It can also be observed that drawing a distinction between the two is not that easy. It appears that the two concepts are not easy to be kept apart. To quote from Renkema (2009: 10) who sees the two concepts as two faces of the same coin "the sides are different but without each others, are not obtainable. Cohesion is important, in that, it serves the purpose of securing coherence". But this is not to imply that the more CDs are, the more coherent the text will be. Since, as Thornbury (2005: 36) implies "if the text is basically nonsense, no amount of linkers will make it coherent".



9. The Language of Drama

As the present study aims at analysing cohesion in drama texts a deeper look should be paid to its language. It is commonly acknowledged that analysing a play is an intricate task. To understand fully what drama is involves 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 (Iwuchukwu, 2008:81). 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 realised either by the writer notes, i.e., stage directions or the character's speech which takes the form of either monologue or dialogue.

9.1 Cohesion in Drama Text

Drama text, like any other type of written texts, should show a sense of cohesion. It has been elucidated that cohesive devices are cues utilised by playwrights to help their readers interpret meanings in a way they want them to be understood. Playwrights cannot skip or ignore the use of such an important and valuable source of clarifying the content of drama text by showing the relationships between ideas which, in turn, maintain a clear logical flow of thoughts. Because of the fact that cohesion shows how ideas relate to each other, they can be used to assist in the organisation of the text in a way that prevents abrupt confusing shifts.



All types of cohesive devices have a role to play in drama texts as they clearly and effectively guide the reader interpreting the text. Reference, substitution, ellipsis, rhetorical cohesion as well as lexical cohesion all are employed by writers to tie up their texts to achieve unity and fluency of the text. Lexical cohesion, for example, is very important in getting the playwright's idea. By repeating words or synonyms for words the playwright aims at reinforcing certain crucial points in the story. This in turn may help readers come to grasp what the whole play is about. Readers appreciate the use of such devices because they bridge gaps and aid comprehension of the text.

Discourse markers are highly employed by playwrights as a means of bridging any gap in dialogues and to ensure a smooth transition of ideas. DMs are used by playwrights not only for their contribution to the coherence and cohesion of the text but also because writers want to create a replica of reality where DMs are frequently used in ordinary conversations.

10. Adults and Children Drama

Comparing children drama (CD) to adult's drama (AD) will reveal the fact that it is unwise to think that CD is less difficult or less complex than the kind of drama written for adults. It is true that CD has its own independent characteristics that set it apart from AD such as children drama is written for different kinds of audience taking into account that it is an audience with different needs and different language skills. Hunt (1999: 7) points that CD is very rich and complex. Investigating the difference between the CD and the AD will make it evident that there are some features that distinguish CD. First of all, CD is generally shorter, there is an active rather than passive treatment of the subject matter, and there are clear cut schematics that writers writing for adult readers may ignore.

Another notable difference is that a story written for children, normally, prone to be optimistic attempting to furnish the child's mind with the good aspects of human nature rather than the depressive pessimistic sides. A point that is worth noting about CD is the fact that it is distinguished by pathos-driven appeals to children imagination this is why the texts of CD are always paired with vivid imagery and illustrations (Lesnik-Oberstein, cited in Hunt, 1999:23).



In a way or another CD carries many features of AD, yet, its thematic content and the language the writer uses is somehow different. Writers, for example, try to write in a child-oriented language, and attempt when shaping their stories to approach the child's universe of knowledge. However, this is not to say that the subjects found in AD are not found in CD. Subjects as war, destitution, poverty, disability are also depicted in CD. The deliberate portraying of such harsh aspects of life acts as a bridge that make it easy for children to relate between what they read on pages and what they experience in real life situations.

