

**THE GRAMMATICAL COHESION
FOUND IN *'THE MIDNIGHT LIBRARY'* NOVEL
WRITTEN BY MATT HAIG**

THESIS



By

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2023**

ABSTRACT

Sa'adah, Nur Rohmatus. 2023. *The Grammatical Cohesion Found In 'The Midnight Lib'ary' Novel Written By Matt Haig*. Thesis. English Education Department, Tarbiyah Teacher Training Faculty, State Institute of Islamic Studies Ponorogo. Advisor: Dra. Hj. Aries Fitriani, M.Pd.

Keywords: Cohesion, Grammatical cohesion, The Midnight Library

Some people like to read novel texts of various genres. Readers will get entertainment, information, and even knowledge by reading novels. However, in order to obtain these things, a text must be said to be fully legible only with cohesion. This relationship implies a continuity between one sentence and another. This research focuses on grammatical cohesion which can be seen through the text conversations in the novel *'The Midnight Library'* by Matt Haig. This study uses Holliday and Hasan's theory. It is very important for students to deepen their knowledge of cohesion material because cohesion is a tool so that a sentence can be said as a whole, especially with text that uses English. The researcher chose the novel *The Midnight Library* because this novel contains many sentences or texts that contain types of cohesion, besides that students can get many deep life messages about the meaning of life and how one values one's life no matter what circumstances one lives in.

The object of the study is: (1) to find out types of grammatical cohesion that consist of reference, substitution, conjunction, and ellipsis; (2) to find out the dominant type of grammatical cohesion in the conversation text of the novel *The Midnight Library* written by Matt Haig.

The design of the research was descriptive qualitative and quantitative. The main source of the data was the text of conversation that exists in the novel *The Midnight Library* written by Matt Haig. There were 75 chapters in the novel, but only 52 chapters have been analysed because 23 chapters did not have any conversation yet. The technique of analysis involved categorization, abstraction, coding of the text and the last result. To see the dominant kind of grammatical cohesion, the researcher used percentages and count them manually.

The result of the data analysis showed 4 types of grammatical cohesion in the novel *'The Midnight Library'* used in the conversation text that consists Reference, Substitution, Conjunction, and ellipsis. In the text of the conversation found reference occurred in 3.588 items, Substitusi occurred in 56 items, conjunction occurred in 696 items, and Elipsis in 106 items. The percentage of that data is a reference; the highest percentage of grammatical cohesion. Reference exceeded 80,70%, Conjunction is 15,65 %, Ellipsis is 2,38 % and the lowest substitute is 1,25 %. Therefore by the highest number of references, the researcher concludes that references are used to refer to the character in the novel *The Midnight Library*.

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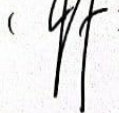
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TABLE OF CONTENT

APPROVAL SHEET	ii
RATIFICATION	iii
STATEMENT OF AUTHENTICITY	iv
DEDICATION	v
MOTTO	vii
ABSTRACT	viii
ACKNOWLEDGMENT	ix
TABLE OF CONTENTS	x
LIST OF TABLES	xii
LIST OF FIGURE	xiii
LIST OF APPENDICES	xiv
CHAPTER I INTRODUCTION	1
A. Research Background.....	1
B. Research Focus.....	7
C. Research Question.....	8
D. Objectives of Study	8
E. Significant of Study	9
F. Systematic Discussion.....	9
CHAPTER II REVIEW OF RELATED STUDY	11
A. Theoretical Background.....	11
B. Previous Research	37

C. Theoretical Framework	42
CHAPTER III RESEARCH METHOD	43
A. Research Approve and Design	43
B. Data and Data Source	45
C. Technique of Data Collection	46
D. Technique of Data Analysis	48
E. Checking The Validity of Research	49
F. Research Phase.....	50
CHAPTER IV FINDING AND DISCUSSION	51
A. Findings.....	51
1. Types of Grammatical Cohesion.....	51
2. The Dominant Types of Grammatical Cohesion	89
B. Discussion	92
CHAPTER V CONCLUSION AND SUGGESTION	106
A. Conclusion	106
B. Suggestion.....	106
BIBLIOGRAPHY	108
APPENDICES.....	113

LIST OF TABLE

Table 4.1.	52
Table 4.2.....	63
Table 4.3.....	70
Table 4.4.....	82
Table 4.5.	90



LIST OF FIGURE

Figure 4.1. 91



LIST OF APPENDICES

Appendix 1: Types of Grammatical Cohesion of Reference	113
Appendix 2: Types of Grammatical Cohesion of Substitution	120
Appendix 3: Types Of grammatical Cohesion Conjunction	124
Appendix 3: Types of Grammatical Cohesion Ellipsis	129



CHAPTER I

INTRODUCTION

A. Background of the Study

Reading is one way for humans to receive information. There is another opinion that defines reading, that reading is defined as a cognitive process that involves decoding symbols to arrive at meaning. Reading is an active process of constructing the meanings of words. According to Vicky Zygouris Ceo, reading is essential to every aspect of learning, and the purpose of reading is to construct meaning from text (comprehension).¹ The purpose of reading to construct meaning from the text. Comprehension means an understanding of the information that words and sentences are communicating in a reading text. In order to get information, students need to comprehend what they have read.² It means by reading it will get information and enrich the vocabulary in the language.

Tatu Hilaliyah argues that reading is a process of translating written codes or symbols to reading texts by utilizing the reader's ability to see (eyes) and applying patterns of thinking and reasoning to process reading texts critically and creatively to get messages either implicitly or explicitly.³ There are various media that are easy for

¹ William Grabe and Fredricka L. Stoller, *Teaching and Researching Reading* Second edition, (Great Britain: Personal Education (2011), 3.

² Ahmad Nadhif and Wawan Hidayah, "Rider Strategy To Improve Student's Ability In Reading Comprehension," *J-EMAIL*, 1, No.1 (2022), 40.

³ Tatu Hilaliyah, "Kemampuan Membaca Anak Usia Dini," *Jurnal Membaca Bahasa & Sastra Indonesia*, 1, No. 1 (April 2016), 189.

humans to find for reading, especially books, magazines, journals, articles, captions on social media, newspapers, magazines, novels, etc.

In every media that humans use to receive information, there is a text that is arranged in it. The text consists of phrases, clauses, and sentences that are related to each other. According to Halliday and Hasan, a text is called well-structured text when the clauses and sentences in the text are connected together. Every word, phrase, clause, and sentence must be related to each other in a written text. The unity of the text is indicated by its cohesion. Cohesion refers to the relationship of meaning that occurs in the text and determines it as a text. It is considered an internal element that binds the part.⁴ So a text is not well correlated if it is not arranged cohesively.

A text should have “texture” as Halliday and Hasan wrote in their book, the unity of text has a strong connection with the texture. The concept of texture is entirely appropriate to express the property of being text. A text has texture, and this is what distinguishes it from something that is not text. It derives that texture from the fact that it functions as a unity with respect to its environment.⁵ The texture is shown by the meaning that exists within a text is then called cohesion.

Cohesion is part of the system of language. It is a semantic relation between one part of the sentence in the text and some other parts of sentences that are important for interpreting it. Moreover,

⁴ Nazifullah Nijat, Abdul Qudos Karimi, et al, “Cohesion in News Articles: A Discourse Analysis of Two News Articles From BBC And TOLO News About Overturning The Courts’ Decision For Ahmad Omar Sheikh,” *AKSARA*, 8, No.1 (January 2022), 7.

⁵ M.A.K Halliday and Hasan, *Cohesion in English* (London: Longman Group, 1976), 2.

cohesion also differs from structural resources of discourse. The potential for cohesion lies in the system resources of reference, ellipsis, and so on that are built into the language itself.⁶ Halliday and Hasan classify cohesion into grammatical cohesion and lexical cohesion. Grammatical cohesion consists of reference, substitution, ellipsis, and conjunction. Lexical cohesion consists of reiteration and collocation.⁷

In addition, Halliday and Hasan said some forms of cohesion are realized through grammar and others through vocabulary.⁸ Grammatical cohesion is related to the internal structure of ties or device which is used to relate to words, clauses, and sentences in a text.⁹ On the other hand, lexical cohesion refers to the relationship between or among words in a text. It is concerned with the content words and is primarily related to that field. The field is discovered through the content words within a text. This field tends to have specialized vocabularies and tends to engage in specialized activities.¹⁰

The importance of studying cohesion, especially cohesive devices, is to make good and systematic text and make it easy for the reader to understand what information is conveyed in it. Cohesive devices link sentences and paragraphs together so there are no jumps

⁶ *Ibid.*, 5.

⁷ Afrianto, "Grammatical Cohesion In Student' Writing: A Case at Universitas Teknokrat Indonesia," *Leksema*, .2, No.2 (Juli-December 2017), 100.

⁸ M.A.K Halliday and Hasan, *Cohesion in English* (London: Longman Group, 1976), 6.

⁹ Misra Liverny, "An Analysis of Grammatical Cohesion In the Thesis Background Of English Language Education Students at Universitas Islam Riau," (Thesis, Universitas Islam Riau, Riau, 2020), 14.

¹⁰ Usman Sidabur, "An Analysis of Lexical Cohesion on the Students' Writing," *JETAL*, 2, No.2 (April 2021), 64.

or pauses between ideas. Therefore, the cohesive devices also help readers understand and follow the author's thoughts accurately.

This research is focusing on grammatical cohesion. Grammatical cohesion has an important role in literature text. Without it, the reader will not get the point of the text. Readers will have problems capturing what the author wrote. If the reader does not know or understand grammatical cohesion properly. This happens if the text being read is a text that uses English vocabulary, in which the English text is student information material to obtain information whether the English text is fictitious or factual.

There are many literature texts that become a reading medium for students to receive information. Literary texts, so often touch on common themes and values which range from individual concerns to social issues such as death, love, pollution, and ethnic conflicts. Even the genres, conventions and devices portrayed are universal.¹¹ A novel is a literature text that is normally in prose, which describes fictional characters and events, usually in the form of a sequential story. A novel is the same as a short story. They both are included in prose narrative fiction. The similarity is in the intrinsic element such as plot, character, setting, etc. A novel may have complex themes, and many characters of various atmospheres. A novel can be divided into three

¹¹ Wiwin Widyawati, "Building Students' Critical Thinking Through The Literary Critical Reading Class", *ibriez*, 4 No.2 (2019), 148.

themes. They are romantic novels, adventure novels, and fantasy novels.¹²

A novel is a book that contains long stories about human imagination and events. Novels are written by a novelist to convey stories that contain life messages which function for education, entertainment, and to fill spare time. Novels written will be read by readers, and readers will understand the message or purpose of a writer.

The novel is written in a language that is structured into sentences, paragraphs, and chapters. A novel as a literary work can be defined as an expanded work of prose fiction; prose is the ordinary form of spoken or written language.¹³ Prose uses grammatical structures and natural voices in its communication style. A novel is a reasonable length that is part of prose fiction. Novels and fiction are the same things. Both refer to the narrative of an unrelated story and to actual events. *The Midnight Library* is a novel written by Matt Haig published in 2020. This novel deals with heavy themes such as depression and suicide, but it does so with a message of hope and love.

While grammatical Cohesion will that can be seen through text novels. The researcher conducts a text novel to find out the grammatical cohesion in the novel entitled *The Midnight Library* written by Matt Haig. The problem with this novel is not easy for most

¹² Lucky Handayani, "An analysis of Intrinsic Elements of Efendi's Refrain," (Thesis, UNPAS, Bandung, 2017), 10.

¹³ Ni Komang Novita Dewi, Yohanes Kristianto, " Cohesive Devices in Novel 'Gone Girl By Gillian Flynn'," *Litera Jurnal Bahasa Dan sastra*, 2, No. 2 (Juli 2016), 117.

people to understand the text. Sometimes a novel is deliberately abstract, and that means confusing the reader. So the researcher investigates the types of grammatical cohesion of a text, the researchers will find and know how the semantic relationship of the text is built and decide whether or not the text is understandable, compatible, and coherent.

Therefore, it is understandable for the reader, especially the student who reads text novels that use the English language. Sometimes it makes the reader confuses to understand the purpose of the author's writing that contain in the novel. So, the reader never receives the plot and message that have been written in the novel. Then, to easier for the reader to learn about grammatical cohesion, the reader can use text in the novel while reading a novel using the English language.

The *Midnight Library* novel tells the reader about a girl named Nora. On the night she wanted to end his life, she suddenly found herself in "The Midnight Library", a library between life and death, with millions of books containing her life story if she could make a different decision. In this library, Nora tries to find a new life that she hopes for and loves. When Nora Seeds finds herself in the Midnight Library, she has a chance to make things right. Nora feels that her life is so lousy and she has no reason to live anymore. Nothing she did

went well. Every step she takes leads to mistakes, and every decision becomes a disaster.¹⁴

The reason why the researcher chose this novel to study or perhaps to read. *The Midnight Library* is indeed an extraordinary work. First, it was written by the talented Matt Haig whose work has been translated into forty languages. Second, this book has four extraordinary achievements that Matt Haig won for his work, namely The winner of the Goodreads Choice Award for Best Fiction 2020, The New York Times Bestseller, No. 1 Sunday Times Bestseller, and No. 2 Amazon Charts this week. Third, this is the most important, this book teaches a lot about life, about making difficult choices, about regrets that become regrets, about living happily, about being grateful, and about other things.

Thus, based on the phenomenon, the researcher is encouraged to conduct research to analyze the grammatical cohesion found in the novel *The Midnight Library* Written by Matt Haig. And the researcher entitled this study '*The grammatical cohesion found in The Midnight Library novel written by Matt Haig*'. The researcher hopes with this study's result can help students better in understanding English text and understand more about grammatical cohesion.

B. Research Focus

The focus of this research focuses on the novel "The Midnight Library" by Matt Haig which will be examined. Aims to analyze the

¹⁴ Matt Haig, *The Midnight Library* (Edinburg: Canongate Books, 2020).

grammatical cohesion contained in the conversation text in the novel "The Midnight Library" by Matt Haig in the form of:

1. References which include: Personal reference, Demonstrative reference, and Comparative reference.
2. Substitution, which includes: Nominal substitution, Clausal Substitution, and Verbal Substitution.
3. Conjunction, which includes: Adversative, Addictive, Temporal, and Causal.
4. Ellipsis, which includes: Nominal Ellipsis, Clausal Ellipsis, and Verbal Ellipsis.

C. Research Question

To limit the problem and discussion in this research, the researcher attempts to formulate them in the following questions:

1. What kinds of grammatical cohesion are found in the conversation in The Midnight Library?
2. Which type of grammatical cohesion dominates the conversation in The Midnight Library?

D. Objective of the Study

Concerning the problem statements, the study has some objectives described as the following.

1. This study aims to identify the kinds of grammatical cohesion contained in conversation in the novel The Midnight Library.
2. This study also aims to identify the dominant type of grammatical cohesion in conversation in the novel The Midnight Library.

E. Significances of the Study

The significance of this study in this research is explained clearly as follows: theoretically, for the student and the teachers, this research is expected to be useful and can help them to learn about Systematic Functional Linguistics (SFL). Writers, especially writers of literary works such as novels can provide knowledge to make beautiful words to convey their imagination and provide meaningful stories that give messages of life.

Practically, researchers may re-study the findings for more understanding of Systematic Functional Linguistics. The research expected can help readers, researchers, and English education department students to be mastering grammar so that they will be able to raise their English functional grammar and can use it in order to realize grammatical cohesion.

F. Systematic Discussion

The systematic discussion of this study is to make the reader easy to know and understand the content of the study. This study is divided into five chapters and explained as follows:

Chapter one is an introduction. This part discusses the introduced foundation of the study with involves the background of the study, statements of the problem, objectives of the study, significances of the study, and systematic discussion of the study.

Chapter two is the literature review. The content of this part is about the theoretical background, research findings, and frameworks.

The theoretical background is consisting several explanations based on the title and concludes with the explanation of the kind of meaning and the function of sentences in Systematic functional Linguistics interpersonal meaning that consist of cohesion, grammatical cohesion, novel, and The Midnight Library novel. Then, previous research findings consist of research results from other researchers that had done previously, perhaps as research journals, a thesis, a dissertation, or a study report. And the last framework consists of a logical flow of thinking that connects theories or concepts with various research variables identified as important problems.

Chapter three is the research method. This chapter involves the research approach and design, data and source of data, data collection technique, and data analysis technique.

Chapter four is the findings and discussion. This chapter explains about research findings. The research findings are about the cohesion analysis in the novel the midnight library that is realized in the system of Grammatical Cohesion.

Chapter Five is closing. The conclusion of the research and suggestion are explained in this chapter. The conclusion describes the summary of the research result while the suggestions are the recommendations to other people who are interested in a similar topic of this research for further study to make the better study.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Theoretical Background

1. Systematic Functional linguistics

In understanding the concept of linguistic theory, Systemic Functional Linguistics (SFL) is a theory about language as a resource based on situational context and cultural context. Systemic functional linguistics was developed by Michael Halliday. The purpose of Systemic Functional Linguistics has developed a grammar for the purpose of text analysis: one that would make it possible to say sensible and useful things about any text, spoken or written in the modern language of English.¹ According to Burns and Coffin state too, SFL's focus is on semantics, which deals with how people use language to make meaning, and functionality, which is concerned with the way people arrange text coherence.²

Meanwhile, Thomas Bloor (2004) in his book entitled *The Functional Analysis Of English* state that the branch of linguistics known by the name of Systematic Functional Linguistics, the grammar that systematic functional linguistics has developed is known as systematic functional grammar. It is a study of language 'system of meaning', when

¹ M.A.K. Halliday, *An Introduction to Functional Grammar 2nd Edition* (China: Edward Arnold Publisher, 1994), 17.

