



Cohesive Devices in Children Literature And Adult Literature

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Abstract

Cohesive devices were crucial in maintaining coherence and facilitating effective communication in written texts. They served as linguistic tools that connected different parts of the text and ensured its logical flow. The results of the data analysis were presented based on the types of cohesive devices according to Halliday & Hassan (1976). This paper focuses on cohesive devices in text, examining how they are realized in two different genres, specifically adult and children's literature. The writer explored the use of cohesive devices in adult and children's literature, comparing the similarities and differences between these two genres. Personal reference remained the most dominant type of cohesive device used. However, unlike the reference, neither children's nor adult literature showed any substitutions. There were differences in the conjunctions between children's and adult literature. In children's literature, simple conjunctions were used. On the other hand, in adult literature, several types of conjunctions were quite specific. In terms of lexical cohesion, there was no significant difference compared to grammatical cohesion. In conclusion, in both genres, the use of cohesive devices played an important role, but the level of difficulty or complexity differed, considering the different target readers.

Keywords: *Cohesive Devices, Grammatical Cohesion, Halliday & Hassan, Lexical Cohesion, Literature*

INTRODUCTION

Since early age, various forms of text are introduced to facilitate the communication process that occurs. Communication includes sending messages and receiving them, understanding them, and producing responses or feedback, both verbal and nonverbal (Pertiwi, 2022). The communication process certainly involves various aspects, including language and text. Therefore, language and text are certainly interrelated. In communication, language acts as the main tool to convey information and ideas and text plays a role in conveying messages clearly and effectively. The concept of text concerns a functional unit of language that includes spoken and written parts, regardless of length, as long as it is a coherent whole. Therefore, text can be found everywhere such as conversations between friends, prohibition signs, and the writings that are found. In this study, the writer will focus on explaining text on writing. Writing is a communication process, where the writer must choose the right words, effective sentence structure, and coherent writing style to ensure that the message conveyed through the text can be received and understood by the reader.



According to Halliday and Hasan (1976), a text is considered coherent if it fulfils two conditions: first, the text must be in harmony with the context in which it is produced, and second, the text must show cohesion, which means that cohesive devices need to connect all the parts in the text. The use of cohesive devices can help make the text coherent, which is a key feature of effective academic writing, as it ensures the text is logical and makes semantic sense (Chanyoo,2018). In the academic writing, it is important to have a proper and correct text writing. This is to avoid conveying ambiguous or even incorrect messages. Conveying a message in an ambiguous or incorrect text can cause confusion for both the reader and the writer. For example, making legal documents for a company, if the text is incoherent, it can lead to misinterpretation and can be detrimental to the company. Another point as described by:

Setiawan & Taiman (2021):

In their article entitled *Cohesion And Coherence In Written Texts Of Health Medical Laboratory Students*. They point out that incoherence in writing can lead to various errors, especially when there is a lack of logical connection between sentences. As a case in example, a writer may suddenly introduce a new topic, such as the greenhouse effect, without providing context or linking it to the previous discussion on energy saving programmes. This sudden shift can confuse the reader and disrupt the overall flow of the text. In addition, errors in cohesion, such as improper sentence structure or unclear references, can further contribute to incoherence, making it difficult for the audience to understand the intended message.

The above cases prove that text coherence strongly influences the quality of someone's writing. Therefore, cohesive devices play an important role in the writing process. Cohesive devices revolve around the concept of *co-text*. Cohesive devices rely on the surrounding linguistic context to establish connections and coherence (John Sinclair, 2004). Halliday and Hasan (1976: 227) define coherence as the relationship between phrases in a text that can only be followed one after the other in a given aspect through a specific relationship. Cohesion is important because it adds texture to sentences and demonstrates how semantic relations are composed of lexical and grammatical features (Warna et al., 2019). Cohesion refers to the ways in which different parts of a text are connected to each other, making it easier for the reader to follow and understand the ideas presented. According to Halliday and Hasan (1976), cohesive devices can be classified into two main categories: *grammatical cohesion and lexical cohesion*.