The process of comprehension is a fusion of the reader, the text features and the writer. All the three together ensure ultimate understanding of the text. Writers when writing for children are careful in choosing the right forms to facilitate the process of reading comprehension for children. This involves the writer constructing the child reader in his mind and knowing his abilities and needs (Cook-Gumperz and Kyratzis, cited in Schiffrin, et al. 2001:599). Gamble and Yates (2002:75), studying the effect of cohesive ties upon children, maintain that those ties help in creating meaning beyond the level of grammar. They provide children with a system of linguistic codes to follow and support the construction of meaning. These devices allow for great subtlety of meaning to be conveyed economically. Chapman (1987: 22) adds that "The meaning of one element, a word, a phrase, or even a whole paragraph in a book cannot be totally understood in isolation. To be cohesive any one particular element has to be related to another for complete understanding". However, it appears that adults are more able to handle those ties to signal relations between the various parts of the text, thus facilitating their comprehension and children's ability to perceive these ties develop gradually between the age of 8 and 13 (Chapman, 1987; Cain, 2003; Gillen, 2003). Gamble and Yates (2002: 76-81) outline the four main cohesive devices putting them in the order the children are able to consolidate their conception. Reference is the first cohesive devices that children come to cope with in the text. This does not apply to cataphoric cohesion since it can confuse children, as the pronoun initially seems to exist without a referent take the following example:

As he approached the school, Peter felt very excited.



In these following examples, the reference is cataphoric; that is, the reader has to read on to discover the referent for the pronoun. Children as inexperienced readers may get confused when seeking to fill the gap.

The second device that Gamble and Yates include in their discussion is the vocabulary choice which involves direct repetition, synonym, antonym, etc. which help readers make a continuous chain that creates meaning. They also talk about ellipsis and substitution in the third place. The final group of ties they talk about are conjunctions, DMs, they illustrate that these make the most demands on the child reader. Cain (2003: 337) points that the use of DMs may be crucial to the construction of a coherent integrated representation of a text, because they provide explicit cues to the event. This type of ties does not only add to the elegance of the text, but also add new layers of meanings. This may be explained in the following example:

- a. Jane went to the party. Tim stayed at home.
- b. Jane went to the party *and* Tim stayed at home.
- c. Jane went to the party *but* Tim stayed at home.
- e. Jane went to the party *so* Tim stayed at home.

Example (a) is a simple, not difficult to understand sentence. Inserting additive and in (b) will create a closer implied relation between the two sentences and the characters. Inserting another tie in (c) may slightly change the meaning where “but” indicates in the behaviours of the characters. A further interpretation can be arrived at when adding “so” in (e) where there is a causal relation between the characters. All the four above sentences can be interpreted better when they are read in their contexts.

To conclude, children can benefit from the employment of these cohesive devices when they have enough knowledge about them. Knowledge and understanding of these devices ensure that the reader can follow the words and make sense of what they read.

11. Data Analysis and Procedure

To conduct the analysis, first the selected texts were read by the researcher while the focus of attention is on CDs. Without being involved in the interpretation of the texts, both CDs and DMs were classified and organized into their major types.



CDs are classified according to the model of Thornbury’s (2005) into reference, substitution, ellipsis, lexical cohesion, and rhetoric cohesion. DMs, on the other hand, are classified according to the model of Schiffrin’s (1987) and include but, or, and, then, so, because, well, oh, now, I mean, y’ know.

To achieve the main objectives of the study, a z-test as a statistical tool is used to examine the relationship between drama texts and CDs comparing the percentages of CDs found in adults’ and children’s drama texts to find out whether the detected differenced in the percentages are significant or not. Table (2) shows the number of the analyzed pages in both drama texts as well as the number of CD found there.

Table (2): The Number of Cohesive Devices in Adults and Children Drama Texts

Type of drama	No. of pages	No. of CDs
Children drama	145	2319
Adult drama	145	3598

The difference in the Total number of CDs in adults and children’s drama texts can be attributed to the fact that adults’ texts are more complex and dense with sentences if compared with children’s texts.

The table below shows the summary of the percentages and the distribution of cohesive devices in adults’ drama texts.

Table (3): The Distribution of Cohesive Devices in Adults’ Drama Texts

Drama Texts	Ref.	Subst.	Ellipsis	LCDS	RC	DMs	Total No. of CDs
Text (1)	29,29%	6.68%	15.60%	12.10%	4.45%	31.84%	314
Text (2)	60.68%	1.31%	9.91%	6.26%	2.33%	19.48%	1755
Text (3)	60,47%	2.29%	12.39%	8.73%	2.43%	13.39%	1395
Text (4)	60.73%	2.73%	21.91%	10.95%	2.28%	23.28%	133
Total	52.42%	2.27%	10.58%	8.19%	2.61%	18.39%	3598

Table (3) illustrates that the prevailing type of CDs in the four drama texts written for adults is reference, more specifically, anaphoric personal reference. DMs come second in distribution with (18.39%) followed by Ellipsis with *(10.58%). Lexical Cohesive Devices comprise (8.19%) of CDs followed by Substitution (2.97).