² Idowu Jacob Adetomokun, "A Systemic Functional Linguistics (SFL) Analysis of Yoruba Students' Narratives of Identity at Three Western Cape Universities," (Thesis, University of the Western Cape, Nigeria, 2012), 43.

people use language, they produce language, and they construct meaning which is people used the ways of creating meaning. It becomes a study of how meanings are built up through the choice of words and other grammatical resources.³

Another statement was explained by Suzanne Eggins (2004) in her book “*An Introduction to Systemic Functional Linguistics*”. She stated that Systemic Functional Linguistics Systemic has been described as a functional-semantic approach to language that explores both how people use language in different contexts, and how language is structured for use as a semiotic system.⁴

Halliday’s functional grammar deals in detail with the structural organization of English clauses, phrases, and sentences, Halliday’s interest has always been with the meanings of language in use in the textual processes of social life, or the socio-semantics of text. In Systemic Functional Linguistics, ‘clause’ rather than ‘sentence’ is the unit of analysis. In Systemic theory, a clause is a unit in which the meanings of three different kinds are combined.⁵

Halliday states several reasons why language is functional. The first reason is that each text is revealed in several usage contexts. The text has its own rules in the way they are organized based on human needs. The second reason is the fundamental parts of meaning in language are

³ Thomas Bloor and Meriel Bloor, *The Functional Analysis of English 2nd Edition* (London: Oxford University Press Inc, 2004), 2.

⁴ Suzanne Eggins, *An Introduction to Systemic Functional Linguistics 2nd Edition* (London: Continuum International Publishing Group, 2004), 20-21.

⁵ Mohammad Bavali and FiroozSadighi, “Chomsky’s Universal Grammar and Halliday’s Systemic Functional Linguistics: An Appraisal and a Compromise,” *Pan-Pacific Association of Applied Linguistics* 12 (1), 11-28 (2008), 15.

functional. There are three metafunctions in language that are the manifestations of fundamental purpose in language: ideational, interpersonal, and textual metafunctions. Thirdly, he views each constituent of the language contributes as an organic configuration of function. Those three reasons then become the basis of the SFL views on language.⁶

In Systematic Functional Linguistic, Halliday argues that languages are structured to make three metafunctions meaning simultaneously. Semantic complexity allows ideational, interpersonal, and textual meanings to unite in linguistic units. This is possible because language is a semiotic system organized as a series of options.

Ideational or clause as representation is meaning what the clause is about. Ideational components are split into two components: experiential and logical. Ideational is also meaning as an organization of experience.⁷ When people use language, people usually often use it to speak of something or someone do something.⁸

Interpersonal or clause as an exchange is using language to interact with other people. It is mean that what the clause is doing, is a verbal exchange between the speaker/writer and the audience.⁹ Halliday and Matthiessen state that this meaning is expressed by MOOD structure. Gerot and Wignell also stated that interpersonal meaning is affected by

⁶ Denny Toto Prasetyo, "An Interpersonal Metafunction Analysis of Persuasive Speeches Produced by Speaking 4 Class Students," (Thesis, UNY, Yogyakarta, 2013), 10.

⁷ M.A.K. Halliday et al, *An Introduction to Functional Grammar 3rd edition*, (Great Britain: Hodder Arnold, 2004), 309.

⁸ Hanh Thu Nguyen, "Transitivity Analysis of Heroic Mother by Hoa Pham," *International Journal of English Linguistics*, (July 2012), 86.

⁹ *Ibid.*, 83.

attitude and judgments.¹⁰ It means, the interpersonal meaning is the meaning to express the attitudes and judgments of speakers towards each other can take on a role.

Textual or clause as a message is organizing language to fit in its context. Graham Lock stated that textual meaning has to do with the ways in which a stretch of language is organized in relation to its context.¹¹ Halliday also stated that in textual meaning, the distinction between two modes of meaning is not just made from outside; when the grammar is represented systemically, it shows up as two distinct networks of systems.¹²

Therefore, the explanation of the three metafunctions above can be said that ideational meaning is meanings about how to represent experience in language, which is embodied in the transitivity system (meaning about reality). While interpersonal meanings are meanings about a role in a relationship with other people and or attitudes to each other (a meaning about interaction). On the other hand, textual meaning is the meaning of how what is said depends on and relates to what was said before and with the context around us (meaning about the message). These three meanings are simultaneously realized at the clause level.

¹⁰ Dias Andris Susanto and SetiyoWatik, "The Interpersonal Meaning Realized in the Lyrics of Christina Perri's Album LOVESTRONG and the Contribution for Teaching A Modern English Grammar," *DEIKSIS*, 09, No. 3 (September 2017), 285.

¹¹ Graham Lock, *Functional English Grammar: An Introduction for Second Language Teachers* (Cambridge: Cambridge University Press, 1996), 10.

¹² M.A.K. Halliday and Hassan, *Cohesion in English* (London: Longman, 1976), 30.

2. Text

Text is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole. As a general rule, whether any specimen of our own language constitutes a text or not. This does not mean there can never be any uncertainty.¹³ People can characterize text as a language function in context. Language is in the first instance, a resource for making meaning; so the text is a process of making meaning in context.¹⁴ Text is not only written but also spoken, and what is important about a text is that when people make words and sentences, they have meaning. Then, its meaning must be revealed.

The extension of text is not only a grammatical theory. Text is more than other linguistics units because of its nature as a semantic entity. The text must be seen from two perspectives; as a product and as a process. Text as a product in the sense is an output, something that can be recorded and studied, having a certain construction that can be represented in systematic terms. Then, the text is a process in the sense of a continuous process of semantic choice, a movement through the network of meaning potential, with each set of choices constituting the environment for a further set.¹⁵ In a social-semiotic perspective, text as a process is a social exchange of meaning. Text is a form of exchange and the basic form of text is dialogue, of interaction between speakers.¹⁶

¹³ Halliday and Hassan, *Cohesion in English* (London: Longman, 1976), 1.

¹⁴ M.A.K Halliday, *Introduction to Functional Grammar Fourth Edition* (London and New York: Routledge, 2014), 3.

¹⁵ M. A. K. Halliday and Ruqaiya Hasan, *Language, Context, and Text: Aspect of Language in a Social-semiotic Perspective* (Oxford: Oxford University Press, 1989), 8.

¹⁶ *Ibid.*, 9.

Meanwhile, Butt states that the text is a harmonious collection of meaning which is suitable with its context, text is divided into two: texture and structure. Texture refers to how the meaning in the text coherence with each other, and structures relate to how the text makes use of the structural elements based on the purpose and context of the text.¹⁷

In addition, according to Halliday, texture consists of two components: coherence and cohesion. Coherence is about the relationships between the text and its extra-textual context. Whereas, cohesion is about how each element of the text bind together to form a unified text. The combination of coherence and cohesion results in meaningful language within a situational context and cultural context. Cohesion contributes to the creation of coherence in the explicit textual aspects, such as grammatical and lexical elements, while coherence determines the text to be understood as a whole. Coherence and cohesion have to work together as a unity in order to create a meaningful text that can't be separated from each other.¹⁸

3. Cohesion

a. Definition of Cohesion

A study of theoretical sources has revealed that cohesion has become one of the most productive areas of text analysis. According to Halliday and Hasan, the concept of cohesion is a semantic relation

¹⁷ Alvi Laelawati, "The Realization of Interpersonal Meaning in the Speech *I Have A Dream* by Martin Luther King," *A Final Project*, (Universitas Negeri Semarang, Semarang, 2019), 29.

¹⁸ Eka Purwaningsih, "The Interpersonal Meaning of Songs Lyric In Everyday Lifes Album of Coldplay," (Thesis, IAIN Ponorogo, 2021), 21.

within a text, and that defines it as a text.¹⁹ Basically, cohesion refers to a formal relationship that causes the text linked to each other. Cohesion happens when the interpretation of some elements in the discourse is dependent on that of another. Rankema also argued that cohesion is the relation of meaning that exist in a text. In other words, cohesion takes a crucial role in a text to make a text meaningful.²⁰

Halliday and Hasan also explain that cohesion occurs the interpretation of some element in the discourse is dependent on that of another. The one presupposes the other, in the sense that it cannot be effectively decoded except by recourse to it. When this happens, a relation of cohesion is set up, and the two elements, the presupposing and the presupposed, are thereby at least potentially integrated into a text.²¹

For example, *Wash and core six cooking apples. Put **them** into a fireproof dish.* To understand “*them*” in the second clause refers to the previous noun “apples”. This tie is called Anaphoric, and it gives cohesion between the two sentences so that we interpret them as a whole, the two sentences together constitute a text.²²

Cook said that an increase in cohesion may up to a certain point, make a text clearer, less ambiguous, and more coherent.²³ In short, when someone makes a dialogue that consists of a sentence

¹⁹ Halliday and Hassan, *Cohesion in English* (London: Longman, 1976), 4.

²⁰ Destia Lismar Yuhaimai, “An Analysis Of Lexical cohesion in Co-Ed Articles Of The Jakarta post,” (Thesis, Banda Aceh: UIN ar-Roniry), 10.

²¹ Halliday and Hassan, 4.

²² Siti Nur Hikmah, “Exploring Referential Cohesion In Novel Entitled ‘The Fault Our Stars’ By John,” (Thesis, IAIN Syekh Nur Jati, Cirebon, 2016), 9.

²³ Cook G, *Discourse and Literature: The Interplay of Form and Mind* (Oxford: Oxford University Press, 1995), 34.

inside, unconsciously it will contain cohesion. The cohesion makes the sentences more clearly and can be understood well by people who read that sentences. Cohesion happens when the interpretation of a certain part of the text is dependent on one another. Cohesion is expressed partly through grammar and partly through vocabulary.²⁴ The organization of the text is formed from relationships among items in the text, some semantic, some grammatical, which they refer to as cohesive ties. Cohesion does not concern with a text means; it concerns how the text is constructed as a semantic edifice.²⁵

Cohesion has devices that can help us to create relationships. In order to know the relations of meaning to all parts of the text, we need this device. It has function as the formal linker between every part of the text. In other words, cohesive devices of the text are tools that are used to form the relations between one part of a sentence and another sentence one part of the cause to another clause in the text. Without a cohesive device, the text will be meaningless and confusing to be understood. The presence of a cohesive device is very important.²⁶

In brief definition, it can be concluded that cohesion has an important role in reading text which can form a text that can be understood. Through this cohesive device, the reader will know the relationship of meaning with all parts of the text. So that the reader can receive the message or intent of a text without any misunderstanding.

²⁴ Halliday and Hassan, *Cohesion in English* (London: Longman, 1976), 5.

²⁵ *Ibid.*, 26.

²⁶ Rizqi Ainurrohman, "Grammatical Cohesion Used By 4 Geniuses In "Scorpion" TV Series, (Thesis, UIN Sunan Ampel, Surabaya, 2018), 10.

b. Types of Cohesion

Based on Holliday and Hasan there are two types of cohesion. There are grammatical cohesion devices consisting of (1) reference: personal, demonstrative, and comparative, (2) substitution: nominal, verbal, and clausal, (3) conjunction: adversative, additive, temporal, and causal, (4) ellipsis: Verbal, nominal, and clausal. The last, Lexical cohesion consists of repetition and collocation.²⁷

1) Grammatical Cohesion

Grammatical cohesion is the grammatical items that are used in spoken and written discourses to connect the word, phrase, and sentence so that create unity.²⁸ Grammatical cohesion deal with cohesion between or among sentences because of grammatical factors.²⁹ Halliday and Hasan said that grammatical cohesion refers to some form realized through grammar. Cohesion classifies grammatical cohesion into four, namely: Reference, Substitution, Conjunction, and Ellipsis.³⁰

a) Reference

Reference is the specific nature of the information that is signalled for retrieval. In the case of reference, the information to be retrieved is the referential meaning, the identity of the particular thing or class of things that is being referred to and

²⁷ Halliday and Hassan, *Cohesion in English* (London: Longman, 1976), 304.

²⁸ Hanif Maulaniam, Ahmad Yunus, "An analysis of Lexical and Grammatical cohesion of Six Feet Apart Song by Alec Benjamin," *Jurnal Pendidikan dan Pemikiran Islam*, 12, No.1 (September 2020), 42.

²⁹ Syariful Lail, "Analysis Reference of Grammatical Cohesion Types in Nawa El Sadawi's Women At The Point Zero," *Estetika*, 2, No. 2, 103.

³⁰ M.A.K Halliday and Hassan, *Cohesion in english* (London: Longman, 1976), 6.

the cohesion lies in the continuity of reference, whereby the same thing enters into discourse a second.³¹ Reference is divided into three types, they are personal, demonstrative, and comparative.³²

1) Personal Reference

The personal includes the three classes of personal and possessive pronouns and possessive adjectives. They refer to individuals and objects that are mentioned in some other parts of a text. Halliday and Hasan stated that the category of personal reference includes personal pronouns, for example, I, me, you, him, she, he, her, we, us, they, it, and them. Then, possessive determiners are, my, yours, their, our, his, and her. And then possessive pronouns are mine, yours, ours, hers, and theirs.³³

For Example, Look at the sun. *It's* going down quickly. The word '*it*' refers back to '*the sun*' in the preceding sentence.

2) Demonstrative Reference

A demonstrative reference is essentially a form of verbal pointing. It is referenced by means of location, on a scale of proximity e.g. this, that, those, here, there, then, now, and the.³⁴

³¹ *Ibid.*, 31.

³² *Ibid.*, 37.

³³ *Ibid.*, 43-44.

³⁴ *Ibid.*, 57.

Example :

We went to the opera *last night*. *That* was our first outing in months.

'That' refers to *'last night'* in the preceding sentence.

3) Comparative Reference

Comparative reference is an indirect reference used to show identity or similarity. It is expressed using same, equal, identical, identically, such, similar, so, similarly, likewise, other, different, else, differently, otherwise, more, fewer, less, further, additional, so+quantifier (e.g. so many), better, comparative adjectives, adverbs, and etc.³⁵ For example:

It's the **same** cat as the one we saw yesterday. It is a similar cat to the one we saw yesterday.³⁶

Besides, Halliday and Hassan divide reference into Exophora and Endophora. Exophora is a reference that must be made to the context of the situation, therefore it doesn't contribute to a text because it is a contextual reference, while Endophora is a textual reference, it is referring to anything as identified in the surrounding text. Endophoric (a reference to the preceding text) is classified

³⁵ *Ibid.*, 76.

³⁶ *Ibid.*, 78.

into anaphora and cataphora (a reference to the following text).³⁷ For example:

Anaphora: *Wash and core six **cooking apples**. Put them into a fireproof dish* Cataphora: *I will tell **it**. I saw **him** come to your room together with his friend tonight.*

b) Substitution

Hidayat stated that substitution is a relation within the text body. A substitute is a sort of counter which is used in place of the repetition of a particular item. A word is not omitted but is substituted for another more general word. In addition, Ayub, et al stated that substitution is a replacement of one component by another within a text.³⁸

According to Halliday and Hasan substitution is the replacement of one item by another. Additionally, Hatch in Widyaprasetyo explains that substitution refers to a specific entity but to a class of items. Criterion is a grammatical function of the substitute item in English the substitute may function as a noun, a verb, or a clause.³⁹ Substitution is divided into three types: nominal, verbal, and clausal substitution.⁴⁰

³⁷ M.A.K Halliday and Hassan, *Cohesion in English* (London: Longman, 1976), 33.

³⁸ Diah Oktriana, "An Analysis of Cohesion and Coherence In Recount Text Made By Student At Tenth Grade Of Senior High School 10 Kota Jambi," (Thesis, UIN Sultan Thaha Saifuddin, Jambi, 2018), 15.

³⁹ Emilia Sianti, "An Analysis of Grammatical Cohesion Found In Narrative Text Written By The Third Semester Of English Department At UNISMUH Makassar," (Thesis, UNISMUH, Makassar), 18.

⁴⁰ M.A.K Halliday, Hasan, *Cohesion In English* (London: Longman, 1976), 90.

1) Nominal Substitution

Nominal Substitution substitutes the noun in the sentence. Commonly the substitutes used are one/ones.⁴¹ Halliday and Hasan also stated that the substitute "one, ones, same" always functions as the head of a nominal group, and can substitute only for an item that is itself head of a nominal group.⁴²

For example, The biscuits are stale. Get some fresh **ones**.⁴³

2) Verbal Substitution

Verbal substitution is operates as head of a verbal group and its position is always final in the group. Commonly verbal substitution is do including the use of done, does, did, doing, and done.⁴⁴ For example:

“You remember Mrs Oliver?”

“Mrs. Oliver? Can’t say that I *do*?”

(*Do* is a verbal substitute for the words “remember Mrs Oliv”)

3) Clausal substitution

Clausal substitution substitutes the clause in the sentence. Clausal substitution consists of *so* and *not*.⁴⁵

For example:

⁴¹ *Ibid.*, 91.

⁴² *Ibid.*.

⁴³ *Ibid.*, 92.

⁴⁴ *Ibid.*, 112.

⁴⁵ *Ibid.*, 130.

“Do you want to buy these all? I think *so*”.

(The word *so* presupposed the whole clause before).

c) **Conjunction**

A conjunction is a relationship that shows how sentences are related to the next sentence. Halliday and Hasan divided it into four types of conjunction; Additive, Adversative, Causal, and Temporal.⁴⁶

1) **Additive conjunction**

Additive conjunction contributes to give additional information without changing information in the previous phrase or clause. This is kind of the conjunction relation; *and, further (more), moreover, besides that, by the way, or, nor, either.*⁴⁷ For example:

By the way, there is one question I should like to ask you. Two, as a matter of fact.

2) **Adversative Conjunction**

The basic meaning of adversative conjunction is, contrary to expectation. The expectation may be derived from the content of what is being said, or from the communication process. This is kind of the adversative conjunction; *However, but, nevertheless, in fact, instead.*⁴⁸

For example:

⁴⁶ *Ibid.*, 227.

⁴⁷ *Ibid.*, 244.

⁴⁸ *Ibid.*, 250.