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Grammatical cohesion, such as pronouns and conjunctions, connect the text to the social context and establish shared knowledge and norms within the discourse community. Lexical cohesion contributes to coherence by using repeated lexical items and patterns (James Paul Gee, 2005). On the other hand, Halliday and Hasan divide grammatical cohesion into four categories: *reference, substitution, ellipsis, and conjunction*. Lexical cohesion revolves around word choice and how words and phrases interact within a text. It encompasses two main forms: reiteration and collocation. According to Halliday and Hasan (1976), reiteration is described as two elements in a text that refer to the same thing and can either be reiterated or convey a similar meaning. The forms of reiteration are repetition, synonymy, antonymy, and superordination (hyponymy and meronymy). Collocation refers to the pairing of specific words that frequently appear together within language. This encompasses instances like the coupling of adjectives and nouns, such as 'fast food,' the linkage of verbs and nouns like 'running out of money,' and other combinations like 'men' and 'women' (Platridge, 2012). The use of cohesive devices can vary depending on a written text's genre, style, and intended audience, which is a lot. It also involves an awareness of the genres used in communication. In this context, the term "genre" pertains to distinct categories of texts designed for specific social functions. This understanding of various types of texts is disseminated among members of the community, as outlined by Swales (1990). This understanding is linked to the concept of 'register,' which is how the language style matches the specific type of text or genre. This helps make communication clear and effective. The context of the situation primarily determines the genre. From the past until now, we have read various types of texts with different genres, such as children, youth, adult, and others. Therefore, the writer wants to know how the differences exist in different genres from the target readers.

In this study, the writer took two different genres of literature, namely children's literature and adult literature. In compiling this article, the writer uses some related literature to support and inspire the research being conducted by the writer. The first piece of literature is from Nur Ayomi and Dwi Pratama (2018). This study focused on theory from Halliday and Hasan (1976) and analyzed the distribution and usage of these cohesive devices in two genres: journalistic articles and children's stories. It explores the concept of cohesion, which refers to the relationship between sentences in a text and how different cohesive devices contribute to the unity and meaning of a text. The second piece of literature is by Mohammad Raouf Moini (2016), which contrasts lexical cohesion and conjunctions in English novels written for children and adults. It revealed potential similarities and differences in the frequency of these cohesive markers between children's and regular literature. The third literature is from Chanyoo (2018), this study analyzed the use of cohesive devices in the academic writing of thirty Thai junior English majors, examining thirty essays totaling 16,856 words. The study identified four main types of cohesive devices: repetition, reference, conjunction, and ellipsis and found a significant correlation between the number of cohesive devices used and the quality of writing, as assessed by experts, indicating that higher grades were related to more cohesive devices and word count. This research highlights the importance of teaching these devices to improve writing among EFL students.

The fourth literature is from Islami, Saleh, & Bharati (2022), this article investigates the use of cohesive devices in descriptive texts written by English training participants at Pura Smart Technology (PST) in Indonesia, focusing on both lexical and grammatical cohesion. It analyzes the frequency and correctness of

cohesive device usage among eleven employees, revealing that repetition (54.92%) was the most common lexical device, followed by hyponym (33.71%) and synonym (6.81%), while conjunctions (69.31%) dominated grammatical cohesion, with references at 29.54%. The study emphasizes the importance of cohesive devices in producing coherent texts, particularly in professional contexts where English proficiency is crucial for effective communication. The fifth literature is from Kuswoyo, et.al (2020), this study investigates the use of cohesive conjunctions by native and non-native English-speaking engineering lecturers. The study uses a corpus-based approach to analyze the frequency and function of the conjunctions and and so in classroom lectures. The research finds no significant difference in the use of these conjunctions between native and non-native speakers. The study highlights the importance of cohesive conjunctions in facilitating logical connections in classroom discourse and suggests pedagogical implications for improving lecture delivery through strategic use of these conjunctions.