The table below shows the distribution of CDs in four analyzed children’s drama texts and it reveals the most commonly employed items in children’s drama texts.

Table (4): The Distribution of Cohesive Devices in Children’s Drama Texts

Drama Texts	Ref.	Subst.	Ellipsis	LCDs	RC	DMs	Total No. of CDs
Text (1)	46.8%	2.8%	5.6%	25.6%	3.2%	16%	250
Text (2)	49.07%	4.66%	3.80%	20%	3.68%	18.77%	815
Text (3)	50.14%	2.53%	4.17%	17.61%	2.98%	12.08%	670
Text (4)	48.80%	3.25%	7.02%	16.6%	4.62%	16.69%	584
Total	51.21%	3.34%	4.70%	18.25%	3.51%	15.11%	2319

As table (4) demonstrates, the most commonly employed device by children drama playwrights is Reference with (51.21%) followed by Lexical Cohesive Devices with (18.25%). DMs come third in distribution with (15.11%). Ellipsis rates 4.70%. Rhetorical Cohesion rates (3.51%) while substitution rates (3.34%).

The analysis of both adults’ drama and children’s drama has been carried out showing the fact that playwrights make a great use of CDs depicting them as powerful tools of unifying their texts. There exist some differences in the employment of these devices in the two texts concerned. It becomes important to compare children and adults texts detecting the differences between the two texts and finding out their relation to drama texts. In this section, a comparison between adults’ and children’s drama is carried out. The table below clarifies the distribution of CDs in adults’ and children’s drama texts.

Table (5): The Distribution of Cohesive Devices in Adults and Children’s Drama Texts

Cohesive Devices	Adults’ Drama		Children’s Drama	
	Total No.	Percentage	Total No.	Percentage
Reference	2138	59.42	1138	49.07
Substitution	82	2.27	81	3.49
Ellipsis	408	10.58	114	4.91
Lexical Cohesion	294	8.19	542	19.05
Rhetorical Cohesion	94	1.89	85	3.66
DMs	680	18.39	389	16.77
Total No.	3598		2319	

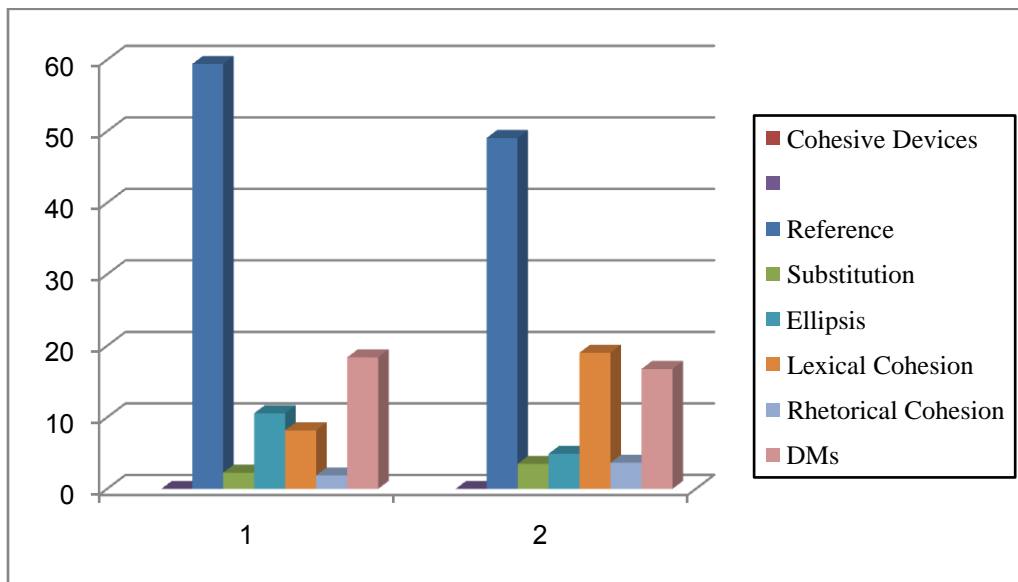


Figure (1): Percentages of Cohesive Devices in both Adults and Children Texts

It has been established that cohesion can be regarded as a way of achieving connectedness in the text and that what distinguishes it from a mere occurrence of words and sentences. Writers (playwrights) are aware of this fact how these cohesive links help/contribute to the establishment of cohesion and coherence of the text and in turn contribute to the readability and clarity of what all the text is about. In other words, CDs help the readers to follow the ideas conveyed by the playwright.