*He showed no pleasure at hearing the news. **Instead**, he looked oven gloomier.*

3) Causal Conjunction

Causal conjunction emphasizes “result, reason, and purpose” and the simple form of the causal relation is expressed by *so, thus, hence, therefore, consequently, accordingly*, and a number of expressions such as *a result (of that), inconsequence (of that), because of that*. All these regularly take place in the initial clause or sentence and express causality.⁴⁹ For example:

***Therefore**, such a person could have been overlooked and not remembered as being present.*

4) Temporal conjunction

Temporal is the relation between two successive sentences, this may be made more specific by the presence of an additional component in the meaning. Temporal conjunction links the presupposing to the presupposed simply as a matter of sequence in time. Some examples of temporal conjunctive indicated by *then, after that, just then, at the same time, previously, before that, finally, at last, first..., then, at first..., in the end, at once, thereupon, soon, after a time, next time, on the occasion, next day, an hour*

⁴⁹ *Ibid.*, 256.

*later, meanwhile, will then, at this moment, up to now.*⁵⁰

For example:

*Alice began by taking the little golden key and unlocking the door that led into the garden. **Then**, she set to work nibbling at the mushroom.*

d) Ellipsis

According to Halliday and Hasan, an ellipsis is simply a substitution by zero. The starting point of the discussion of ellipsis can be the familiar notion that it is “something left unsaid”. Ellipsis is also the omission of an item. It can be interpreted as a form of substitution in which the item is replaced by nothing. Ellipsis is divided into three types; there are nominal, verbal, and clausal ellipses.⁵¹

1) Nominal Ellipsis

A nominal ellipsis is an ellipsis within the nominal group. A nominal ellipsis happens when the head is omitted and its function is replaced by one of the modifiers. In other words, this nominal ellipsis happened when a noun is omitted.⁵² For example :

Would you like to hear another verse? – I know twelve more.

⁵⁰ *Ibid.*, 261.

⁵¹ *Ibid.*, 317.

⁵² Laras Sasi, “Grammatical Cohesion In The Student recount Text,” (Thesis, UNNES, Semarang, 2019), 25.

The nominal ellipsis is twelve more. It presupposes the preceding sentence. It can be interpreted as I know twelve more other verses.

2) Verbal Ellipsis

Halliday and Hasan explain that a verbal ellipsis is an ellipsis in verbal groups. It involves the omission of the verb head while the auxiliary part keeps explicit.⁵³ For example:

What have you been doing? – Swimming.⁵⁴

The verbal ellipsis in the conversation above is the verb swimming. An omission here is I have been swimming. ‘Swimming’ can only be interpreted as I have been swimming.

3) Clausal Ellipsis

Clausal ellipsis means ellipsis that occurred within a clause. It represents the omission of a part of the clause or all of it.⁵⁵ For example:

I kept quiet because Anne gets very angry if anyone mentions Lina’s name. I don’t know why.

From the example above, the clausal ellipsis illustrated where we understand the complete sentence in

⁵³ Zia Tejeddin and Ali Rahimi, “A Conversation Analysis of Ellipsis and Substitution in Global Business English Textbooks,” *IJSL* (January 2017), 4.

⁵⁴ M.A.K. Halliday and Hassan, *Cohesion in English* (London: Longman, 1976), 167.

⁵⁵ *Ibid.*, 197.

the second part is *I don't know why Anne gets angry if anyone mentions Lina's name*. Here, a clause is omitted.

2) Lexical Cohesion

Lexical cohesion refers to the role played by the selection of vocabulary in organizing relations within a text. It does not deal with the grammatical and semantic connection but with the connection based on the words used.⁵⁶ Halliday and Hasan argue that cohesion is 'phoric' cohesion that is established through the structure of the lexis, or vocabulary, and hence (like substitution) at the lexico-grammatical level. Lexical cohesion embraces two distinct though related aspects which are referred to as reiteration and collocation.⁵⁷

a) Reiteration

A Reiteration is a form of lexical cohesion involving the repetition of lexical objects, the use of the general word to refer back to lexical objects, and a number of things between the use of synonyms, near-synonyms, or superordinate.⁵⁸ In conclusion, the words are used to establish semantic links by means of using repetition, synonyms, superordinate, and general words. Here is an example:

I saw a small dog in the kitchen again.

The dog (repetition) was very dirty.

⁵⁶ Hanita Masithoh, "Grammatical Cohesion Found in Recount Texts of "Pathway to English" X Grade Curriculum 2013 General Program by Erlangga," *Vision*, 6, No. 1 (April 2017), 81.

⁵⁷ M.A.K. Halliday and Hasan, *Cohesion In English* (London: Longman, 1976), 274.

⁵⁸ *Ibid.*, 278.

*I was thinking to keep that **animal** (superordinate) out.*

***The puppy** (synonym) was obviously not up to it.*

*The kitchen is for us not **for the four legs** (general word).*

In the examples above explain, the word "the dog" is the repetition of "a small dog" in the previous sentence. Then, the word "animal" is the superordinate of the word "a small dog" in the previous sentence. Next, "the puppy" is the name of the small dog. It is exemplified by synonyms. And the last is the word "the four legs", which expresses the general word of "a small dog".

b) Collocation

Collocation is lexical cohesion that depends on their tendency to co-occur in text. Collocation is the use of a word that is associated in a way with another word in the preceding text since it is a direct repetition or is synonymous in some sense or tends to occur in the same lexical environment.⁵⁹

In other definition, collocation is also related to the limitation on how words can be used together, such as the meanings of a noun which can be used together and the preposition and verbs which can be used together.⁶⁰

The explanation above clearly states that Collocations correspond to general patterns. this group of words serves as a

⁵⁹ Ibid., 284.

⁶⁰ Abdul Ghofar, "Cohesion Analysis of Soekarno's Speech Entitled Only a Nation Withself Reliance Can Become a Great Nation," (Thesis, UIN Walisongo Semarang, 2018), 29.

network that connects the meaning of a text. Here is an example :

“Rainbow happens when sunlight and rain combine in a very specific way ”

The words *sunlight* and *rain* do not have correlated meanings with a *rainbow* but they appear in the same context which is something that happens when a rainbow emerges. That is why it indicates collocation.

4. Novel

a. Definition of Novel

A Novel is a long narrative work of fiction with some realism. It is often in prose form and is published as a single book. The word ‘novel’ has been derived from the Italian word ‘novella’ which means “new”. Similar to a short story, a novel has some features like a representation of characters, dialogues, setting, plot, climax, conflict, and resolution. However, it does not require all the elements to be a good novel. There are many types of novels. They include mysteries, thrillers, suspense, detective, science fiction, romantic, historical, realist, or even postmodern.⁶¹

According to the Merriam-Webster dictionary, a novel is an invented prose narrative that is usually long and complex and deals

⁶¹ Literacy Devices, ‘Novel’, in <https://literarydevices.net/novel/> (accessed on November 12 2022 11.47)

especially with human experience through a usually connected sequence of events.⁶²

Novels are dedicated to narrating the individual experiences of characters, creating a closer, more complex portrait of these characters and the world they live in. Inner feelings and thoughts, as well as complex, even conflicting ideas or values, are typically explored in novels, more so than in earlier forms of literature. It's not just the stories themselves that are more personal, but the experience of reading them as well. Where epic poetry and similar forms of storytelling were designed to be publicly read or consumed by an audience, novels are geared more toward an individual reader.⁶³

From the description above, it can be concluded that the novel is a prose work in the form of a long narrative text that tells about the interactions of human life consisting of characters, characters, plot, setting, conflict, etc. Novels have several interesting genres to be read by readers for entertainment or to fill free time.

b. Genre of Novel

1) Romance

Romantic genre novels are novels that contain long stories with the theme of romance. This novel is only read specifically by teenagers and adults. The storyline meets two characters of the

⁶² Merriam webster dictionary, "novel" in <https://www.merriam-webster.com/dictionary/novels> (accessed on November 12 2022 at 11.50)

⁶³ ThoughtCo, "What Is Novel? Definition and characteristics," in <https://www.thoughtco.com/what-is-a-novel-4685632>, (accessed on November 16 2022 at 22. 23)

opposite sex and is written as attractively as possible with romantic conflicts until it reaches a climax, ending with an ending that mostly branches into three: a happy ending (the two main characters unite), a sad ending (the two main characters do not unite), and hanging ending (the reader is left to finish the story himself).⁶⁴ An example of this genre is *Love your Life*, *Last Tang Standing*, *Asmaraloka*, etc.

2) Science Fiction

From the book *Theory of Fiction* by Robert Stanton. According to an article summarized by Stanton. Science fiction is a form of speculative fiction that deals with the imagined influence of science and technology on society and individuals.⁶⁵ An example of a science fiction novel is *Travelling Past*, *The Lie Tree*, *Belantara*, etc.

3) Fantasy

Fantasy stories do not possibly happen in the real world. The theme and arrangement of a fantasy story involve a combination of technology, architecture, and language. In addition, the most exciting thing about fantasy stories is the existence of witches, mystical creatures, and animals that talk like humans, and other things that have never happened in real life. Fantasy novels have an

⁶⁴ Gres Grasia, Lidya Setia, et al, "Tingkat Keterbacaan Novel Romance Indonesia," *Arkhaiis*, 11, No. 2 (Juli-Desember 2019), 94.

⁶⁵ Febi Ramdhani, "Reality and Science Fiction Of Action Painting Journal Of Final Assignment Telkom University," *e-Proceeding of Art & Design*, 5, No. 3 (December 2018), 4033.

enticing cover appearance and are often difficult to understand.⁶⁶

An example of this genre is *The Storm Runner*, *Weathering with you*, etc.

4) **Thriller/ Mystery**

Thriller refers to a genre of fiction where the style of writing evokes a sense of excitement, suspense, and anticipation in the reader. Thrillers often involve the protagonists being at constant risk and thus keep the reader on the edge of their seats.⁶⁷ An example of this genre is *second sister*, *Black showman*, etc.

5) **Comedy**

comedy is a work of fiction in which material is selected and organized primarily to appeal to and entertain people: the characters and their annoyances involve likable crowd concern rather than visceral concern, people are made to feel that no big disaster is about to happen, and usually, the action turns out to be fun for the main character. Condition "comedy" is usually applied only to stage plays or films; important to note, however, the comic form, thus defined, also appears in prose fiction and narrative poetry.⁶⁸ An example of this genre is *Pippi Longstocking*, *An Abundance of Katherines*, *Queen of the Road*, etc.

⁶⁶ Nasriddinov Dilshod A'zamkulovich, Khalliyeva Gulnoz Iskandarovna, "Fantasy Genre and Its Scientific Interpretation in George R.R, Martin's Saga 'A Song Of Ice And Fire'," *European Journal of Molecular & Clinical Medicine*, 7 (2020), 1039.

⁶⁷ StudySmarter, "Thriller," in <https://www.studysmarter.co.uk/explanations/english-literature/literary-devices/thriller/> (Accessed March 7, 2023, at 11.18)

⁶⁸ Raj Gaurav Verma, "Drama (A)," *Department of English and Modern European Languages University of Lucknow*, 6.

5. Synopsis of *The Midnight Library*

This novel opens with a startling fact: The main character, Nora Seed, will attempt suicide 19 years after the events of the prologue. The Prologue takes place in the Hazeldene School library, where Nora plays chess with the school librarian, Mrs. Elm. Nora has recently given up swimming professionally, to the chagrin of her father. She now worries about her future. Mrs. Elm reminds Nora that she can travel anywhere and be anything she likes. Specifically, Mrs. Elm encourages Nora to leave Bedford and take up glaciology. A while later, Nora learns from Mrs. Elm that Nora's father has just died from a heart attack. Mrs. Elm comforts a grieving Nora.

The narrative jumps 19 years into the future. Nora still lives in Bedford and is living a lackluster life. Within the span of two days, Nora's cat, Voltaire, dies, her estranged brother visits town but ignores her, she's fired from her job at the music store String Theory, and her only music pupil, Leo, cancels his lessons. These setbacks, coupled with earlier hardships like Nora's mother dying from cancer, Nora backed out of her engagement to her fiancé, Dan, two days before the wedding, she turned down a chance to move to Australia with her best friend, Izzy, and she backed out of becoming a rock star in *The Labyrinths* with her brother, Joe, and his best friend, Ravi, cause Nora to spiral into depression. Nora considers herself a black hole imploding in on itself. She writes a suicide note and overdoses on pills and wine.

Nora wakes up in a strange place. She locates a building filled with books and, to her surprise, a librarian who is the spitting image of Mrs. Elm. Nora soon learns that she is in an in-between state, hovering between life and death. The place she is in is the Midnight Library, a quantum state that allows her to move between an infinite number of possible versions of her life. She must use this library to find a life worth living before she dies. The concept confuses Nora because she simply wants to die, but she engages Mrs. Elm by trying on countless lives and attempting to find the meaning of life.

Nora experiences many lives, including one in which she marries Dan, one in which she and Joe make it big with their band, one in which she marries a kind soul named Ash, one in which she sticks with swimming and becomes rich and successful, and one in which she pursues glaciology. With each life, Nora learns a little more about herself and the meaning of life. It's not until Nora comes face-to-face with a polar bear intent on killing her that she realizes she has wanted to live this entire time. Nora's problem, it turns out, is her perception of life. She's always thought of life as an event that should be magnificent. Now, she understands that the point of life is life itself. In taking a lesson from her favorite philosopher, Thoreau, Nora determines to alter her perception of life by experiencing solitude and then cherishing the ups and downs that come her way.

Though Nora learns a valuable lesson about life, she still has a lot to figure out. She must continue exploring lives and experiencing heartbreak

until she realizes that the best life for her to live is her real life. With this knowledge, she must make it out of the Midnight Library before it crumbles and, back in her life on Earth, survive her attempted suicide. Only then can she begin to value life by reconnecting with others through love and kindness. She overcomes her overdose and then sets about experiencing her life with a newfound appreciation of what it means to live.⁶⁹

6. Biography of Matt Haig

Matt Haig is the author of both fiction and non-fiction for children and adults. His work of non-fiction, *Reasons to Stay Alive*, was a number one Sunday Times bestseller and was in the UK top 10 for 46 weeks. His bestselling children's novel, *Father Christmas and Me*, is currently being adapted for film, produced by StudioCanal and Blueprint Pictures.⁷⁰

Matt Haig was born in 1975 in Sheffield and grew up in Newark, Nottinghamshire. He studied at Hull University and Leeds University and currently lives in York. After running his own internet marketing company and working for a nightclub in Spain, he became a full-time writer. He writes for various national newspapers, including *The Guardian* and *The Independent*.

His novels for adults are the bestseller, *The Last Family in England*, narrated by a Labrador and optioned by Brad Pitt's film company, Plan B; *The Dead Fathers Club* (2006), an update of Hamlet featuring an 11-year-old boy; *The Possession of Mr. Cave* (2008), about a man obsessed with

⁶⁹ Matt Haig, *The Midnight Library* (Edinburgh: Canongate Books, 2020).

⁷⁰ Wikipedia, "Matt Haig", in https://en.wikipedia.org/wiki/Matt_Haig, (Accessed on november 11 2022 at 21.13)

his daughter's safety, and currently being adapted for the screen; *The Radleys* (2010); and *The Humans* (2013).⁷¹

B. Previous Research

There are some previous research findings of some researchers have relation to this researcher such as follows:

Rizqi Ainurrohman (2018) conducted the study “Grammatical Cohesion Used By 4 Geniuses In “Scorpion” TV Series”. This thesis examines the application of Grammatical Cohesion in the *Scorpion* TV Series. The research problem is to find the kinds of grammatical cohesion used by 4 geniuses in the “Scorpion” TV series and what is intended meaning of grammatical cohesion used by 4 geniuses in the “Scorpion” TV series. The researcher uses the descriptive qualitative method as the methodology of this research. As a result, there are 4 types of grammatical cohesion and the researcher found all of these types in this research. The researcher also found the intended meaning of grammatical cohesion and the intended meaning of the situation during the dialogue uttered. The last, there are so many functions of grammatical cohesion found, they are to show the category of a person, to point out the scale of proximity, to show a comparison between two things, to avoid repetition, to simplify the sentence, to connect between two elements of the text, to show contrary to expectation, to show reason, result, and purpose of something, and the last is to show the sequence of time.⁷² While the similarity of the researcher’s study to Rizky’s study is used grammatical

⁷¹ British Council, “Matt Haig”, in <https://literature.britishcouncil.org/writer/matt-haig> , (accessed on november, 11 2022 21.30).

⁷² Rizqi Ainurrohman, “Grammatical Cohesion Used By 4 Geniuses In “Scorpion” TV Series,” (Thesis, UIN Sunan Ampel, Surabaya, 2018), 72.

cohesion analysis and use Halliday and Hasan's theory to analyze the data. The difference between the researcher's studies to Rizky's studies is the data resource. Rizky uses *4 Geniuses In the "Scorpion" TV Series*", whereas the researcher uses a novel by Matt Haig entitled *The Midnight Library*.

The second research is "Grammatical Cohesion on the Students' Abstract in English Education Department of FKIP UMSU" by Sri Rejeki (2018). This study deals with the types of grammatical cohesion in the students' abstracts in the English Education Department of FKIP UMSU. The objectives of the study were to describe the types of grammatical cohesion and to find out the dominant types of grammatical cohesion in the Students' Abstract of FKIP UMSU. The descriptive qualitative method was applied to this research. There was 47 grammatical cohesion used in the students' abstract which consist of 4 personal references (8.51%), 4 demonstrative references (8.51%), 29 additives (61.70%), 6 clausal (12.76%), 4 temporal (8.51%). The most dominant kind of grammatical cohesion was additive conjunction (61.70%).⁷³ Then, the similarity of the researcher's study to Sri Rejeki's study is the use of grammatical cohesion analysis to analyze the data and the descriptive qualitative method was applied to this research. The difference between the researcher's study and Sri Rejeki's study is in the data source. Sri Rejeki use the *abstract of the English Department of FKIP UMSU in the academic year 2016/2017*, where the researcher use a novel by Matt Haig entitled *The Midnight Library*.

⁷³ Sri Rejeki, "Grammatical Cohesion on the Students' Abstract in English Education Department of FKIP UMSU," (Thesis, Universitas Medan Sumatra Utara, Medan, 2018), 37.