The sixth literature is from Andri Saputra & M. Hakim (2020), this study examines how Indonesian EFL students use cohesive devices in their writing. It reveals that students frequently use grammatical cohesive devices, especially references like the, but are less aware of other types such as ellipsis and substitution. Lexical devices like synonyms are used less often. Interviews show that while students understand the function of cohesive devices as connectors, they often only recognize conjunctions. Despite cohesive devices being crucial for coherence, students argue that they are not the sole indicators of writing quality, which also depends on sophisticated language and complexity. The last is from Maria Ulfa (2016). This study identified the types of lexical cohesion commonly used in narrative texts from three children's storybooks. It was based on Halliday and Hasan's (1976) theory and aimed to determine the elements that form lexical cohesion in these narrative texts. The research conducted by the writer has similarities and differences with the reviewed literature. The similarity is that these studies examined the use of cohesive devices, some even using the same theory as the writer, Halliday & Hasan (1976). The difference is that this study examines different data, where the writer here examines the use of cohesive devices in two different genres of literature, which are children's literature and adult literature. In addition, this study tries to develop it by examining more types than some of the above studies, where this data the author examines both types of cohesive devices (grammatical and lexical cohesion) while some of the above studies only choose one to analyze or only take the grammatical or lexical parts.

It is interesting to analyze the two different genres of literature because we often encounter differences in both grammatical and lexical characteristics between children and adult literature. Children's literature is works of fiction created and selected to be read by children. It should be comprehensible and enjoyable according to their cognitive and emotional development (Nodelman, 2008). It usually has more straightforward language that is easily understood by children, unlike adult literature, which usually has a broader language structure to interpret the story well to the reader. Adult literature refers to written works primarily intended for mature audiences. It is characterized by more intricate language structures, complex character development, and exploration of mature themes and concepts (Abbott, 2008). This study focuses on cohesive devices in texts, particularly adult and children's literature. It aims to find out what types of cohesive devices can be found in these two genres and analyze how the use of cohesive devices differs between children and adult literature. The writer hopes this study can contribute to both young and adult learners

as well as teaching strategies. For young learners, learning cohesive devices such as pronouns, conjunctions, and lexical items helps young learners understand complex texts by providing clear connections between ideas in a passage so that it will be easier to follow the flow presented by the author. This is equally for adult learners, knowing the use of cohesive devices can help to know the meaning of a passage or even get more of the intended meaning that is trying to be conveyed. In addition, by studying these tools, teachers can explicitly provide information about cohesive devices to students, starting with basic concepts such as pronouns and conjunctions to build their linguistic skills and understanding of text structure (John Sinclair, 2004). Teachers can assess the use of cohesive devices in students' writing to evaluate their understanding of text structure and coherence. This helps in providing targeted feedback to improve students' writing skills.

RESEARCH METHOD

The analysis of this data was conducted using a qualitative descriptive method. This data uses the theory from Halliday & Hassan (1976) to analyze the types of cohesive devices, both grammatical and lexical cohesion. The data is categorized based on its features. Data presentation differs for each category, where grammatical uses a table with the number of each type found and classified. For lexical cohesion, because it is difficult to do like grammatical, this part only describes each type found by the writer. The writer explains the results of the findings on each type found, and the writer also explains the differences found in both genres of text.

For this study, a total of three data were used each for children and adult literature. Data sources for the study on children's literature were taken from several websites, i.e. Aesops for Children, where the author took one fable entitled The Dog, The Cock, And The Fox. One fairy tale entitled Cinderella was taken from the website (<https://www.burlishpark.co.uk>), and the other one with the title The Emperor's New Clothes from the website (<https://freekidsbooks.org/wp-content/uploads/2017/01/Hans-Christian-Andersen-Fairy-Tales-1.pdf>). The reason for choosing fables and fairytales is to find out whether the writing structure is still the same with two different genres for children's literature or if there are significant differences. For adult literature, the writer took from an online novel entitled Where The Crawdads Sing by Delia Owens. The novel consisted of two chapters, The Marsh and The Swamp, both of which had 57 parts with a total of 327 pages. However, the writer would not examine the whole page but only take each of sub-chapters of The Marsh and The Swamp which of course the number of pages used was the same as the children's literature so that the data found is equivalent. The writer took the sub-chapter with the title *Ma* and *Chase* from The Marsh. For the Swamp writer chose the sub-chapter entitled *Same Tide*. It is interesting to analyse the two genre because we often find differences in characteristics both grammatically and lexically between the two literatures above.

Data are presented in the form of explanations, simple calculations, and discussions. Data were collected by observation and note-taking. First, the writer made observations of both data by reading them carefully. Second, the writer made notes and simple calculations of the data found. For grammatical cohesion, the data found were tabulated into a table to be analyzed and compared. The table contains the number of each use of cohesive devices (grammatical cohesion) that have been found. While lexical cohesion, the writer only describes each type found. After the data collection is complete, the data is analyzed based on the theoretical framework used in this research.