Drama, like other literary genres, belongs to the open type of register. Open registers, unlike restricted registers, allow for creativity and infinite features of the language. In other words, registers vary from close to open register. Close register is limited and finite and it is confined to the use of certain grammatical structures and expressions while open registers allow variation in the use of such structures. Drama belongs to the open type of registers and that is why playwrights tend to employ a wide range of CDs which are not only a means of making the text more cohesive but also these devices are employed by playwrights as stylistic devices to make the text more attractive to the readers and capable of stimulating their emotions and pathos. CDs can help in establishing a reader-friendly environment by forming a unified text. Findings can be divided into three sections:



11.1 Cohesion on the Grammatical Level

One of the first cohesive devices employed by playwrights in their drama texts is reference. Reference, as discussed in Chapter Two, is the act of referring to preceding or following elements. Reference can be either exophoric, i.e. reference to the outside world or endophoric which in turn can be either anaphoric, forward reference or cataphoric, backward reference. In the case of endophoric reference, the referent item can be retrieved from the text.

Analyzing the corpus reveals that reference, among other cohesive devices, prevails in both adults' and children's drama with (59.49%) in adults' and (49.07%) in children's texts. This extensive employment of reference can be attributed to the fact, as Halliday and Hasan (1976) illustrate, that reference is potentially cohesive because the thing that serves as the source of interpretation may be an element of the text. As such, playwrights, to maintain the cohesion of the text have used different types of referential items in abundance. Reference belongs to the literary type of language as it creates emphasis or sense of participation. As a cohesive device, reference helps in making the text more condensed and understandable. The high employment of reference in drama text can also be assigned to the high occurrence of direct speech in drama texts.

The analysis also shows that anaphoric personal reference is employed highly by both adults and children drama's playwrights. This may be attributed to the fact that drama is a personal act. In other words, drama is more person-centred and it involves more personal pronoun. Personal anaphoric reference enables speakers to make multiple reference to people or things in the text. Another reason for this high percentage of anaphoric personal reference is that it helps in topic shift and management.

To establish a coherent discourse, speakers need to encode what and who is currently talked about.

Cataphoric reference, on the other hand, is used rarely by the playwrights and it is more common in adults' drama more than children's drama as the playwright uses cataphoric reference as a stylistic device to appeal to the emotions of their readers



rather than their understanding. The child may face difficulty in looking backward for the retrieving of the information.

The openness of the register of drama helps the playwrights to use referent items more widely. Yet, as the analysis shows, there is a slight difference between adults' drama and children's drama in that playwrights when writing for adults employ more referent items than children. This is because of the fact that children may suffer from connecting the referent to a wrong antecedent and results in misinterpretation. The analysis shows that the difference between adults' drama and children's drama concerning reference is significant.

Other grammatical cohesive devices are Substitution and Ellipsis. Substitution is the replacement of one element by another one. Ellipsis, on the other hand, can be defined as substitution by zero. Whenever playwrights want to avoid repetition and in order to be economical, they employ both substitution and ellipsis.

Substitution, as the analysis shows, represents a minority among the CDs used in drama texts. It constitutes (2.27%) in adults' drama and (3.49%) in children's. Ellipsis, on the other hand, constitutes (10.58%) in adults' drama and (4.91%) in children drama. Substitution and ellipsis can be regarded as the very typical characteristics of spoken language and conversations. Despite the fact that substitution is a characteristic of spoken language, the analysis reveals that it is not a characteristic of the language of drama. However, there is a tendency to substitute items rather than ellipting them in children's drama making the process of retrieving the missing information easier for those readers. The difference between the adults' and children's drama is also obvious when comparing the percentages of ellipsis in both types of texts. It is clear that playwrights writing for adults utilise ellipsis more than children's playwrights do. In the case of ellipsis, the missing information is left out and it is the reader's job to find out that missing information to fill in the gap. With adults' drama, readers cannot expect everything to be ready made for them to understand what is going on in the drama directly. It always happens that playwrights do not provide the information required for clear interpretation but they may make subtle reference to it in the text and it is the reader's job to find the words and expressions that signal the missing information. This is the reason why ellipsis is not employed widely by



playwrights when writing for children as it puts pressure upon children to make the cohesive link and the misunderstanding of the cohesive sign can lead to the misunderstanding of the main point intended by the writer.