The third research is “Grammatical Cohesion Analysis Of Student’ Essay Writing (Study of Fourth Semester English Language Department Students of Walisongo State Islamic University in the Academic Year of 2017/2018) by Aryani Medinatul Rofiq’ah (2019). This research aimed to explain the kinds of grammatical cohesion found in the students’ essay writing and to explain the dominant types of grammatical cohesion most used in students’ essay writing. This study applied the descriptive qualitative method. To find the results the researcher used tabulation in counting the data, then the results showed that there are 703 times or 61.35 % of references, 27 times or 2.35% of substitutions, 12 times or 1.15 % ellipsis, 403 times or 35.15 % of conjunction, and the total 1.145 times of grammatical cohesion devices from 33 of the student’s essay writing. It can be concluded that the dominant types used in students’ essay writing are reference and conjunction.⁷⁴ The similarity between the researcher’s study to Aryani Madinatul’s study is the analysis of grammatical cohesion found in the data and the use of the descriptive qualitative method. The difference between the researcher’s study and Aryani Madinatul’s study is in the data source. Aryani Madinatul uses *Student Essay Writing (Study of Fourth Semester English Language Department Students of Walisongo State Islamic University in the Academic Year of 2017/2018)*, whereas the researcher uses a novel by Matt Haig entitled *The Midnight Library*.

The fourth is a journal by Eriska Novita Rahma and Endratno Pilih Swasono (2017), entitled “Grammatical Cohesion In The Short Story

⁷⁴ Aryani Madinatul, “Grammatical Cohesion Analysis Of Student’ Essay Writing (Study of Fourth Semester English Language Department Students of Walisongo State Islamic University in the Academic Year of 2017/2018),” (Thesis, UIN Walisongo, Semarang, 2019), 64.

“Tanya’s Reunion” By Valarie Flourney”. This study investigates the types of grammatical cohesion and the frequency of grammatical cohesion in the short story “Tanya’s Reunion” By Valarie Flourney. This study employs a descriptive qualitative method. The result of the analysis shows that grammatical cohesion found in the short story “Tanya’s Reunion” is a reference – personal reference, demonstrative reference, and comparative reference; substitution – nominal substitution and verbal substitution; ellipsis – nominal ellipsis, verbal ellipsis, and clausal ellipsis; and conjunction – additive conjunction, adversative conjunction, causal conjunction, and temporal conjunction, meanwhile, clausal substitution is not found in this short story.⁷⁵ The similarity between the researcher’s study to Eriska Novita Rahma’s and Endratno Pilih Swasono’s study is the analysis of the grammatical cohesion found in the data. The difference of the study between the researcher’s study to Eriska Novita Rahma’s and Endratno Pilih Swasono’s study is in the data source. Eriska Novita Rahma and Endratno Pilih Swasono use *Short Story “Tanya’s Reunion” By Valarie Flourney*, whereas the researcher uses a novel by Matt Haig entitled *The Midnight Library*.

The last is a thesis entitled, “An Analysis On Grammatical Cohesion Found In Undergraduate Thesis Of English Education Department Student At State Institute For Islamic Studies Of Metro” by Nia Zainiyah (2018). The purpose of this research is to understand and explain about kinds of grammatical cohesion found in descriptive paragraph writing in the

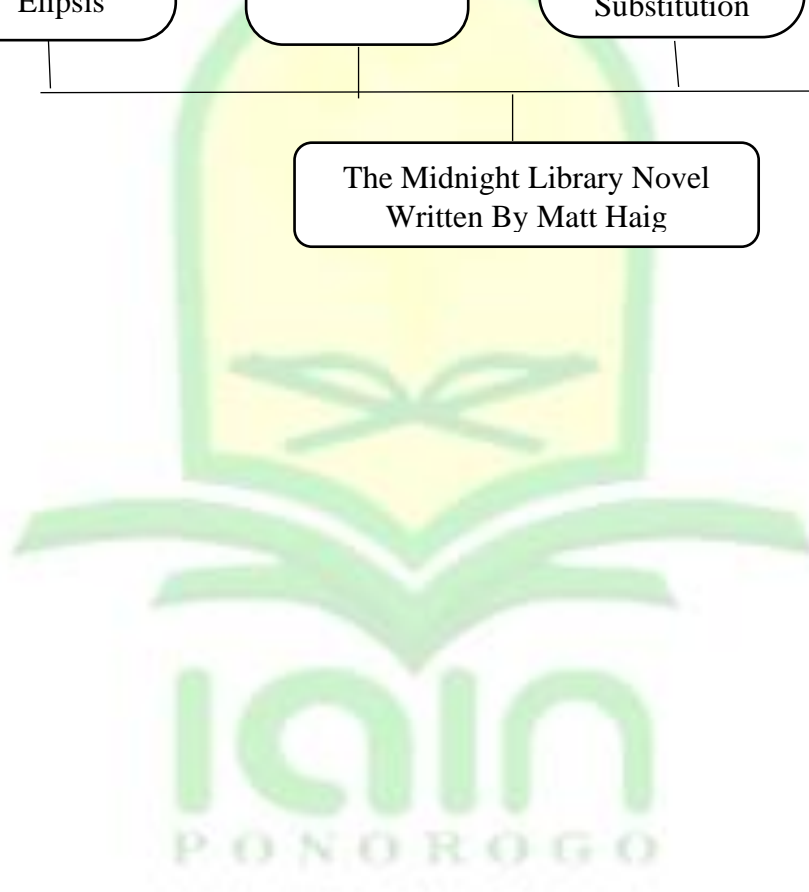
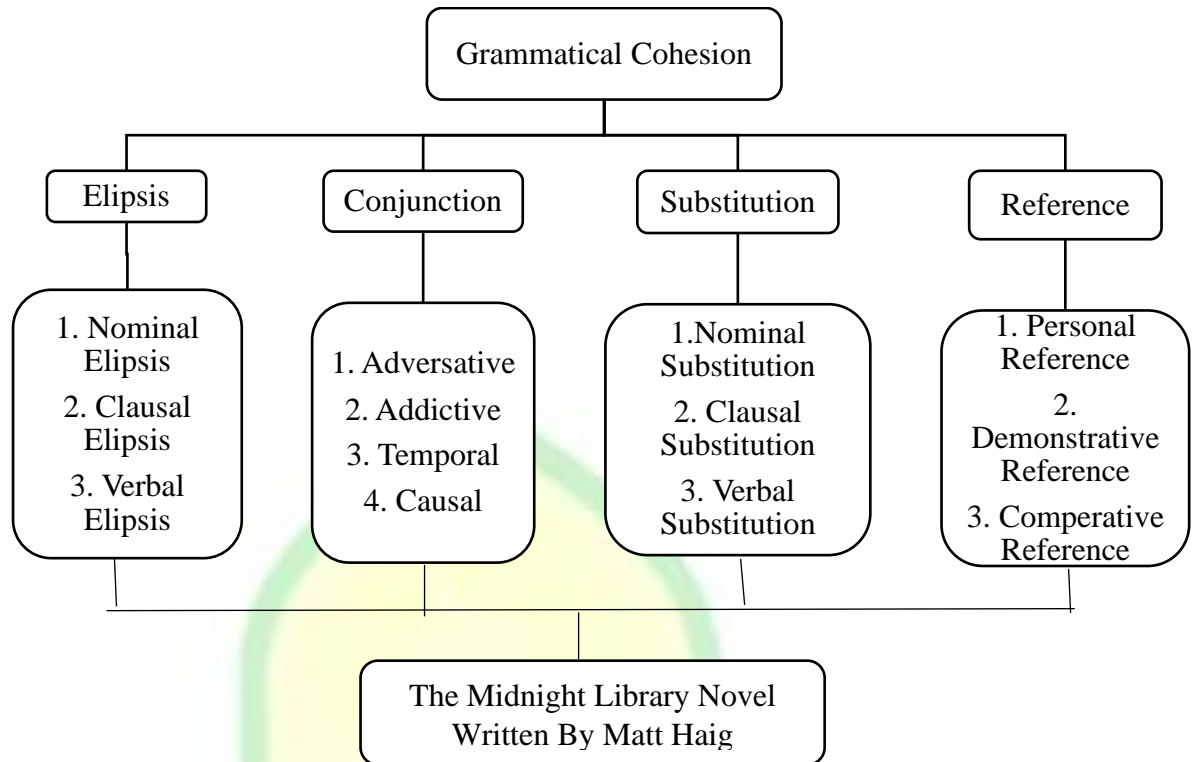
⁷⁵ Eriska Novita Rahma, Endratno Pilih Swasono, “Grammatical Cohesion In The Short Story “Tanya’s Reunion” By Valarie Flourney,” *Journal of Literature and Language Teaching*, 8, 1(April 2018), 60-70.

undergraduate theses made by students English Education Department in 2017/2018, and to know the dominant kinds of grammatical cohesion that were used. This research is qualitative research. The result of the research show of the use of conjunction in grammatical cohesion types is the highest found in the students' writing descriptive paragraph than other types. Likewise, the kinds of grammatical cohesion written by the students' are 71 reference items (29%), 37 ellipsis items (15%), 5 substitution items (2%), and the last is 131 conjunction items (54%). In conclusion, the student's most dominant used conjunction in writing, especially in writing descriptive paragraphs.⁷⁶ The similarity between the researcher's study to Nia Zainiyah's study is the analysis of grammatical cohesion found in the data. The difference of the study between the researcher's study to Nia Zainiyah's study is in the data source. Nia Zainiyah uses the *Thesis Of the English Education Department Student At the State Institute For Islamic Studies Of Metro*, whereas the researcher uses a novel by Matt Haig entitled *The Midnight Library*.

C. Theoretical Framework

The theoretical framework underlying this research is given below:

⁷⁶ Nia Zainiyah, "An Analysis On Grammatical Cohesion Found In Undergraduate Thesis Of English Education Department Student At State Institute For Islamic Studies Of Metro," (Thesis, IAIN METRO, Lampung, 2018), 74.



CHAPTER III

RESEARCH METHOD

A. Research Approve and Design

In this study, researchers used mixed methods. According to Creswell, said the mixed method of research is a research design in which the researcher collects, analyse and mixes (integrates or connects) both qualitative and quantitative data in a single study or multiphase program of inquiry.¹

Qualitative is used for answering the first research question while quantitative is for the second.

Patricia Leavy stated that qualitative research is generally characterized by inductive approaches to knowledge building aimed at generating meaning. Researchers use this approach to explore; robustly investigate and learn about the social phenomenon; to unpack the meanings people ascribe to activities, situations, events, or artefacts; or to build a depth of understanding about some dimension of social life.² In addition, in this study, the researcher used a qualitative method because this study focused on describing the grammatical cohesive data contained in the text of the novel by Matt Haig. In short, this method describes intensively and specifically, the grammar cohesion devices found in the text conversation of *The Midnight Library* Novel.

And the dominant type of grammatical cohesion in the text

¹ Creswell, J. W, *Research design: Qualitative, quantitative, and mixed method approaches* (Los Angeles: Sage Publications Inc, 2014), 119.

² Patricia Leavy, *Research Design* (New York: The Guildford Press, 2017), 19

conversation in the novel *The Midnight Library* uses quantitative methods.

Furthermore, according to Babbie, quantitative methods emphasize objective measurements and the statistical, mathematical or numerical analysis of data collected through polls, questionnaires, and surveys, or by manipulating preexisting statistical data using computational techniques. Quantitative research focused on gathering numerical data and generalizing it across groups of people to explain a particular phenomenon. The aim of quantitative research is to determine the relationship between one thing (an independent variable) and another (a dependent variable) within a population.³

In this research, the writer applied a kind of descriptive study for qualitative and quantitative research design. Descriptive design is used because in this study there is no treatment but examines a narrative text conversation in the form of a novel. According to Kumar descriptive study tries to describe systematically a situation, problem, phenomenon, service or programme, or provides information about, say, the living conditions of a community, or describes attitudes towards an issue.⁴ Then, Fox W and Bayat state that the aim of descriptive research is to cast light on current issues or problems through a process of data collection.⁵ It can describe the situation or condition completely. The problem in the descriptive study can be

³ Babbie, E, *The practice of social research* (Wadsworth: Inc, 2010), 27.

⁴ Destia, Yuhaimi, *An Analysis of Lexical Cohesion in OP-ED Articles Of The Jakarta Post*, (Thesis, UAS: Banda Aceh, 2018), 27.

⁵ Fox, W., & Bayat, S.M., *A guide to managing research* (English: Juta Academic, 2007), 45.

solved through analysis, observation, and description. The purpose of descriptive research is to explain research in more detail, to fill in the missing part and to expand the understanding.

B. Data and Data Source

1. Data

The data is a collection of facts, such as values or measurements. It can be numbers, words, measurements, observations, or even just descriptions of things. The data source or source of data is the source where data are collected. Arikunto state, The source of data in the study is the subjects from which the data can be obtained. The research did not get more data without source data.³⁶ The Data of the research was from conversation text in a novel entitled “The Midnight Library” the sentence are containing grammatical cohesion. These are Reference, Substitution, Conjunctive, and Elipsis.

2. Data Source

The researcher used primary data sources and secondary data. A primary data source is one in which the creator was a direct witness or in some other way directly involved in or related to the event. For example, a diary, an original map, a song or ballad, a transcript of an oral interview conducted with a person who participated in an event, etc. The secondary data source is one that

⁶ Arikunto, Suharsimi, *Prosedur Penelitian* (Jakarta: Rineke Cipta, 2002), 129.

was created from primary sources, other secondary sources, or some combination of primary and secondary sources.⁷

The primary data source in this study is the conversation text in the novel “The Midnight Library” by Matt Haig. Then, the secondary data from Michael Halliday's theory that the researcher uses to analyze the text of the novel is Systemic Functional Linguistic (SFL) which focuses on grammatical cohesion analysis. In analyzing the text of the novel The Midnight Library, the data is in the form of clauses contained in the text of the novel The Midnight Library.

C. Technique of Data Collection

In collecting the data, the researcher applied a documentary technique, the document is a ‘Written Text’ and the document must be studied as socially situated products.⁸ For the first one, the researcher collects the data from all chapters in Matt Haig’ Novel entitled The Midnight Library, after collecting the data from the text novel the researcher did the intensive reading and then identified the grammatical cohesion in each sentence and put on the note which is the grammatical string of each data. The researcher analyzed the data as accurate.

The data collection is the accumulation of specific evidence of data that will enable the researcherto properly analyze the results of

⁷ R. Burke Johnson and Larry Christensen, *Educational Research: Quantitative, Qualitative, and Mixed Approaches* (USA: SAGE Publications, 2014), 631.

⁸ Scott. J, *A Matter of Records: Documentary sources in social research* (Cambridge: Polity Press, 1990), 34

all activities by her research design and procedures. The technique of collecting data is the way the researcher do for collecting the data in the research. In this research, the researcher use some technique in collecting data.⁹

In this research, the researcher uses the documentary technique to collect the data, by getting the data from the text of the novel. The documentary technique is the technique used to categorize, investigate, interpret, and identify the limitations of physical sources, most commonly written documents, whether in the private or public domain (personal papers, commercial records, state archives, communications, or legislation).¹⁰ Other, data sources can from transcripts, books, novels, newspapers, magazines, scripts, etc.

In this study, the researcher needs to follow the steps to collect data as follows:

1. The researcher looked for information on the internet. And then got the novel from the online shop.
2. The researcher read the novel “The Midnight Library”
3. The researcher understands the plot of the story in the novel.
4. The researcher marks the sentence or words in the novel with categorized them into grammatical cohesion by giving an underline.

⁹ Umiatul Mufidan and Aries Fitriani, “Mingle Game For Teaching Speaking”, *J-EMAIL*, 1, No.1 (2022), 3.

¹⁰ SAGE research methods, “Documentary Methods,” in <https://methods.sagepub.com/book/key-concepts-in-social-research/>, (accessed on November, 11th at 17. 15)

D. Technique Of Data Analysis

This research used qualitative data, so it was analyzed by using the technique of analysis of descriptive qualitative. The analysis of descriptive qualitative gives a predicate to researched variables according to real conditions. The analysis is based on Mayring.¹¹

1. Categorization

Categorization is the process of selecting each unit that has something in common to determine the relevant material from the text, there must be a clear definition, and theoretical references can be useful. Therefore, the data is categorized into grammatical cohesion.

2. Abstraction

Abstraction means formulating a general description of the research topic by creating categories. It indicates how specific or general the categories should be formulated.

3. Coding The Text

To start coding, the researcher reads the text from the beginning, line by line, and checks if there is any material related to the category definitions. All other ingredients are ignored in this procedure. The researcher must code the part according to the categorization. This aims to make it easier for researchers to find the data needed.

¹¹ Mayring, *Qualitative Content Analysis* (Austria: Klagentfurt, 2014), 82.

4. Results

This step involves making sense of themes or categories identified, and their properties. At this stage, the researcher makes inferences and presents the reconstruction of the meaning obtained from the data. Researchers describe the results of the nature and dimensions of categories and abstractions. Then, identify the results based on the research questions.

In addition to answering the dominant types of grammatical cohesion in the novel *The Midnight Library* written by Matt Haig, the researcher uses percentages. The researcher used a simple formula to calculate and analyze the data :

$$P = \frac{F}{N} \times 100 \%$$

Code:

P: The total percentage of grammatical cohesion.

F: Frequency of each type of grammatical cohesion.

N: The total all of the number grammatical cohesion.

The researcher used percentage calculation and tables to identify of grammatical cohesion devices.

E. Checking The Validity of The Research

In this research, the researcher used triangulation. Danzen stated that triangulation is one method by which the presents the results to others to understand the experience of a common phenomenon. Triangulation is an important concept regarding data

analysis methods concerning the same events and the validity of the process can be handed by triangulation.¹² The purpose of triangulation is to increase the credibility of the findings. In this research, the researcher used the triangulation technique because the researcher collected data by using observation and documentation.