RESULTS AND DISCUSSIONS

The discussion of cohesive devices in these two genres of texts is divided into explanations of grammatical and lexical cohesion.

A. Grammatical Cohesion

Table 1. The Distribution of Grammatical Cohesion across Texts

No	Type of Cohesive Devices	Number of Occurrences						
		Children Literature			Adult Literature			
		Ch 1	Ch 2	Ch 3	Ad 1	Ad 2	Ad 3	
1	Reference	Personal	25	29	41	47	34	61
		Demonstrative	2	4	14	3	2	19
		Comparative	0	0	4	0	0	4
		Total	27	33	59	50	36	84
2	Substitution	Nominal	0	0	0	0	0	0
		Verbal	0	0	0	0	0	0
		Clausal	0	0	0	0	0	0
		Total	0	0	0	0	0	0
3	Ellipsis	Nominal	1	0	1	2	4	2
		Verbal	0	0	0	3	1	2
		Clausal	1	1	1	2	1	2
		Total	3	1	1	7	6	6
4	Conjunction	Additive	6	9	4	7	8	6
		Causal	0	0	2	0	2	1
		Adversative	2	3	2	4	0	5
		Temporal	0	1	3	4	0	5
		Total	8	13	11	15	10	17
Total for all types		38	47	71	72	52	117	

Table 1 shows that the use of reference, particularly personal reference, is still the most dominant type of cohesive device used. However, the variety highly depends on what topic is being discussed. The example of the personal reference used for reference can be seen in the following.

- a. **He** thought **he** was still in the farmyard where **it** had been **his** duty to arouse the household at n daybreak (Ch 1, line 8)
- b. A ma don't leave her kids. **It** ain't in '**em.**' "**You** told **me** that fox left **her** babies." "Yeah, but that vixen got '**er** leg all tore up (Ad 1, line 25)
- c. Many years ago, there was an Emperor, who was so excessively fond of new clothes, that **he** spent all **his** money in dress (Ch 3, line 1)

In Children's literature in both the first, second, and third stories, the third person singular *he, she, they*, and the less frequent *it*, are used dominantly as they refer to various characters. The third-person singular *it* is also used frequently to avoid repetition, referring to inanimate things. This is because child literature generally focuses on the characters in the book, which uses the third person singular more often. Almost the same as child literature, in adult literature also the use of the third person singular is the most commonly found (*he, she, it*), but the difference is that in

adult literature Ad 1, Ad 2, and Ad 3 the frequency of using first and second person singular (I & you) also appears more often than children literature, this happens because in adult literature above there are many conversations between characters so that the use of first and second person will appear more often, besides the use of objective pronouns (me, your, her, him, and them) also appears more often than children literature.

Demonstrative references are used quite frequently in both types of text as we can see in Table 1. Demonstrative reference is usually expressed through determiners (the, this, that, these, those) and adverbial (here, there, now and then) (Halliday & Hasan, 1976: 57). In the children literature text above, the demonstrative reference found is mostly determiner (the), but for adult literature the writer found the use of adverbial (there) more than determiner (the).

- a. I am your fairy godmother and you shall go to the ball!" she said. **The** fairy godmother asked Cinderella to find her a pumpkin, six mice, a rat, and six lizards. (Ch 2, line 7)
- b. They ran back to the ground and pushed their way to the other side of the tower's base, greenish mud clinging to their boots. **There** lay a man, flat on his back, his left leg turned grotesquely forward from the knee (Ad 2, line 10)

The refers to a specific noun already known or mentioned before in a conversation or text. Whereas in the adult literature above, the frequency of occurrence of the determiner (the) is much less than the adverbial (there or here). Adverbial there above is used to refer to a specific place or location, often to provide information or guide someone's attention to a particular spot.