Children drama must be clear and comprehensible and it should go with the child's age and his experience. Playwrights restrict the use of ellipsis to avoid any potential ambiguity. This applies also to substitution as it may hinder the child's interpretation of the writers' message. Playwrights writing for children prefer the repetition of the item instead of substituting or ellipting it. Adults' playwrights risk the ambiguity of their texts and employ ellipsis in abundance. While the difference in using substitution is non-significant, the analysis shows that there is a significant difference in the use of ellipsis.

11.2 Cohesion on the Lexical Level

Lexical cohesive devices are of crucial importance in drama text as they take the role of organizing the text and rendering it cohesive. Lexical cohesion, as one of the most important aspects of literary texts, must be highlighted due to its evident contribution to the establishment of the aesthetic effect of the text. Lexical cohesion, as discussed in Chapter Two, can be divided in reiteration and collocation. Both types help in maintaining the point behind the writer's argument. In other words, Lexical Cohesive devices contribute to the explication and specification of the meaning of the drama text by offering the readers, adults and children, multiple choices of interpretations which lead to the establishment of interconnected texts. Lexical Cohesive devices are the fourth frequent device in adults' drama, yet they are the second frequent device in children's drama.

Analyzing the data reveals that there is variation in the use of lexical cohesion in adults' and children's drama in that adults' playwrights employ less lexical devices than children's. The percentage of Lexical Cohesion in children's drama is higher (19.05%) than adults' drama (8.19%). As the percentages show, the difference between the two texts can be clearly observed. Playwrights when writing for children have their readers in their minds and insist on repeating certain words and expressions rather than ellipting or substituting them. This can be attributed to the fact, as discussed in Chapter Three, that the purpose of children's drama is conspicuously educational and didactic,



above all, as it provides young readers with resources that become part and parcel of their learning process. As Halliday and Hasan (1976) make it clear that lexical cohesive devices are the most stable way of pointing to the same referent and as such contribute to the maintenance of a cohesive text.

Another fundamental point is that using lexical items in abundance will not only tie the different parts of the text and rendering it cohesive but also they help in making the playwright's main idea easier to grasp by the young readers by stressing and giving prominence to certain words and expressions that play a crucial role in making the text comprehensible. Adults' drama playwrights, on the other hand, employ different lexical cohesive devices to make their texts more attractive and sophisticated in addition to the fact that the use of lexical items is significant as they present the main conflict of the play.

Repetition, among all other lexical devices, is the most often used cohesive device ensuring text cohesion. For children, repetition constitutes a fundamental part of their learning experience as they engage in repeating words and expressions addressed to them. This makes repetition a prerequisite requirement or feature of children's language as it is frequent in speech to or by them. Here comes the job of the playwrights to establish a child-friendly environment in their text. Repetition has many functions to fulfill in discourse and playwrights try to make use of these functions.

11.2.1 Production

Repetition is a feature of language which makes the production of language easier to manage and more efficient. Repetition helps in facilitating the speaker's ability to formulate language fluently as it gives them a chance to think what he is going to say next.

11.2.2. Comprehension

Repetition does not only make the process of production easier but also facilitates comprehension to readers' especially young ones by establishing a less dense discourse. So not only writers would benefit from repetition but also readers as it help in comprehending what the speaker is to say.



12. Connection

A fundamental function that repetition fulfills in discourse is the cohesive one. Repeating words shows how the new utterances are linked with the previous ones and how the ideas expressed by the writer are related to each others. The stress the writer adds when repeating words makes the reader pay more attention to the intensified words and makes use of them in an appropriate manner.

13. Interaction

Repetition is not only a means of bonding the various parts of discourse together but it also establishes a link between readers and the text. Repetition, in addition to its role in the creation of meaning in discourse, functions as a tool of social goals maintenance such as keeping the floor, showing the relationships between channels, stalling humor, persuasion, etc.