F. Research Phase

After collecting all the data that is needed, the researcher begins to analyze the text of the novel in some steps:

1. Reading the text of the novel "*The Midnight Library*" repeatedly.
2. Determine the parameter of grammatical cohesive devices based on Halliday and Hasan's theory.
3. The researcher identifies the utterances containing grammatical cohesion in the text of the novel.
4. The researcher calculates the recurrence of grammatical cohesion, namely references, substitutions, ellipsis, and conjunctions. Then calculate the recurrence of grammatical cohesion from all data.
5. Concluding data analysis in order to answer the statement of the research problem.

¹² Danzen, "*Paradigm Shift; Revisiting Triangulation In Qualitative Research,*" (2018), 21-22.

CHAPTER IV

FINDING AND DISCUSSION

A. Findings

The researchers analyze the data which are selected from the conversation of the text in the novel “The Midnight Library”. There were 75 chapters in the novel, but only 52 chapters have been analysed because 23 chapters did not have any conversation yet. The researcher used Halliday and Hassan’s theory about grammatical cohesion in the text of English. All the types of grammatical Cohesion were found. For more explanation further can be read by finding below.

1. Types of Grammatical Cohesion in “The Midnight Library” novel.

Based on the data analysis, the researchers found all types of grammatical cohesion in some of the conversations in the text of “The Midnight Library” novel. As Halliday and Hassan said, grammatical cohesion consists of four categories (reference, substitution, conjunctive, and ellipsis). The following are explanations about grammatical cohesion that the researchers found in “The Midnight Library” novel.

a. Reference

Reference is one of the types of grammatical cohesion. It is an expression whose meaning refers to the other word. In “The Midnight Library” novel, there are sentences that contain

references. It has 3 kinds; personal, demonstrative, and comparative. To make easy the table the researcher used Pers as Personal, Dmns as demonstrative, and Comp as Comparative.

Table 4.1. Type Of Grammatical Cohesion Reference

No	Sentence	Type of Reference		
		Pers	Dmns	Comp
1.	Mrs Elm: Nora dear, it's natural to worry about your future, of course, you're going to be worried about the exams. But you could be anything you want to be, Nora. Think of all that possibility. It's Exciting. Nora: Yes, I suppose it is. (A Conversation about Rain, p. 1)	It, your, you, I	That	
2	Nora: Well, far be it from me to say, but there is more to this world than swimming really fast. There are many different possible lives ahead of you . Like I said last week, you could be a glaciologist. I've been researching and the – (A Conversation about Rain, P.2)	It, me, I, you	There, this,	More
3.	Mrs Elm: I'd better get that . Yes. She is here now. (A Conversation about Rain, P.2)	I, She	That, here	
4.	Ash: He's lying very still by the side of the road. I saw the name on the collar, I think a car might have hit him . I'm sorry Nora. (The Man at the Door, P.5)	He, I, him		
5	Nora: I'm sorry. My cat died. Last night. And I had to bury him. Well, someone helped me bury him . But then I was left alone in my flat and I couldn't sleep forgot to set the alarm and didn't wake up till midday and then had to rush.	I, my, me, him,		

	(String Theory, P.7)			
6	Neil: Pressure makes us , though. You start off as coal and the pressure makes you a diamond. (String Theory, P.8)	Us, you		as
7.	Ravi: He's not himself. He's going to have to move out of his shoebox in Shepherd's Bush. What with him not being able to play lead guitar in a successful rock band. Mind you . I've got no money either. Pub gigs don't pay these days. Even when you agree to clean the toilets. Ever cleaned a pub toilet, Nora? (Doors, P.13)	He, him, I	These	
8.	Mr Banerjee: I have some good news. I don't need you to collect my pills any more. The boy from the chemist has moved nearby and he says he will drop them off. (Antimatter, p.19)	I, you, my, he, them		
9	Mrs Elm: You have as many lives as you have possibilities. There are lives where you make different choices. And those choices lead to different outcomes. If you had done just one thing differently, you would have a different life story. And they all exist in the Midnight Library. They are all as real as this life. (The Moving Shelves, p.29)	You, they	There, those	As
10	Mrs Elm: Every book in here , every book in this entire library-except one -is a version of your life. This library is yours. It is here for you . You see everyone's lives could have ended in an infinite number of ways. These books on the selves are your life, all starting from the same point in time. Right now. Midnight. Tuesday the twenty-eight of April. But these , midnight possibilities aren't the same. Some are similar, some are very different. (The Moving Shelves, p.30-31)	You, it, your	Here, this, these,	
11	Mrs Elm: The point is there is a strong possibility that your old	You, your, it	That, this, these, here	

	<p>life is over. You wanted to die and maybe you will. And you will need somewhere to go to somewhere to land. Another life. So, you need to think hard. This library is called the Midnight Library because every new life on offer here begins now. And now is midnight. It begins now. All these futures. That's what is here.</p> <p>(Every Life Begins Now, p.36)</p>			
12	<p>A man: Good night, Nora. I'll be back on Friday. For the folk singer. Dan said he's a good one.</p> <p>(The Three Horseshoes, p. 40)</p>	I, He, one		
13	<p>Nora: Erin? The one I was speaking to tonight?</p> <p>(The Three Horseshoes, p.50)</p>	One		
14	<p>Nora: Are you happy Dan?</p> <p>Dan: No one is happy, Nora.</p> <p>(The Three Horseshoes, p.52)</p>	You, One		
15	<p>Dan: Big fires in California.</p> <p>Nora: Well, at least we're not there.</p> <p>(The Three Horseshoes, p.52)</p>	We	There	
16	<p>Mrs Elm: The things that will make us happy.</p> <p>Nora: Yes. It is. But what happens to her? To me? How does she end up?</p> <p>(The Chessboard, P.55)</p>	Us, it, her, me, she		
17	<p>Nora: I have carefully calculated that the pain of me living as the bloody disaster that is myself is greater than the pain anyone else will feel if I were to die. In fact, I'm sure it would be a relief. I am not useful to anyone.</p> <p>(The Chessboard, p.56)</p>	I, me, it	that	As, Greater than
18	<p>Mrs Elm: There is a difference, Nora, between dying in a road and being hit by a car.</p> <p>(The Only Way To Learn is to Live, P.59)</p>			Difference

19	<p>Mrs Elm: Let's do nothing then. You can just stay here in the library with all those lives waiting on the shelves and not choose one.</p> <p>(The Only Way To Learn is to Live, P.61)</p>	You	Here, those	
20	<p>Jojo: Izzy? Your Old Friend Izzy?</p> <p>Nora: Yeah</p> <p>Jojo: The one who died.</p> <p>(Fire, p.72)</p>	One		
21	<p>Mrs Elm: Would you like to consult again with the book of regret? Would you like to think about those bad decisions that turned you away from whatever you feel success is?</p> <p>(Fish Tank, p.76)</p>	You	Those, that	
22	<p>Nora: The rook is my favourite piece. It's the one that you think you don't have to watch out for. It is straightforward. You keep your eye on the queen, and the knight, and the bishop, because they are the sneaky ones. But it's the rook that often gets you. The straightforward is never quite what it seems.</p> <p>(Fish Tank, P.78)</p>	My, it, you, your, they, ones		
23	<p>Mrs Elm: People with stamina aren't made any differently to anyone else. The only difference is they have a clear goal in mind, and a determination to get there. Stamina is essential to stay focused in a life filled with distraction. It is the ability to stick when your body and mind are at their limits, the ability to keep your head down, swimming in your lane, without looking around, worrying who might overtake you....</p> <p>(The Successful Life, p.83)</p>	They, you, their, it	There	
24	<p>Joe: we have been married five years now. You're talking as if me and him have just got together.</p> <p>Nora: No, I'm just, you know. I</p>	We, You, I		

	sometimes think that you 're lucky. So in love. And happy. (Peppermint Tea, p.92)			
25	Joe: Dogs know their place. (Peppermint Tea, P.92)	their		
26	Joe: I saw this great documentary about Greenland the other night. Made me remember when you were obsessed with the Arctic and you cut out all those pictures of polar bears and stuff. (Peppermint Tea, p.93)	I, me, you,	This, those	
27	Nora: My dad was alive because of me . But he 'd also had an affair. And my mum died earlier, and I got on with my brother because I had never let him down, but he was still the same brother, really, and he was always only really okay with me in that life because I was helping him make money and... and... it wasn't the Olympic dream I imagined. It was the same me . And something had happened in Portugal. I 'd probably tried to kill myself or something...are there any other lives at all or is it just the furnishing that change? (System Error, p.101)	My, me, he, I, him, it,	That	
28	Nora: I don't know, Ingrid I just like glaciers, I suppose. I want to understand them . Why they are...melting. (Svalbard, p.106)	I, them, they.		
29	Hugo: Well, that was our third night. We have been meandering around the archipelago since Sunday Yeah, Sunday That's when we left Longyearbyen. (Hugo Lefevre, P.109)	We, our	That	
30	Hugo: I like you , Nora. I visit lives that aren't mine . (One Night In Longyearbyen, P.125)	I, you, mine		
31	Hugo: If you want to know more, meet me in the communal kitchen in five minutes.	You, me, I	There.	

	<p>Nora: Okay. I'll be there.</p> <p>(One Night In Longyearbyen, p. 126)</p>			
32	<p>Nora: You seem more suited to strolling the Croisette in Cannes than an Arctic adventure.</p> <p>(Life and Death and the Quantum Wave Function, p.130)</p>			More
33	<p>Nora: All thirties or forties or fifties. One was twenty-nine, en fait. All have had a deep desire to have done things differently. They had regrets. Some contemplated that they may be better off dead but also had a desire to live as another version of themselves.</p> <p>(Life and Death and the Quantum Wave Function, p.131)</p>	They		Better
34	<p>Nora: Try it. You just can't. Minds can't see what they can't handle.</p> <p>(Life and Death and the Quantum Wave Function, p.132)</p>	You, they		
35	<p>Mrs Elm: No. The book of Regret is getting lighter. There is a lot of white space in there now.. it seems that you have spent all your life saying things that you aren't really thinking. This is one of your barriers.</p> <p>(God and Other Librarians, p.138)</p>	It, you, your	There, this	
36	<p>Ravi: Same as always</p> <p>(Fame, p. 141)</p>			As
37	<p>Nora: Yeah I know. But let's mix it up. Let's do something they aren't expecting. Let's surprise them.</p> <p>Ravi: You are overthinking this, Nora.</p> <p>(Fame, p.142)</p>	I, it, they, them, you	This	
38	<p>Women: You're up to speed with this week's tour schedule, right?</p> <p>Nora: Um, kind of. Could you just remind me again?</p>	You, me	This	

	(Wild and Free, p.147)			
39	<p>Nono: Staying at the Casta de Milta. Remember? The weekend we had there? They've put me in the exact same villa. You remember? I'm having a mezcal margarita in your honour. Where are you?</p> <p>(Ryan Bailey, p.149)</p>	They, me, you, I, your	There	
40	<p>Nora: Oscar Niemeyer. Modernist. But this is meant to be more opulent than his usual stuff. Best hotel in Brazil...</p> <p>(Ryan Bailey, p.152)</p>			More
41	<p>Joanna: Don't suppose you'll be having any of these. Now you're on that new plan. Harley said I had to keep an eye on you.</p> <p>(A Silver Tray of Honey Cakes, p.156)</p>	You, that, I	These	
42	<p>Joanna: Also ...just to know, the fires are still going on in LA and they're evacuating half of Calabasas now, but hopefully it won't get as high as your place.</p> <p>(A Silver Tray of Honey Cakes, p.156-157)</p>	They, your		as
43	<p>Nora: I wrote it when I was with him. But he didn't like it. He didn't like me being in the band. He hated it. He hated my brother. He hated Ravi. He Hated Ella, who was one of the original members. Anyway, Dan was very jealous.</p> <p>(The Podcast of Revelations, p.159)</p>	I, him, he, it, me, my		
44	<p>Marcelo: And you wrote a song called 'Henry David Thoreau'. You don't get many songs named after philosophers....</p> <p>Nora: I know. Well, when I studied philosophy at university, he was my favourite. Hence my tattoo. And it made a marginally better song title than "Immanuel Kant".</p> <p>(The Podcast of Revelations, p.159)</p>	You, I, he, my, it		Better
45	<p>Nora: He's still around. He was</p>	He, she,	Here	

	<p>here tonight.</p> <p>Joanna: She means she feels him.</p> <p>(The Podcast of Revelations, p.162)</p>	him		
46	<p>Nora: I doubt it. He doesn't want anything to do with me these days. He has his own life and he blames me that it is unfulfilled.</p> <p>(Love and Pain, p.167)</p>	I, it, he, me, his	these	
47	<p>Mrs Elm: You need to realise something if you are ever to succeed at chess. And the thing you need to realise is this: the game is never over until it is over. It isn't over if there is a single pawn still on the board. If one side is down to a pawn and a king, and the other side has every player, there is still a game And even if you were a pawn-maybe we all are then you should remember that a pawn is the most magical piece of all.</p> <p>(Love and Pain, p.168)</p>	You, it, we,	This, there, that	
48	<p>Nora: I was so stupid, doing that swim, just trying to impress people. I always thought Joe was better than me. I wanted him to like me.</p> <p>Mrs Elm: Why did you think he was better than you? Because your parents did?</p> <p>Nora: I always had to do what they wanted me to do in order to impress them. Joe had his issues, obviously, And I didn't really understand those issues until knew he was gay, but they say sibling rivalry isn't about siblings but parents and always felt my parents just encouraged his dreams a bit more.</p> <p>(Someone Else's Dream, p.171)</p>	I, me, him, you, he, your, they, them, my, his,	That, those	Better
49	<p>Nora: When he and Ravi decided they wanted to be rock stars. Mum and Dad bought joe a guitar and then an electric piano.</p> <p>Mrs Elm: How did that go?"</p>	He, they, it, his	That	

	<p>Nora: The guitar bit went well He could play "Smoke On The Water" within a week of getting it, but he wasn't into the piano and decided he didn't want cluttering up his room.</p> <p>(Someone Else's Dream, p.172)</p>			
50	<p>Mrs Elm: You have been seeking to undo your most obvious regrets. The books on the higher and lower shelves are the lives a little bit further removed. Lives you are still living in one universe or another but not ones you have been imagining or mourning or thinking about. They are lives Gou could live but never dreamed of.</p> <p>(Someone Else's Dream, p.173)</p>	You, your, they		Further
51	<p>Mrs Elm: Some will be, some won't be. It's just they are the most obvious lives they are ones which might require a little imagination to reach. But i am sure you can get there.</p> <p>(Someone Else's Dream, p.173)</p>	It, they, ones, you	There	
52	<p>Nora: What if there are more roads than trees?</p> <p>(Someone Else's Dream, p.173)</p>			More
53	<p>Mrs Elm: There are more possible ways to play a game of chess than the amount of atoms in the observable universe.</p> <p>(Someone Else's Dream, p.174)</p>			More
54	<p>Nora: Yes, I get it. I completely get it. I know it was strange. But they had a couple of big bookings.</p> <p>(A gentle Life, p.177)</p>	I, it, they		
55	<p>Dylan: Why want another universe if this one has dogs? Dogs are the same here as they are in London.</p> <p>(Why Want Another Universe If This One Has Dogs?, p. 180)</p>		This, here	As
56	<p>Dylan: She was on Shakespeare Road. With someone dressed in a uniform. Like a nurse's outfit. I think she was heading into the care home after a walk. She</p>	She, I		

	looked very frail. Very old. (Dinner with Dylan, p.183)			
57	Mrs Elm: Well, even in the dark you know these shelves are as full as the last time you looked. Feel them , if you like. (Lost in the Library, p.194)	You, them	These	As
58	Nora: I suppose. Yes. Ash. The surgeon. The one who found Volts. Who once asked me out for coffee. Years ago. (Lost in the Library, p. 197)	I, one, me		
59	Ash: Anyway, my sister phoned. They want her to illustrate the calendar for Kew Gardens. Lots of plants. She's really pleased. (The perfect life, p.209)	My, they, her, she		
60	Nora: I shut ap the door. It wasn't in his face. I mean, yes, his face was there . Technically. But I just didn't want him to think he could barge in. (A Spiritual Quest for a Deeper Connection with the Universe, p.213)	I, his, he, him	There	
61	Ewan: He still is a rock star. But he's all mine . (Hammersmith, p.218)	He, mine		
62	Nora: I have memory issues sometimes. I never lived there . It was somewhere else. And someone else. I'm sorry. (No Longer Here, p.224)	I, it	There	
63	Nora: I am not family. I am just someone who used to know her . She'd know me , though. Her name is Mrs Elm. Sorry. It's Louise Elm. If you told her my name, Nora. Nora Seed. She used to be my ... She was the school librarian, at Hazeldene and just thought she might like some company. (No Longer Here, p.224)	I, she, her, it, my		
64	First police officer: Now, please, let us do our jobs here ... Nora: Of course, of course. Do everything they say. Leo....	Us, our, they	Here	

	(An Incident With the Police, p.228)			
65	Nora: Well, obviously I love Plato. How could I forget Plato? Plato knows I love him , don't you , Plato? Plato, love you ? Nora tried to compose herself. (The Flower Have Water, p.232)	I, him, you		
66	Nora: Why aren't I still there ? Why aren't I there ? I could sense it was happening but didn't want it to. You said that if found a life wanted to live in that I really wanted to live in – then I'd stay there . You said I'd forget about this stupid place. You said could find the life I wanted. That was the life wanted. That was the life! (Nowhere to Land, p.234)	I, it, you,	There, that, this	
67	Joe: Actually, there's a studio in Hammersmith and they're looking for engineers. It's only five minutes from me . I could walk it . (Living Versus Understanding, p.252)	They, it, me, I	There	
68	Nora: Sibling intuition. Add him . Follow him . DM him . Whatever you have to do. Well, no unsolicited nude pics. But he's the one. I am telling you . He's the one. (Living Versus Understanding, p.253)	Him, you, he, I, one		
69	Doreen: Nora, love, it's okay, I don't need a monologue. The truth is we were in town yesterday, the two of us . was buying him some facewash and he said. I'm still going to do piano, right? (The Volcano, p.256)	It, I, we, him, he		
70	Mrs Elm: No one plays here . I'm so pleased you came to see me. It was such a surprise. (How It Ends, p.258)	One, I, it	Here	

b. Substitution

Substitution is the replacement of one item by another.¹

Substitution is the replacement of obvious in the content with a ‘filler’ word such as one, so, or do to avoid repetition. Then, the writer finds the data of nominal substitution in the novel *The Midnight Library*. To make easy the table the researcher use Nmn as Nominal, Vrb as Verbal, and Clau as Clausal. The data are found below.