In contrast to reference, the use of ellipsis is only slightly found in the two texts above, both children and adult literature. Ellipsis is rarely used in any because in most cases, the omission of certain subjects creates concerns about the text becoming unclear and difficult to understand (Aqmarina, 2020). Ellipsis serves as a technique to shorten content and eliminate unnecessary repetition. Its main purpose is to prevent redundant wording within a text. Halliday and Hasan (1976) state that ellipsis refers to the act of omitting a word or a section of a sentence, closely connected to substitution. According to Tzvetan Todorov (1971), ellipsis is more commonly found in adult literature due to the complexity of themes and ideas explored in such works. The use of ellipsis can create tension or uncertainty in the narrative, allowing adult readers to interpret and analyze the story on a deeper level. Consequently, the use of complex or ambiguous elision may confuse or hinder children's comprehension, which is why it is less frequently employed in children's literature (Betty G. Birney, 1995). There are several categories of ellipsis that the writer found, first is nominal ellipsis as follows

- a. So (**they**) said, so done, and both slept very comfortably. (Ch 1, line 6)
- b. And then, Kya, only six (**years old**) at the time, heard the screen door slap (Ad 1, line 3)

Besides nominal, verbal ellipsis is also found, especially in adult literature.

- a. (**there are**) No sounds now but her own breathing. (Ad 1, line 5)
In this sentence the verb phrase **there** is omitted. The complete sentence should be **There are** no sounds now but her own breathing, even though

some words are omitted the sentence above is still relatively easy to understand.

- b. And then, Kya, (**was**) only six at the time, heard the screen door slap
In the sentence above, two ellipsis are found, namely verbal ellipsis and nominal ellipsis as explained. The past tense sentence above is incomplete because the word **was** is omitted, but the reader certainly understands what is meant even though the grammar is incomplete.

Furthermore, the last is clausal ellipsis, this category is quite rare but the following is what writer found in the two different genres in the text data above

- a. The Fox immediately had rosy visions of a very delicious breakfast (**when he saw the Cock**) (Ch 1, line 12)
In this sentence, there is an ellipsis in the clause after the words "The Fox immediately." The full form of this ellipsis is "The Fox immediately had rosy visions of a very delicious breakfast (when he saw the Cock)." The clause is omitted because it can be inferred from the context that the Fox had rosy visions of a very delicious breakfast after seeing the Cock.
- b. "Where?" "See, there (**the place**) (Ch 2, line 4)
There refers to a place that even though it is not mentioned, the reader already knows the meaning of the text.

In addition to the difference in the number of ellipsis words mentioned earlier, the difference is also striking where in children's literature there are very minimal ellipsis marks found. This is inversely proportional to adult literature, both from data one or two, there are many uses of ellipsis marks.

- a. A ma don't leave her kids. It ain't in '**em**. "You told me that fox left her babies." "Yeah, but that vixen got '**er** leg all tore up" (Ad 1, line 25)
- b. She'd've starved to death if she'd tried to feed herself '**n**' her kits (Ad 1, line 14)

This can happen because of the difference in the target audience and the genre presented. Adult readers often seek more nuanced and challenging narratives, and elision can enhance their engagement by encouraging active interpretation. Ellipsis is used more often in adult literature to create tension in the narrative, which allows adult readers to interpret the story on a deeper level (Jones, 2017). In contrast, children's literature aims to provide clearer and more accessible storytelling, minimizing the need for extensive elision (Nodelman, 1988). Unlike reference and ellipsis, substitution is not found in both text genres above, consistent with the finding (Louwse, et.al. 2004) that the use of substitution are less in written language compared to that in spoken language.

The last part of grammatical cohesion is conjunction, Wren and Martin (2004:129) state that conjunction is a word which merely joins together sentences and sometimes word. Conjunction joins together sentence and often makes them more compact. There are four types of conjunctions: *additive*, *adversative*, *causal*, and *temporal*.

Table 2. Distribution of Conjunctions and their types

Type of Conjunction	Ch 1	Ch 2	Ch 3	Ad 1	Ad 2	Ad 3
Additive						
Simple	6 (and)	9 (and)		7 (and)	8 (and)	6 (and)
Causal						
Specific	-	-		-	2 (as)	1 (as)
Adversative						
Proper	2 (but)	3 (but)		4 (but)		1 (yet), 4 (but)
Temporal						
Simple	-	1 (then)		2 (then)		2 (when), 1(next), 2 (after)
Complex	-	-		1, (at the time), 1 (until)		1 (since)

In the data above, the writer find a little differences between children and adult literature, where in the children literature conjunctions used are simple conjunctions and not too difficult to understand, while in adult literature there are several types of conjunctions that are quite specific. Like at the time, until, as Steve said, yet