All the above mentioned functions of repetition help in maintaining the coherence of the text.

Synonymy and antonymy are also employed by the children's playwright rather than adults' drama playwright this is again can be attributed to the fact that the purpose of children drama is educational. The ideas of the text will be linked together by the use of synonymous and antonymous words and these in turn will enhance the child's knowledge of his language and world. Superordination and specification receive minority among other lexical cohesive devices. This is because that these tools when applied and used in the drama text may add new dimensions and nuances to the meaning. These devices may encapsulate the meaning of words which makes playwrights careful when using these devices. Collocation, although used narrowly, is more frequent in children drama rather than adults' drama. Collocation is a type of lexical cohesion in which one lexical element is related to a previous one through frequent occurrence in similar contexts. Collocation is not only a cohesive device that is used by playwrights to ensure textual cohesion but they use it as a device that helps in giving insight to the subject matters.

The difference between the two texts concerning the lexical devices is significant.



14. Cohesion on the Discourse Level

Concerning the use of DMs in drama texts, the analysis shows that DMs contribute (18.39%) in adults' drama and (16.77%) in children drama. DMs are the second commonly used cohesive devices in adults' drama and the third in children drama. This reflects the fact that DMs are indispensable elements of both adults and children drama as in everyday talk. There are many reasons why those markers are so widespread in drama texts and why writers make use of them:

1. DMs help in the establishment of cohesion and cohesive relations in drama texts. The indexical function of discourse markers makes them able to relate different parts of the text together ensuring its unity.
2. DMs are helpful devices employed by playwrights in their texts that readers can benefit from as they help in narrowing the possible options for interpretations and literacy purpose. In other words, they can be used in guiding the reader to arrive at the desired meaning of the writer.
3. DMs are essential part of drama text as being functional element contributing in discourse management, i.e. initiating discourse (now, then, so), making a boundary or shift in discourse (well, holding or claiming the floor (and, because), etc.
4. Another important function of DMs is their interpersonal and expressive functions which cover aspects of politeness, face saving, face threatening, turn taking, etc.

Finally, rhetorical cohesive devices are not employed widely in both types of texts with (1.89) in adult's and (3.66) in children's texts and this difference is not significant.

15. Conclusions

In the light of the analysis conducted in Chapter Four, the following concluding points can be drawn upon:

1. Cohesive devices are used widely by playwrights in their drama texts and this reflects the significant role these devices may have upon the reader and the predominant effect these devices may have upon the organization of the text. Cohesive devices act as signals keeping the reader's mind on track regarding the



- purpose intended by the playwright. They are hints intended by the playwright to help readers making connections between the prior idea and the upcoming text.
2. Reference, as a cohesive device, is so widespread and pervasive in both adults' and children's texts as it has a dual function of unifying the text and rendering it cohesive and of achieving economy. Instead of repeating the same item, the playwright uses a referent item. The analysis also reveals that there is a significant difference between adult and children's texts concerning the use of reference.
 3. Regarding substitution, the study reveals the fact that substitution is not employed widely by playwrights whether writing for adults or children. The difference between the two texts is non-significant.
 4. Ellipsis is utilised by playwrights when writing for adults as they are more able to handle such type of cohesive devices. Children, by contrast, appear to be less able to take advantage of ellipsis to facilitate the reading and comprehension process. This makes writers use less number of elliptic items. This can be due to the fact that children have not mastered the use of the language yet, so writers tend to use devices that appeal to their age. This is reflected in the analysis where a significant difference can be detected between adults' and children's drama texts.
 5. The analysis demonstrates that there is a significant difference between adults' and children's texts regarding the use of lexical cohesive devices. Writers when writing for children have their readers in their minds, and, thus, tend to take the ultimate advantage of using more lexical cohesive devices in their drama texts to bind the text together and facilitate the comprehension process as these devices help readers to get the subject matter of the drama more smoothly and easily. Playwrights writing for adults also make use of lexical devices but it appears that they use less lexical devices in their texts and this is reflected in the existence of significant difference between the two types of texts.
 6. Discourse Markers are employed more or less frequently in both types of texts due to the important function they have in drama texts. These are useful guides for the playwright's purpose. So no significant difference between adults and children drama texts is identified.



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