Table 4.2. Type of Grammatical Cohesion Substitution

No	Sentence	Types of Subs		
		Nmin	Vrb	Clau
1.	Neil: It’s never too late to pursue a dream. Nora: Pretty sure it’s too to pursue that one . (String Theory, p.8)	One		
2.	Nora: Did he, um, did you see him? Ravi: I did actually. (Doors, p.12)		Did	
3.	Nora: I love you, Joe. I just wanted you to know that. There’s nothing you could have done . This is about me. Thank you for being my brother. I love you. Bye. (Antimatter, p.20)		Done	
4	Nora: This is crackers. Except one? This one? (Nora tilted the stone-grey book towards Mrs Elm) Mrs Elm: Yes. That one . (The Moving Shelves, p. 31)	One		
5	Mrs Elm: Close it now. Close the book. Not just your eyes. <i>Close</i> it. You have to do it yourself. (Regret Overload, p.35)		Do	
6	Nora: That’s why I took the overdose. I	One		

¹ Halliday and hasan, *Cohesion In English* (London: Longman,1976), 88.

	<p>want to die.</p> <p>Mrs Elm: Well, maybe. Or maybe not. After all, you're still here.</p> <p>Nora: So, how do I return to the library? if I'm stuck in a <i>life</i> even worse than the one I've just left?</p> <p>(Every life begins now, p.37)</p>			
7	<p>Dan: Though I've got to tell A. J. to change the lunch menu. No one in Littleworth wants to eat candied beetroot and broad bean salad and corn cakes. This isn't pissing Fitzrovia. And I know they're going well, but I think those <i>wines</i> you chose aren't worth it. Especially the California ones.</p> <p>(The Three Horseshoes, p.44)</p>	Ones		
8	<p>Dan: Thought I saw you go out.</p> <p>Nora: Yes, well, I did. I had to...</p> <p>(The Three Horseshoes, p.45)</p>		did	
9	<p>Dan: The Chalkboard. Thought you'd brought it in?</p> <p>Nora: No. No. I'm going to do it now.</p> <p>(The Three Horseshoes, p.45)</p>		do	
10	<p>Dan: Nora, what with you? Why are you strange today?</p> <p>Nora: I'm not.</p> <p>(The Three Horseshoes, p. 49)</p>			Not
11	<p>Nora: Why can't you just give me a life you know is a good one?</p> <p>(The Only Way To Learn is to Live, p.61)</p>	One		
12	<p>Mrs Elm: There are an infinite number of possible universes in which you live. Are you really saying they all exist on Greenwich Mean Time?</p> <p>Nora: Of Course not.</p> <p>(The Only Way To Learn is to Live, p.62)</p>			Not
13	<p>Mrs Elm: And death is the opposite of possibility. Understand?</p> <p>Nora: I think so.</p> <p>(The Only Way To Learn is to Live, p.63)</p>			So

14	Joe: Yeah. You still want a dog? Nora: I do . Or a cat. (Peppermint Tea, p.92)		do	
15	Nora: In some live me and you might not even get on. Joe: Nonsense Nora: I hope so . (Peppermint Tea, p.93)			So
16	Nora: My mum died on different dates in different lives. I'd like a life where she is still here. Does that life exist? Mrs Elm: Maybe it does . (System Error, p.103)		Does	
17	Nora: I don't really know. They encouraged swimming. Well, Dad did . but anything that involved academic work, they were funny about. (System Error, p. 103)		Did	
18	Nora: Why? You didn't know who I was either! Hugo: Of course did . We were chatting for about two hours yesterday (One Night In Longyearbyen, p.124)		Did	
19	Hugo: That's so sad. Nora: I don't think so . (p., Life and Death and the Quantum Wave Function, 135)			So
20	Ravi: Nayarit, Mexico. On location. They got me shooting <i>Saloon 2</i> . Nora: <i>Last Chance Saloon 2</i> ? Oh, I so want to see the first one . (P.149 Ryan Bailey, 149)	One		
21	Nora: I just thought I'd send a message that, you know I am out here living my best life. But miss home after a while. Marcelo: Which one ? (The Podcast of Revelations, p.161)	One		
22	Mrs Elm: That's not the point. It is still a library. If you are in a cathedral, you are quiet because you are in a cathedral, not because other people are there. It's the same with the library.	The same		

	(Love and Pain, p.166)			
23	Nora: I want to stop. Mrs Elm: No you don't Nora: Yes, I do . (Love and Pain, p.166)		Do	
24	Mrs Elm: Lives you are still living in one universe or another but not ones you have been imagining or mourning or thinking about. They are lives Gou could live but never dreamed of. (Someone Else's Dream, p.173)	Ones		
25	Mrs Elm: I could read you a poem. Librarians like poems. And then he quoted Robert Frost. "Two roads diverged in a wood. and i-/I took the one less travelled by, / And that has made all the difference... (Someone Else's Dream, p.173)	One		
26	Mrs Elm: It's an easy game to play. She told Nora. But a hard one to master Every move you make opens a whole new world of possibility. (p. 173 Someone Else's Dream, p.173)	One		
27	Nora: I want, she said, a gentle life. The life where worked with animals. Where chose the animal shelter job - where did my work experience a school-over the one at String Theory. Yes. Give me that one , please. (p.174 Someone Else's Dream, p.174)	One		
28	Nora: Dylan, do you believe in a parallel universe? Dylan: I think so . (Why Want Another Universe If This One Has Dogs?, p.180)			So
29	Hugo: I'm sorry. I've forgotten who you are. Nora: Don't worry. So have i. (The Many Lives of Nora Seed, p.193)			So
30	Nora: I've been through my regrets? Mrs Elm: No. Not all of them. Nora: Well, not every single minor one . No, obviously.	One		

	(Lost in the Library, p.196)			
31	Mrs Elm: You know Thoreau? Nora: Of course. If you do . (Lost in the Library, p.196)		Do	
32	Nora: I ask you something we already know and you say the answer. So, if ask "What is Mummy's name?", you would say "Nora". Get it? Mora: I think so . (The Game, p.203)			So
33	Molly: He saves people! Nora: Yes. He does . (The Game, p. 205)		Does	
34	Nora: Are you happy? I mean, when you aren't thinking about bears. Molly: I think so . (The Game, p.206,)			So
35	Ash: Anyway, I've walked Plato. I'm not in the hospital till midday today. It's going to be a late one . Are you still wanting to go into the library today? (The Perfect life, p.208)	One		
36	Nora: I can take Molly. If you've got a big day! Ash: Oh, it's an okay one. A gall bladder and pancreas so far. Easy street. Am going to get a run in. (The Perfect Life, p.208,)	One		
37	Nora: Do you believe in the theory of parallel universe? Ash: Yes, I think so . (A spiritual Quest for a Deeper Connection with the Universe, p.216,)			So
38	Nora: "Well, what would you say if said that have visited my other lives, and think I have chosen this one ?" (A spiritual Quest for a Deeper Connection with the Universe, p.216)	One		
39	Ash: You okay? Nora: Yeah, sure. It just, um, looks like a good one .	One		

	(Hammersmith, p.218.)			
40	Nora: Well, only if you were going to have a drink anyway! Joe: Well, I'm not . I've been overdoing it a bit recently. I'm in a little teetotal patch. (Hammersmith, p.218.)			Not
41	Ewan: You know what your bro is like, 'All or nothing! Nora: Oh yeah. I do . (Hammersmith, p.218)		do	
42	Nora: I think you're happier in this life than the one where you are in the band. (Hammersmith, p. 219)	one		
43	Kerry-Anne: You remember my name? Oh wow. I was in awe of you in school. You seemed to have it all. Did you ever make the Olympics? Nora: Yes, actually. Kind of. One me did . But it wasn't what i wanted it to be it. But then, what is? Right? (An Incident With the Police, p.227)		Did	
44	The other police officer: He's always in and out of bother, this one . (An Incident With the Police, p.228)	One		
45	Nora: Why? I don't understand. I was there. I had found the life for me. The only life for me. The best one in here. (Nowhere to Land, p.236)	One		
46	Nora: How are we going to leave this place? Mrs Elm: We're not . (An Incident With the Police, p.236)			Not
47	Mrs Elm: There's no we can't leave the library. When the library disappears, so do I. (Nowhere to Land, p.236)			So
48	Mrs Elm: There is one that won't be. That's the one you need to find. (Nowhere to Land, p.237)	One		
49	Mrs Elm: This one isn't already written. you have to start this. (Nowhere to Land, p.238)	One		

50	Nora: I'm so very sorry, Mr Banerje, I've done something very stupid. You'd better call an ambulance... Mr. Banerjee: Yes, I'll call one . Right way... (Awakening, p.244)	One		
51	Joe: You used to love it. Nora: I still do . (Living Versus Understanding, p.250)		Do	
52	Joe : I am thinking of becoming a sound engineer. Nora: well, I think you should do it. (Living Versus Understanding, p.252)		Do	
53	Joe: you have to trust me! It will be the best think you ever do ... (Living Versus Understanding, p.252)		Do	
54	Joe: Actually, there's a studio in Hammersmith and they're looking for sound engineers. It's only five minutes from me. I could walk it. Nora: Hammersmith? Yes. That's the one . (Living Versus Understanding, p.252)	One		

c. Conjunction

A conjunction is somewhat different from the other cohesive relation. It is based on the assumption that there are in the linguistic system forms of a systematic relationship between sentences. There are a number of possible ways in which the system allows for the parts of a text to be connected to one another in meaning.² There are four types of conjunction there are additive, adversative, temporal, and temporal.³ The researcher found a conjunction that exists in the novel The

² Halliday and Hasan, *Cohesion In English* (London: Longman,1976), 320.

³ Ibid, 238.

Midnight Library. To make easy the table data the researcher use the words add as additive, adv as adversative, temp as temporal, and Clau as clausal. The data are found below.

Table 4.3. Type of Grammatical Cohesion Conjunction

No	Sentence	Type of Conjunction			
		Add	Adv	Temp	Clau
1.	Mrs Elm: I hate the cold and wet. (A Conversation about Rain, p.2)	And			
2.	Nora: Coldness and wetness don't always go together. (A Conversation about Rain, p.2)	And			
3	Ash: Oh right. Great. I was thinking of doing a half marathon and then I remembered I hate running. (The Man at the Door, p.5)			And then	
4.	Nora: I'm sorry. My cat died. Last night. And I had to bury him. Well, someone helped me bury him. But then I was left alone in my flat and I couldn't sleep forgot to set the alarm and didn't wake up till midday and then had to rush. (String Theory, p.7)	And	But	And Then	
5.	Neil: Pressure makes us, though . You start off as coal and the pressure makes you a diamond. (String Theory, p.8)	And	Though		
6.	Neil: You went to uni, had a year in London, then came back. (String Theory, p.8)			Then	
7.	Neil: This isn't a non-profit organisation. Though I have to say it is rapidly becoming one. (String Theory, p.10)		Though		
8.	Ravi: Not the point. We could be in Malibu. Instead: Bedford. And so, no, your		Instead		

	brother's not ready to see you. (Door, p.13)				
9.	Ravi: I don't think your problem is stage fright. Or wedding fright. I think your problem is life fright. (Doors, p.14)	Or			
10.	Kerry—Anne: Me and Jake were like rabbits but we got there. Two little terrors. But worth it, y'know? I just feel complete. I could show you some pictures. (Doors, p.15)	And	But		
11	Doren: Too late. He's with his dad now for three days. (Antimatter, p.18)				For
12	Mrs Elm: No. listen carefully. Between life and death. Death is outside. Nora: well, should go there. Because I want to die. (The midnight Library, p.27)	And			Because
13	Mrs Elm: Not always parallel. Some are more,, perpendicular. So , do you want to live a life you could be living? (The Moving Shelves, p.29)				So
14	Mrs Elm: Actions can't be reserved within a lifetime, however much we try,, but you are no longer within a lifetime. (The Moving Shelves, p.30)		However , but		
15	Mrs Elm: The point is there is a strong possibility that your old life is over. You wanted to die and maybe you will. And you will need somewhere to go to somewhere to land. Another life. So , you need to think hard. This library is called the Midnight Library because every new life on offer here begins now. And now is midnight. It begins now. All these futures. That's what is here. (Every Life Begins Now,	And			So, Because

	p.36.)				
16	Mrs Elm: the moment you decide you want that life, really want it, then everything that exists in your head now, including this Midnight Library, will eventually be a memory so vogue and intangible it will hardly be there at all. (Every Life Begins Now, p.37)			Then, eventually	
17	Mrs Elm: Well, maybe. Or maybe not. After all, you're still here. (Every Life Begins Now, p.37)	Or		After	
18	Nora: Things are looking up. I mean , there's something to tell the bank tomorrow. (The Three Horseshoes, p.44)	I mean			
19	Dan: Seriously, why drag all this up? We've been through this. Remember what the counsellor said. About focusing on where we want to go rather than where we have been. (The Three Horseshoes, p.51)			Rather than	
20	Nora: The quiz. Earlier. The twenty-sided polygon. Well, a twenty-sided polygon is called an icosagon. I knew the answer but didn't tell you because I didn't want you to mock me. And now I don't really care because I don't think me knowing something that you don't should bother you. And also , I am going to go to the bathroom. (The Three Horseshoes, p.52)	And, and also	But		Because
21	Nora: I have carefully calculated that the pain of me living as the bloody disaster that is myself is greater than the pain anyone else will feel if I were to die. In fact , I'm sure it would be a relief. I am not useful to anyone. (The Chessboard, p.56)			In fact	
22	Mrs Elm: Maybe you have a lack problem rather than a want a problem.			Rather than	

	(The Chessboard, p.56)				
23	Nora: Course I am. I've got an Olympic champion for a daughter and have finally found the love of my life. And you're getting back on your feet again. Mentally, I mean . After Portugal. (The succesful life, p.86)	And, I meam		After	
24	Joe: I was just thinking. After that nightmare, we had with the microphone in Cardiff. (The succesful life, p. 89)			After that	
25	Joe: I suppose. I probably wouldn't be managing anyone without you. I mean , you were at first. And you introduce me to Kai and then Nathalie. And then so,, Nora: True, but maybe you'd have found some other way. Joe: Who knows? Or maybe I'd still be in Manchester, I don't know. (Peppermint Tea, p.91)	I mean, and, or	But	And then	
26	Joe: he wants a dog. That's our current debate. I mean , I wouldn't mind a dog. But I'd want a rescue. And I wouldn't want a bloody Maltipoo or a Bichon. I'd want a wolf. You know, a proper dog. (Peppermint Tea, p.92)	I mean, and, or	But		
27	Nora: Ha! God no. Haven't been there for years. No. It was at Blackfriars station. Totally random. Like, I haven't seen him in over a decade. At least . He wanted to go to the pub. So , I explained I was teetotal now. And then I got into having to explain I'd been an alcoholic. And all of that. That I hadn't had a glass of wine or a puff on a joint in years. (Peppermint Tea, p.93)	Or	At least	And then	So
28	Joe: She didn't tell us how ill she was. To protect us. Or maybe because she didn't want us to tell her to stop drinking.	Or			Because

	(Peppermint Tea, p.95)				
29	<p>Nora: Lots of philosophers and writers have talked about tree metaphors too. For Sylvia Plath, existence was a fig tree and each possible life she could live- happily- married one, The successful- poet one – was this sweet juicy fig, but she couldn't get to taste the sweet juicy figs and so they just rotted right in front of her. It can drive you insane, thinking of all the other lives we don't live. For instance, in most of my lives I am not standing at this podium talking to you about success... In most lives. I am not an Olympic gold medalist. Action can't be reversed within a lifetime, however much we try...</p> <p>(The Tree That Is Our Life, p. 98)</p>	For instance, and	But, however		For, so
30	<p>Nora: You see. I know that you were expecting my TED talk on the path to success. But the truth is that success is a delusion. It's all a delusion. I mean, yes, there are things we can overcome. For instance, I am someone who gets stage fright and yet, here I am, on a stage. My problem is life fright. And you know what? They're fucking right. Because life is frightening, and it is frightening for a reason, and the reason is that it doesn't matter which branch of a life we get to live, we are always the same rotten tree.</p> <p>(The Tree That Is Our Life, p.99)</p>	I mean, for instance, and	But		Because. the reason is
31	<p>Mrs Elm: You used to talk about it. You said you were interested in the Arctic, so I suggested you become a glaciologist.</p> <p>(System Error, p.103)</p>				So
32	<p>Ingrid: Anyway, thanks for last night... that was a good chat. There are a lot of dickheads on this boat and you are not a</p>	And,,not , Neither			