- a. The day of the ball arrived **and** Cinderella was left at the house (Ch 2, line 5)
- b. Her tall figure emerged now and then through the holes of the forest **until** only swatches of white scarf flashed between the leaves (Ad 1, line 14)
- c. **Yet after** all these years, they were still a group of friends. That was something. Silly-looking on the outside, yes, but as Mabel had said several times, they were a sure troop

From the two data above, it is evident that conjunction usage in children's literature is generally simpler compared to adult literature. Simple conjunctions like "and" and "but" are more frequently employed in children's literature, whereas adult literature incorporates more complex conjunctions such as *until*, *yet*, *at the same time*" (Brown and Green, 2018). This indicates a tendency for children's literature to favor straightforward conjunctions, while adult literature utilizes a broader range of both simple and complex conjunctions. Aside from the use of simple and complex conjunctions, the table above also shows that additive conjunctions are the most frequently used. It because these conjunctions are often used to connect ideas and arguments. The use of these conjunctions helps create logical flow and cohesion in the text (Wang and Zhang, 2019).

Lexical Cohesion

When it comes to lexical cohesion, performing a quantitative analysis is quite challenging because the words or lexemes that appear sometimes show more than one semantic network. For instance, certain words might be repeated several times within the text while also maintaining relationships of synonymy, hyponymy, and most likely collocation. All forms derived from a root word and its inflections are treated as the same lexeme. In analyzing lexical cohesion, the focus of this paper will be

more on the types of lexical types found in both texts above (children and adult literature).

Lexical Cohesion in Children Literature

Table 3. Distribution of Lexical Conjunction in Children Literature

Type of Lexical Cohesion	CH 1 Data	CH 2 Data	CH 3 Data
REITERATION			
Repetition	Dog (5x)	Cinderella (15x)	Emperor (18x)
	Cook (7x)	Prince (6 x)	Clothes (11x)
	Dox (4x)	Fairy Godmother (6x)	Weavers & Looms (6x)
Synonym / Near Synonym	Best of friend = closest friends	Invitation = Came	Clothes = Dress
	Roost = lodging	Asked = Said	Weaverss = Rogues
	Set out = traveled along	-	-
Superordinate	World: farmyard	-	Emperor: King, Clothes: Suit, Dress
General Word	-	-	-
COLLOCATION			
	Best of friends	Beautiful girl	Empty looms
	Set out	Stepmother	Beautiful colors
	Farmyard	Hardwork	Royal robes
	Hollow tree	Fairy Godmother	-
	-	Glass Slippers	-
	-	Ran Out	-
	-	Happily ever after	-

The table above shows the distribution of the use of lexical cohesion parts in children literature. Here C1 is a fables entitled “*A Dog, A Cock, And A Fox*” tell us about the friendship that the chicken and the dog have and how they take care of each other. Repetitions occur frequently, it because repetition helps children remember and understand the story better (Tanskanen,2006). In this data, repetition is mostly used for story’s characters: dog (5x), cook (7x), and fox (4x). Synonymy is also applied to noun phrases found in the story for example best of friends = closest of friends, set out = traveled along (referring to their journey) and roost - lodging (referring to the place where the Cock wanted to sleep). Synonyms enhance variety in expression while maintaining semantic continuity, the writer also found the meronymic relation between hollow- trees. In this passage, the superordinate term "world" encompasses the concepts of the "farmyard," "woods," and beyond. The use of the superordinate term adds breadth and inclusiveness to the narrative. The text cohesion is also tied together through some sets of word collocation such as: best of friends, set out, farmyard, road that led, hollow tree, night’s lodging, and delicious breakfast. These word combinations are commonly used together and contribute to the of the text.

The same applies to the second story *Cinderella* in which repetition is used dominantly for the story characters, especially the main character Cinderella (15x), Prince (6x), and fairy godmother (6x). There are also some repeated nouns, shown by the repetition of lexemes ball (6). This text identifies synonyms such as invitation =

came (referring to the palace invitation) and asked = said (referring to dialogue). These words contribute to the overall narrative flow and provide a basic description of objects, locations, and body parts. In collocation, the writer found beautiful girl, stepmother, hard work, fairy godmother, glass slippers, ran out, tried on, and happily ever after.

In third literature, lexical cohesion is achieved through various elements that reinforce the story's themes of vanity and deception. Repetition is evident with words such as Emperor (18x), clothes (11x), and weaver (6x), which emphasize the main characters and themes. Synonyms and near-synonyms such as clothes and dress, and weaver and rogue, highlight the cunning nature of the swindlers. Collocations such as new clothes, empty looms, beautiful colors, splendid cloth, and royal robes further illustrate the story's ironic elements, linking ideas and descriptions throughout the passage. These cohesive devices help create a coherent narrative, highlighting the absurdity of the Emperor's obsession and the societal pressure to conform.

Lexical Cohesion in Adult Literature

Table 4. Distribution of Lexical Conjunction in Adult Literature

Type of Lexical Cohesion	AD 1 Data	AD 2 Data	AD 3 Data
REITERATION			
Repetition	Kya (9 x)	Benji (7 x)	Kya (10x)
	Morning (5 x)	Mason (5x)	Sand (10x)
	Door (5 x)	-	Beach & Wave (5x)
Synonym / Near Synonym	Returned = Coming Back	-	Ocean = Sea, Group = Troop
Superordinate	Woods: Oak, Pine, Forest, and leave	-	Crabs: Sand Crabs
General Word	-	-	-
COLLOCATION	Screen door	Fire Tower	Sand crabs
	Screen path	Expextant Mood	Point beach
	High heels	Started Up	Salt water
	Black cotton mud	-	Group hug
	Black eyes	-	Social cords
	Black hair	-	-

Not much different from children’s literature, adult literature texts also found several types of lexical cohesion. Repetition often occurs especially in story characters, in this story it refers to their names: Kya (9x), while repetition for nouns such as morning (5x), and door (5x). In this text, the writer only found one near synonym in the form of returned = coming back. In Ad 1, there is also a superordinate term "woods" which includes the concepts of oak, pine, forest, and leaves. Examples of collocations in this text include screen door, sand path, high heels, black cotton mud, black eyes, and black hair.

In the second adult literature also found some repetitions such as the names of people, Benji (7x) and Mason (5x). However, other parts, such as synonyms and superordinates were not found in Ad 2 compared to Ad 1. However, here the writer still found collocations: abandoned fire tower, damp staircase, expectant mood, started up, and lying in the mud.

Similar to the previous two types of data, the third adult literature also found almost all types of lexical cohesion. Lexical cohesion is as important as grammatical cohesion because it helps create a cohesive narrative by linking ideas and descriptions throughout the passage.

CONCLUSION

Based on the discussion above, the use of cohesive devices varies between the genres of children's and adult literature. Fables and fairytales are part of the narrative genre and rely significantly on how characters are portrayed; their identities, actions, emotions, and thoughts as guided by the plot. As a result, using personal reference that encompass all these aspects becomes prominent. This is done to prevent excessive repetition of character names and to establish a network of individuals within the narrative. In addition, in children's literature, the language used is very simple and no abbreviated language exists. In terms of conjunction, children's literature mostly uses simple and not too specific conjunctions so that young readers can understand them easily. On the other hand, lexical cohesion of repetition, especially the repetition of character names, is also widely used. It is because different characters usually carry out the activity simultaneously or sequentially.

Adult literature has different structures and levels of difficulty from children's literature. It can be seen from using ellipsis marks in some words, such as '*em* for *them*', '*n*' for *and*', etc. It will be challenging to understand if it is made in children's literature. In terms of conjunctions, the conjunctions used in adult literature are also more complex than those used in children's literature. In terms of lexical cohesion, no significant differences were found.

In conclusion, cohesive devices play an essential role in both genres, but the type of difficulty or complexity differs, given the different target audiences. The writer is aware of the limited amount of data used by the writer, in sampling both children and adult literature. Since there is still a lot of children and adult literature or different genres of literary works out there, the writer hopes that later this article can be used as a medium or additional information for other writers so that it can be a comparison to complement further *the comparison of the use of cohesive devices* about different reading genres and others. The writer realizes that there are still many shortcomings in compiling this article, the data taken is not that abundant, and there are still other mistakes that are beyond the writer's control. Constructive suggestions are needed to improve it.

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