	<p>dickhead.</p> <p>Nora: Oh. Thanks. Neither are you.</p> <p>(Svalbard, p.107)</p>				
33	<p>Hugo: That's why everyone hates each other nowadays. Because they are overloaded with non-friend friends. Ever heard about Dunbar number?</p> <p>(Walking In Circles, p.114)</p>				Because
34	<p>Hugo: Oh? And a library, that is entirely sensible?</p> <p>Nora: More sensible, yes. I mean, at least you can still use books. Who plays</p> <p>(Life and Death and the Quantum Wave Function, p.128,)</p>	That is, I mean			
35	<p>Nora: That it's all bullshit? That none of this is real?</p> <p>Hugo: No. Because the template is always the same. For instance: there is always someone else there a guide. Only ever one person. They are always someone who has helped the person at a significant time in their life. The setting is always somewhere with emotional significance. And there is usually talk of root lives or branches.</p> <p>(Life and Death and the Quantum Wave Function, p.129)</p>	For Instance, and, or			Because
36	<p>Hugo: I have been a marine biologist trying to protect the Great Barrier Reef. But my weakness was always physics. At first, had no idea of how to find out what was happening to me. Until met a woman in one life who was going through what we are going through, and in her root life she was a quantum physicist. Professor Dominique Bisset at Montpellier University. She explained it all to me. The many-worlds interpretation of</p>	And	But	At first	So

	quantum physics. So that means (we- (Life and Death and the Quantum Wave Function, p.129)				
37	Hugo: If I was religious, I'd say it was God. And as God is probably someone we can't see or comprehend then he -or she- or whichever pronoun God is- becomes an image of someone good. We have known in our lives. And if I wasn't religious – which I'm not – (Life and Death and the Quantum Wave Function, p.132)	And, or			
38	Nora: So whatever exists between universes is most likely not a library, but that is the easiest way for me to understand it. (Life and Death and the Quantum Wave Function, p.132)		But		So
39	Hugo: You could be you in any version of the world, however unlikely that world would be. You can be anything you want to be. Because in one life you are. (Life and Death and the Quantum Wave Function, p. 134)		However		Because
40	Nora: well, I still think my actual life isn't worth living. In fact , this experience has just managed to confirm that. (God and Other Librarian, p.138)		In fact		
41	Another Massage: Hope Brazil was a blast. Am sure you rocked it! And thank ten million for sorting out the tix for Brisbane. Am totally stoked. As we Gold Coasters say. (Wild and Free, p. 146.)	And			For
42	Joanna: Don't shoot the massager. Though it's never stopped you before.		Though		

	(Wild and Free, p.147)				
43	Nono: Anyway, I'm going to finish this margarita. Because I've got an early training session. (Ryan Baile, p. 151)				Because
44	Joanna: We'd reserved a quiet space in the bar. But there's... people. I think we better do this in Nora's suit. (A Silver Tray of Honey Cakes, p.155)		But		
46	Nora: I know. Well, when I studied philosophy at university, he was my favourite. Hence my tattoo. And it made a marginally better song title than "Immanuel Kant". (The Podcast of Revelations, P.159)				Hence
47	Marcelo: For me, it seemed so primal. the song. I mean . Like you were letting everything out. And then I discovered you wrote it on the very night you fired your last manager. Before Joanna. After you found out he'd been ripping you off... (The Podcast of Revelations, p.160)	I mean,		And then, before, after	For
48	Nora: There are patterns to life... Rhythms. It is so easy, while trapped in just the one life, to imagine that times of sadness or tragedy or failure or fear are a result of that particular existence. That it is a by-product of living a certain way, rather than simply living. I mean , it would have made things a lot easier if we understood there was no way of living that can immunise you against sadness. And that sadness is intrinsically part of the fabric of happiness. You can't have one without the other. Of course, they come in different degrees and quantities. But there is no life where you can be in a state of	Or, I mean, and	Rather than, but		

	sheer happiness for ever. And imagining there is just breeds more unhappiness in the life you're in. (The Podcast of Revelations, p.161)				
49	Mrs Elm: I remember when we started playing chess in the school library, you used to lose your best players straight away. You'd go and get the queen or the rooks right out there, and they'd be gone. And then you would act like The game was lost because you were just left with pawns and a knight or two. (Love and Pain, p. 168)	And, or		And then	Because
50	Mrs Elm: It might look small and ordinary but it isn't. Because a pawn is never just a pawn A pawn is a queen-in-waiting. All you need to do is find a way to keep moving forward. One square after another. And you can get to the other side and unlock all kinds of power. (Love and Pain, p.168)	And	But	after	Because
51	Ravi: So , could you swim the river? (Love and Pain, p.169)				So
52	MrsElm: Life is always act. And you acted when it counted. You swam to that bank. You clawed yourself out. You coughed your guts out and had hypothermia but you crossed the river. (Someone Else's Dream, p.171)	And	But		
53	Mrs Elm: It was moved into your room, and you welcomed it like a friend and started learning to play it with steadfast determination. You spent our pocket money on piano-teaching guides and Mozart for Beginners and The Beatles for Piano. Because you liked it. But also because you wanted to impress our older brother.	And	But		Because, for

	(Someone Else's Dream, p.172)				
54	Mrs Elm: Look at how ordered and safe and peaceful it looks now, before a game starts. It's a beautiful thing. But it is boring. It is dead. And yet the moment you make a move on that board, things change. (Someone Else's Dream, p.173)	And	But, and yet	Before	
55	Dylan: By the way , did you book Gino's? (A Gentle Life, p.177)	By the way			
56	Nora: What do you think you are doing in another life? Do you think this is a good universe? Or would you rather be in a universe where you left Bedford? (Why Want Another Universe If This One Has Dogs?, p.180)	Or	Rather		
56	Dylan: I had a place, you know I'd got into Glasgow University to do Veterinary Medicine. And i went for a week but I missed my dogs too much. Then my dad lost his job and couldn't really afford for me to go. So yeah, never got to be a vet. And really wanted to be a vet. But don't regret it. i have a good life I've got some good friends. I've got my dogs. (Why Want Another Universe If This One Has Dogs?, p.180)	And	But	Then	For, so
57	Mrs Elm: That means there are still as many possible lives out there for you as there ever were. An infinite number, in fact . You can never run out of possibilities. Nora: But you can run out of wanting them. (Lost in the Library, p.195)		In fact, but		For
58	Nora: Oh, oh that's a shame. it is not real, though . (A Pearl in the Shell, p.199)		Though		
59	Ash: Most of it. I mean to go	I mean,	But	And then,	

	<p>back to bed but Molly was in a state. had to calm her and then was too tired to move.</p> <p>Nora: Oh no. I'm so sorry. I didn't hear her. It was probably my fault. I showed her some bears on YouTube yesterday before work.</p> <p>(The Perfect Life, p.208)</p>			before	
60	<p>Nora: Exactly, yet physicists believe in a parallel universe.</p> <p>(A Spiritual Quest for a Deeper Connection with the Universe, p.216.)</p>		Yet		
61	<p>Nora: And you say you left a message?</p> <p>Mr Banerjee: Yes, but on the phone was trying for ages to get through and couldn't so I eventually left a message. I emailed as well.</p> <p>(No Longer Here, p.224)</p>	And	But		For, so
62	<p>Nora: And I love your daddy too. And everything will be okay because whatever happens you will always have Daddy and you will have Mummy too, it's just. I might not be here in the exact same way. I'll be here, but She realised Molly needed to know nothing else except one truth. I love you.</p> <p>(The Flower Have Water, p.232)</p>	And, and	But		Because
63	<p>Nora: There must be a life where went for the coffee with Ash and where we had Molly and Plato, but I did something slightly different. So it was technically another life. Like chose a different dog collar for Plato. Or... Or where I -I don't know where did Pilates instead of yoga? Or where went to a different college at Cambridge? Or if it has to be further back, where it wasn't coffee on the date but tea? That life.</p> <p>(Nowhere to Land, p.234-235)</p>	And, or, further	But, instead		For

64	Nora: I don't know. a bit strange. But I don't want to die any more. (The Other Side of Despair, p.246)		But		
65	Nora: Now, totally understand if you don't want me to be Leo's piano teacher any more. But want you to know that Leo is an exceptional talent. He has a feel for the piano. He could end up making a career of it. He could end up at the Royal College of Music, So would just like to say if (he doesn't continue his lessons with me. I want you to know that I feel he should continue them somewhere. (Volcano, p.256)		But		So
66	Mrs Elm: I don't know how you remember me, but outside of school I wasn't always the,,, (How It Ends, p.258)		But		

d. Ellipsis

Ellipsis is a relation within the text and in the great majority of instances the presupposed item is present in the preceding text. ⁴ Here is the data that found of ellipsis in the novel 'The Midnight Library'. To make easy the table the researcher use Nmn as Nominal, Vrb as Verbal, and Clau as Clausal. The data are shown below.

Table 4.4. Type of Grammatical Cohesion Ellipsis

No	Sentence	Type of Ellipsis		
		Nmn	Vrb	Clau
1	Neil: You were in a band. With your brother. Nora: I was. The Labyrinths.		✓	

⁴ Halliday and Hasan, *Cohesion In English* (London: Longman,1976), 144.

	(String Theory, p.9)			
2.	Nora: Look, Neil, is this about what I said the other week? About you needing to modernist thing? I have some ideas of how to get young peopl- Neil: <u>No</u> . (String Theory, p.10)		✓	
3.	Nora: Ravi, hi. I hear Joe was in Bedford the other day? Ravi: <u>Yeah</u> . (Doors, p.12)		✓	
4.	Nora: what is this place? Where am i? Mrs Elm: <u>A library</u> , of course. (The Librarian, p.26)			✓
5.	Nora: it's not the school library. And there's no exit. Am I dead? Is this the afterlife? Mrs Elm: <u>Not exactly</u> . (The Librarian, p.26)			✓
6	Mrs Elm: Did You do anything wrong? Nora: <u>Yes</u> . Absolutely everything. (The Moving Shelves, p.29-30)			✓
7	Nora: So there is no past in there? Mrs Elm: <u>No</u> . Just the consequence of them. But those books are also written. (Every Life Begins Now, p.37)			✓
8	A man: Good night, Nora. I'll be back on Friday. For the folk singer. Dan said he's a good one. Nora: Right. Yes <u>of course</u> . Friday. It should be a great night. (The Three Horseshoes, p. 40)			✓
9.	One of the women: We'll win next time. Nora: <u>Yes</u> . There's always a next time. (The Three Horseshoes, p. 40)		✓	

10	<p>Dan: Was just turning the chiller unit off. Got to clean the lines tomorrow. We've left it a fortnight.</p> <p>Nora: Right. Yes. <u>Of course</u>. The lines.</p> <p>(The Three Horseshoes, p.43)</p>			✓
11	<p>Dan: What is the name of a twenty-sided polygon?</p> <p>Nora: <u>I don't know</u>.</p> <p>(The Three Horseshoes, p.44)</p>			✓
12	<p>Nora: One stupid mistake?</p> <p>Dan: Okay, <u>two</u>.</p> <p>(The Three Horseshoes, p.51)</p>	✓		
13	<p>Nora: It was different to how I imagined.</p> <p>Mrs Elm: It's hard to predict, <u>isn't it?</u></p> <p>(The Chessboard, P.55)</p>		✓	
14	<p>Mrs Elm: Have you never blanked out or misremembered what you were just doing?</p> <p>Nora: <u>Yes</u>, but I was there for half an hour in that life.</p> <p>(The Chessboard, p.56)</p>		✓	
15	<p>Mrs Elm: Do you need another look at the book of Regrets?</p> <p>Nora: <u>No</u></p> <p>(The Chessboard, p.57)</p>		✓	
16	<p>Nora: I asked for the life in which Voltaire was still alive.</p> <p>Mrs Elm: Actually, <u>you didn't</u>.</p> <p>(The Only Way To Learn is To Live, p.59)</p>			✓
17.	<p>Nora: Surely in most lives, I will be asleep now, won't I?</p> <p>Mrs Elm: <u>In many</u>, yes.</p> <p>(The Only Way To Learn is To Live, p.61)</p>			✓
18	<p>Nora: I wish I had gone to Australia with Izzy. I would like to experience that life.</p>			✓

	Mrs Elm: <u>Very good choice.</u> (The Only Way To Learn is To Live, p.62)			
19	Nora: So, I just open the book and die? Mrs Elm: <u>No.</u> not instantaneously. (The Only Way To Learn is To Live, p.63)		✓	
20	Kind eyes: What've you been smoking? I want <u>some.</u> (Fire, p.67)	✓		
21	Nora: Well, that was terrible. Mrs Elm: It just shows you. <u>Doesn't it?</u> (Fish Tank, p.74)		✓	
22.	Dad: Haven't had them since I got healthy again. That was years ago. You remember. My healthy kick? Hanging around Olympians does that to you. Got me back to rugby fit. Coming up to sixteen years off the drink too. Cholesterol and blood pressure low, the doc says, Nora: Yes, <u>of course.</u> (The succesful life, p.85)			✓
23	Dad: do you want to face time? Nora: <u>No.</u> it was me. (The succesful life, p.85)			✓
24	Dad: Are you a philosopher now? Nora: Well. <u>I studied it.</u> (The succesful life, p.85)			✓
25	Dad: Are you having a memory problem or something? Nora: <u>No.</u> Well maybe yes. (The succesful life, p.85)		✓	
26	A technician: What kind of mic will you want up there? Nora: <u>Headset.</u> (The succesful life, p.88)			✓
27	Joe: I was just thinking. After that nightmare, we had with the			✓

	<p>microphone in Cardiff.</p> <p>Nora: Yeah, <u>totally</u>. What a nightmare.</p> <p>(The succesful life, p. 89)</p>			
28	<p>Nora: Oh, um, yeah. How long is it again?</p> <p>Joe: <u>Forty minutes</u>.</p> <p>(Peppermint Tea, p.90)</p>	✓		
29	<p>Joe: Oh you know Ewan. Ewan's Ewan.</p> <p>Nora: Yeah he is great. I'm so happy for you <u>both</u>.</p> <p>(Peppermint Tea, p.92)</p>	✓		
30	<p>Joe: is that a quote?</p> <p>Nora: Yeah. Henry David Thoreau.</p> <p>(Peppermint Tea, p.92)</p>			✓
31	<p>Joe: Sis, have you got amnesia? She was on a bottle of gin every day since Nadia came to the scene.</p> <p>Nora: Yeah. <u>Course</u>. I remember.</p> <p>(Peppermint Tea, p.95)</p>			✓
32	<p>Nora: Jesus. I should have been there. one of us should have been there Joe. We <u>both</u>,,,</p> <p>(Peppermint Tea, p.95)</p>	✓		
33	<p>Nora: Were you expecting me not to? Did you think that life would be the one I wanted to live?</p> <p>Mes Elm: <u>No</u>. it's not that. It's just looked fragile.</p> <p>(System Error, p.102)</p>			✓
34	<p>Nora: You mean, in my actual life?</p> <p>Mrs Elm: <u>Yes</u>. You see, the Midnight Library only exist because you do. In your root life.</p> <p>(System Error, p.102)</p>			✓
35	<p>Mrs Elm: Is happiness the aim?</p> <p>Nora: <u>I don't know</u>. I suppose I want my life to mean something.</p> <p>(System Error, p.103)</p>			✓

36	<p>Nora: Twenty years ago there was hardly any open water in Svalbard in April. Look at it now It's like cruising the Mediterranean</p> <p>Mrs Elm: <u>Not quite</u></p> <p>(Hugo Lefevre, p.110)</p>			✓
37	<p>Nora: That it's all bullshit? That none of this is real?</p> <p>Hugo: <u>No</u>. Because the template is always the same.</p> <p>(Life and Death and the Quantum Wave Function, p.129)</p>		✓	
38	<p>Nora: How many lives have you had how many have you experienced?</p> <p>Hugo: Too many, nearing Three hundred.</p> <p>(Life and Death and the Quantum Wave Function, p.133)</p>	✓		
39	<p>Nora: but you aren't a real person. You're just a mechanism.</p> <p>Mrs Elm: Aren't we <u>all</u>?</p> <p>(God and Other Librarians, p.137)</p>	✓		
40	<p>Mrs Elm: You have a lot of them. They stop you from seeing the truth.</p> <p>Nora: <u>About what?</u></p> <p>(God and Other Librarians, p.138)</p>			✓
41	<p>Ravi: Hardly your normal style.</p> <p>Nora: <u>Wasn't it?</u></p> <p>(Wild and Free, p.145)</p>		✓	
42	<p>Nono: I'm having a mezcäl margarita in your honour. Where are you?</p> <p>Nora: <u>Brazil</u>.</p> <p>(Ryan Bailey, p. 149)</p>			✓
43	<p>Nora: I think that was Newton</p> <p>Nono: <u>What?</u></p> <p>(Ryan Bailey, p.150)</p>			✓
44	<p>Nora: Who is Martin Hot Dog? Oh, it was probably just press bulshit.</p>			✓

	<p>You know, you say all sorts of shit.</p> <p>Nono: Yeah, <u>of course</u>.</p> <p>(Ryan Bailey, p. 151)</p>			
45	<p>Mrs Elm: Well, in fairness, dying hurts people too. Now, what life do you want to choose next?</p> <p>Nora: <u>I don't</u>.</p> <p>(Love and pain, p.167)</p>			✓
46	<p>Mrs Elm: Even these bad experiences are serving a purpose, don't you see?</p> <p>Nora: <u>Yes</u>.</p> <p>(Love and pain, p.167)</p>		✓	
48	<p>Ravi: So, could you swim the river?</p> <p>Someone: <u>No, You couldn't</u>.</p> <p>(Love and pain, p.169)</p>		✓	
49	<p>Dylan: Dogs can smell when rain is coming, so they often head indoors if they think it's going to happen. Isn't that cool? That they can predict the future with their nose?</p> <p>Nora: <u>Yes</u>. Way cool.</p> <p>(A Gentle Life, p.176)</p>		✓	
50	<p>Dylan: Ever been there? Looked like a great shop.</p> <p>Nora: <u>One or twice</u>.</p> <p>(Why Want Another Universe If This One Has Dogs?, p.179)</p>	✓		
51	<p>Dylan: Do you want the sofa?</p> <p>Nora: No. I'm fine on the floor.</p> <p>(Last Chance Saloon, p.184)</p>		✓	
52	<p>Mrs Elm: Did you know that every time you choose a book it never returns to the shelves?</p> <p>Nora: <u>Yes</u></p> <p>(Lost in the Library, p.194)</p>			✓
53	<p>Mrs Elm: Which is why you can never go back into a life you have tried. There always needs to be some... variation on a theme. In the</p>			✓

	<p>Midnight Library, You can't take the same book out twice.</p> <p>Nora: <u>I don't follow.</u></p> <p>(Lost in the Library, p.194)</p>			
55	<p>Mrs Elm: they're exactly as full as they were when you first arrived here, aren't they?</p> <p>Nora: I don't ,,,</p> <p>(Lost in the Library, p.194-195)</p>			✓
55	<p>Nora: Shall we play a game?</p> <p>Molly: Yes. <u>Let's.</u></p> <p>(A Pearl in the Shell, p.202)</p>			✓
56	<p>Nora: Do you know what Daddy's job is?</p> <p>Molly: Yes. He cats People.</p> <p>(The Game, p.204-205)</p>		✓	
57	<p>Molly: He cut people's bodies and makes them better.</p> <p>Nora: Ah, yes. <u>Of course.</u></p> <p>(The Game , p.205)</p>			✓
58	<p>Ash: He's been our neighbour for three years. We went camping with him and Hannah in the Lake District.</p> <p>Nora: Yes. I know. <u>Of course.</u></p> <p>(A Spiritual Quest for a Deeper Connection with the Universe, p.213)</p>			✓
59	<p>Nora: Well, have. Chave had many lives.</p> <p>Ash: <u>Great.</u> Is there are where you kiss me again?</p> <p>(A Spiritual Quest for a Deeper Connection with the Universe, p.216)</p>		✓	
60	<p>Nora: How long have you had it?</p> <p>Ash: Since I was <u>seven.</u></p> <p>(Tricycle, p.220)</p>	✓		
61	<p>Mrs Elm: You'll need this.</p> <p>Nora: Why?</p> <p>(Nowhere to Land, p.238)</p>			✓

62	Nora: What's up Joe? Joe: Longford,, (Living Versus Understanding, p.253)			✓
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2. The Dominant types of grammatical cohesion.

As stated in chapters I and II that the analysis is carried out through one aspect of cohesion: grammatical cohesion. The unity of the text can be seen from the interrelationships between sentences which are expressed through grammatical devices. After the researcher has analyzed the text described above, the researcher provides a table of the intensity of the use of grammatical cohesive devices in the conversational text of The Midnight Library novel. Based on the data above, the researcher found 4 (four) types of grammatical cohesion. They are (1) reference, (2) substitution, (3) temporal, and (4) ellipsis. The distribution of grammatical cohesion can be explained in the following table.

Table 4.5. Statistical table of Grammatical Cohesion Found in 'The Midnight Library' novel's.

Types of Grammatical Cohesion		Number of Occurrences
Reference	Personal	3.139 items
	Demonstrative	3.99 items
	Comparative	50 items
	Total	3.588 items
Substitution	Nominal	23 items

	Verbal	21 items
	Clausal	12 items
	Total	56 items
Conjunction	Additive	377 items
	Adversative	151 items
	Temporal	73 items
	Clausal	95 items
	Total	696 items
Elipsis	Nominal	15 items
	Verbal	37 items
	Clausal	54 items
	Total	106 items
Total		4.446 items

Grammatical Cohesion in Percentage

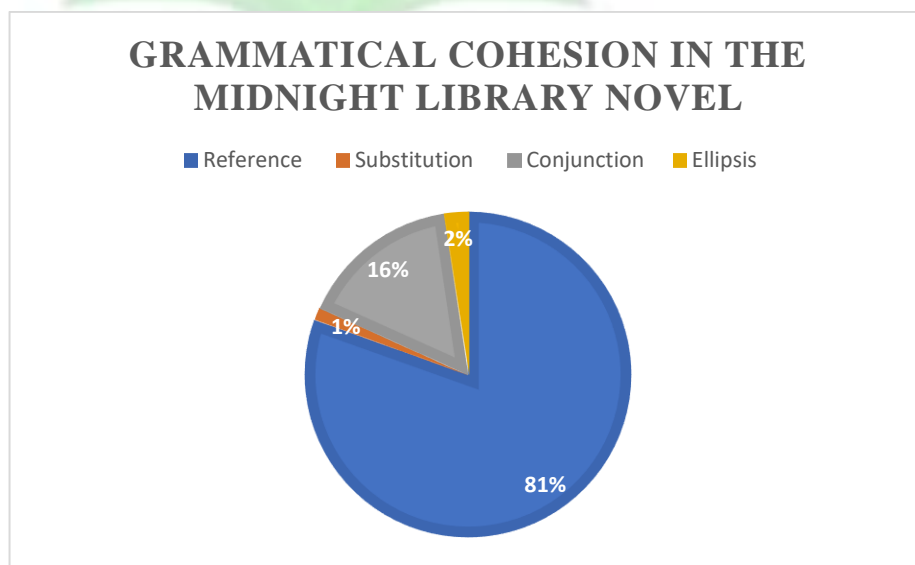


Figure. 4.1. *Grammatical Cohesion In Percentage*

In the text of a novel, *The Midnight Library* the researcher takes data from the conversation between the main character and another character. The research found reference occurred in 3.588 items, Substitusi occurred in 56 items, conjunction occurred in 696 items, and Elipsis in it 106 items.

From the data above, it can be concluded that reference is the most dominant grammatical type which appears in the novel *The Midnight Library*. Reference exceeded 81%, meanwhile, other types were lower than that. The second dominant type was collocation was conjunction 16%. A substitution was 1%. And ellipsis was 2%. Then, in analysing the text, the researcher codes the sentences using underline the sentence using a colour that is identified as one of the grammatical cohesion points in the text of the novel.

B. Discussion

1. Type of Grammatical Cohesion

a) Reference

Reference is the most frequently used in the novel '*The Midnight Library*'. The reference appeared in about 3.588 items in the text conversation in the novel. This type is the highest item in the text of conversation of the novel. In this text conversation, all types of references, namely Persona,

demonstrative, and comparative are found. Reference is expressed in this data below.

Data 1:

Mrs Elm: Nora dear, **it's** natural to worry about **your** future, of course, **you're** going to be worried about the exams. But **you** could be anything **you** want to be, Nora. Think of all **that** possibility.

(A Conversation about Rain, p. 1)

There is a kind of reference in data 1 in the datum above namely personal and demonstrative reference. **It** in the data above is classified as a personal reference and categorised as personal pronouns. **It** cataphoric reference because it refers to the natural. **You** in the data above is classified as a personal reference and personal pronoun. **You** is a cataphoric reference because it refers forwards to the "Nora". **That** in the data above is a demonstrative reference and indicates in cataphoric reference because refers forwards to "possibility".

Data 2

Mr Banerjee: **I** have some good news. **I** don't need **you** to collect **my** pills any more. The boy from the chemist has moved nearby and **he** says **he** will drop **them** off. (Antimatter, p.19)

There is a kind of reference in the data 2 above namely personal reference.

“I” in the data above is a reference which is classified as a personal reference. It is an anaphoric reference because refers to Mr Banerjee. **“You”** in the data above reference which is classified as a personal reference. It is a cataphoric reference because it forward to Nora. **“My”** in the data above is a reference which is classified as a personal reference. It is anaphoric reference because it refers to Mr Banerjee. **“He”** in the data above is a reference which is classified as a personal reference and identified as a male. It is anaphoric reference because it refers to Mr Banerjee.

Data 3

Nora: The rook is **my** favourite piece. **It's** the one that **you** think **you** don't have to watch out for. **It** is straightforward. **You** keep **your** eye on the queen, and the knight, and the bishop, because **they** are the sneaky **ones**. But it's the rook that often gets **you**. (Fish Tank chapter, p.78).

The dialogue above show personal reference using the word “my”, “it”, “ you”, “your”, “they”, and “ones”.

“My” refers to Nora as the first speaker and it is an anaphoric reference, **“it”** refers to the thing or the object and it refers to the word “rook” and it is an anaphoric reference, **“You”** and **“your”** refer to Mrs Elm and it is anaphoric reference, **“They”** refers to a queen, knight, and bishop and it is anaphoric

reference. And the word “**Ones**” refers to the word they and it is anaphoric reference.

Data 4

Nora: Oscar Niemeyer. Modernist. But **this** is meant to be **more** opulent than **his** usual stuff. Best hotel in Brazil...

(Ryan Bailey, p.152)

The dialogue above consist of personal, demonstrative and comparative reference. “**This**” shows a demonstrative reference and anaphoric reference because refers to modernist. “**His**” shows personal reference and anaphoric reference because refers to Oscar Niemeyer. “More” show as comparative reference “More” compare between the words “opulent” and “his usual stuff”.

b) Substitution

For this type of grammatical cohesion; the type is found nominal, verbal, and clausal. That means all types of substitution are found in the conversation text in the novel ‘The Midnight Library’. These are the sentences that show the substitution.

Data 1

Neil: It’s never too late to pursue *a dream*.

Nora: Pretty sure it’s too late to pursue that **one**.

(String Theory, p.8)

The researcher found a nominal substitution in the datum above. It's shown using the words "One". The word "One" is a noun. The word "One" refers to the head of a nominal group. The words "One" substitute the words "*dream*" in the first line. The author of this story wants to replace the word "One" with substitutes for the words "*dream*" in this novel.

Data 2

Dan: Though I've got to tell A. J. to change the lunch menu. No one in Littleworth wants to eat candied beetroot and broad bean salad and corn cakes. This isn't pissing Fitzrovia. And I know they're going well, but I think those *wines* you chose aren't worth it. Especially the California **ones**. (The Three Horseshoes chapter, p. 99)

The writer finds the nominal substitution using the word "Ones" in the data above. The word "ones" is a noun or plural. The word "ones" refers to a head of the nominal group. The word "ones" substitutes the word "*wines*" in the last sentence.

Data 3

Nora: Did he, um, did you *see* him?

Ravi: I **did** actually.

(Doors, p.12)

The dialogue above found a verbal substitution shown by the word "Did". The word "did" presupposes the verb. The words "Did" substitute in the word "*see*".

Data 4

Nora: He *saves* people!

Molly: Yes, he **does**.

(The Game, p.205)

The dialogue above shows a verbal substitute using the words “Does” in Molly as the second speaker. The word “does” presupposes the verb. The words “Does” substitute the words “*save*” in Nora’s the first speaker.

Data 5

Mrs Elm: There are an infinite number of possible universes in which you live. Are you really saying they all exist on Greenwich Mean Time?

Nora: Of Course **not**.

(The Only Way to Learn Is to Live, p.62)

The researcher found a clausal substitution using the words “not”. The word “not” in Nora’s speaking as the second speaking presupposes to an entire clause within a text. Its words substitute in the first line of dialogue which is “*they all exist on Greenwich Mean Time*”.

Data 6

Nora: Dylan, do you believe in parallel universes?

Dylan: I think **so**.

(Why Another Universe if This One Has Dogs?, p.180)

In data above found a clausal substitution using the words “So”. The word “so” in the last sentence presupposes to an entire clause within a text. Its words substitute in the first line of dialogue which is “*believe in parallel universes*”.

c) Conjunction

In this type of grammatical cohesion, the researcher found all types of conjunction, namely additive, adversative, causal, and temporal.

Data 1

Nora: The quiz. Earlier. The twenty-sided polygon. Well, a twenty-sided polygon is called an icosagon. I knew the answer but didn't tell you because I didn't want you to mock me. And now I don't really care because I don't think me knowing some things that you don't should bother you. **And also**, I am going to go to the bathroom.

(The Tree Horseshoes, p.52)

The data above show additive conjunction using the word “and also”. The word “and also” is linked to additive information. The word “and also” has a related meaning to link one statement adds to another word. The author of this novel wants to illustrate the first speaker and the other person's (female) condition in this novel.

Data 2

Nora: You see. I know that you were expecting my TED talk on the path to success. But the truth is that success is a delusion. It's all a delusion. **I mean**, yes, there are things we can overcome. **For instance**, I am someone who gets stage fright **and** yet, here I am, on a stage. (The Tree That Is Our Life, p. 99)

The conjunction shows an additive conjunction using the words 'for instance', 'I mean', and 'and'. These are used to link a word to another word or sentence. These words 'for instance, I mean, and' relation has to be included among the semantic relation entering into the general category of conjunction. The data shows that the writer used additive type because this type merely adds one statement to another.

Data 3

Nora: I regret not doing Geology at University **instead** of Philosophy.
(The Book of Regret, p.33)

The data above show an adversative conjunction. The word 'instead' connects the information mentioned before by means of correcting the meaning. At first, the expectation that is derived from the first sentence is that Nora does not want to do Geology. Then, the correction comes that Nora is doing Philosophy. The author wants to illustrate the word "instead"

clearly showing that there is a contradiction in terms of expectation and it connects the sentences by means of correcting the meaning.

Data 4

Nora: Well, I still think my actual life isn't worth living. **In fact**, this experience has just managed to confirm that.

(God and Other Librarians, p.138)

The researcher found the adversative conjunction that is shown by the word "In Fact" in the data above. The word "In fact" is linked to contrary information. The word "in Fact" has a contrary content meaning linked one sentence to another sentence, such as there is a contrary expectation between Nora's statements. The author of this novel wants to illustrate the contrary expectation to the words "I still think my actual life isn't worth living" event of the words "this experience has just managed to confirm that" in this novel.

Data 5

Joe: I was thinking, **after that** nightmare, we had with the microphone in Cardiff.

(The Successful Life, P.89)

The researcher found temporal conjunction using the words "after that". The word "after that" is one of the types of temporal conjunctions. Temporal is related to time. The word "after that" connects the action and ideas in a time. The author

of this story wants to illustrate the other person's activity in this novel. As in the data above, how Joe thinks after got a nightmare.

Data 6

Joe: I suppose. I probably wouldn't be managing anyone without you. **I mean**, you were the first. And you introduced me to Kai **and then** Natalie. **And then** Eli, so,,

(Peppermint, p.91)

The data above show a temporal conjunction using the word "And then". The words "And Then" in this paragraph are also called a sequential temporal relation used for sequence events of the same time. The writer finds the temporal conjunction in the data above is shown by the word "and then" in the last sentence. The word "and then" refers to creating a sequence in time. The word "and then" is linked to one sentence with another sentence based on the event.

Data 7

Nora: As a teenager, I'd have happily been invisible . people called me "The Fish". They didn't mean it as a compliment. I was shy. It was one of **the reasons** why I preferred the library to the playing field. It seems a small thing, but it really helped, having that space.

(Fish Tank, p.76)

The data above show a clausal conjunction using the the word “the reason” is reason information. The word “the reason” has a function to show specific reasons. The word “the reason” refers to the reason content from the first speaker activity.

Data 8

Hugo: The only reason I am still in this life is **because** of you...

(Life and Death and the Quantum Wave Function, p.135)

The data shows clausal conjunction using the word “because” is one of the types of causal conjunction. It is used to introduce a cause, a reason, or an explanation of why these things happen. Like in the above data, the author wanna illustrate the story using the word “because” used to give or explain why Hugo is still in life, it’s because of Nora.

d) Elipsis

For this type of grammatical cohesion, the researcher found all types of ellipsis, namely Nominal, verbal, and clausal. Here are the explanation about the data.

Data 1

Nora: One stupid mistake?

Dan: Okey, two.

(The Three Horseshoes House, p.51)

The conversation above show a nominal ellipsis. From the conversation, the full sentence should be ‘Okey two stupid mistakes’. The omission of ‘Stupid mistakes’ does not change the meaning of the text. The reader still can understand the text although some words are omitted.

Data 2

Joe: The talk, today.

Nora: Oh, um, yeah. How long is it again?

Nora: Forty Minutes.

(Peppermint Tea, p.90)

The data above show a nominal ellipsis. From the conversation, the full sentence should be ‘The talk for about forty minutes’. The omission of ‘the talk’ does not change the meaning of the text. The reader still can understand the text although some words are omitted.

Data 3

Nora: Well done! And do you have any brothers or sisters?

Molly: No.

(The Game, p.203)

The data above show a verbal ellipsis. From the conversation, the full sentence should be ‘No, I don’t have a brother or sister’. But it does not change the meaning of the text of the conversation. So the reader is capable to understand the text although it is omitted.

Data 4

Neil: You were in a band. With your brother.

Nora: I was. The Labyrinths.

(String Theory, p.9)

The data above show a verbal ellipsis. From the conversation, the full sentence should be 'I was in a band'. But it does not change the meaning of the text of the conversation. So the reader is capable to understand the text although it is omitted.

Data 5

Nora: Is there a life where we are still together?

Mrs Elm: Of course.

(Every Life Begins Now, p.37)

The data above show a clausal ellipsis. From the conversation, the full sentence should be 'Of course, there is a life where we are still together'. The speaker omits the clause 'there is a life where we are still together'. Although it is omitted, it does not make the reader not to understand the text of the conversation.

Data 6

Nora: I asked for the life in which Voltaire was still alive.

Mrs Elm: Actually, you didn't.

(The Only Way to Learn Is to Live, P.59)

The data above show a clausal ellipsis. From the conversation, the full sentence should be 'Actually, you didn't ask for the life in which Voltaire was still alive'. The speaker omits the clause 'ask for the life in which Voltaire was still alive'. Although it is omitted, it does not make the reader not to understand the text of the conversation.

2. The Dominant type of Grammatical Cohesion

Based on the result above the dominant type of grammatical cohesion is reference. There are 3.588. Which consist of the type of reference, namely personal show 3.139 items, demonstrative show 399 items, and comparative show 50 items. The second dominant type is a conjunction. There are 696 items that exist in the text of conversation in the novel. This consists of the type of conjunction, namely additive show 377 items, adversative show 151 items, temporal show 73 items, and clausal show 95 items. The next is the ellipsis is shown 106 items. This type of grammatical cohesion consists of nominal which shows 15 items, verbal show 37 items, and clausal show 54 items. And the last, the last of the smallest types falls on substitution. Substitution consists of nominal which shows 23 items, verbal show 21 items, and clausal show 12 items.

From the explanation above, the researcher concludes that reference is the most dominant type in the conversational text of the novel 'The Midnight Library' with the following presentation

results. Reference exceeded 80,70%, meanwhile, other types were lower than that. The second dominant type was collocation was conjunction 15,65%. An ellipsis was 2, 38%. And substitution was 1,25%.



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