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Lexical Cohesion in

Charles Dickens ' Great Expectations

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DEDICATION

I dedicate this work to all the members of my familly

To all my colleagues.

ACKNOWLEDGEMENTS

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General Introduction

Introduction :

The liberal humanist tradition considers the writer as an intellectual on account of his universalist consciousness and of his capacities and possibilities .

Writers consider literature as criticism of life , an openness before life , an art for art's sake .

However , literature is an art which represents the world in which we live and reflects social reality by the use of language.

At the beginning , there is no literature as the one that exit . Monks and some clergy men wrote about religious themes.

Later on , it was a time of wars and invasions .Britain was invaded by many peoples from Europe: Angles ,Saxons, Jutes[1] ,Vikings and finally Normans. These invasions left many traces in the form of castles and towns as well as in culture and language .

However , British writers were influenced by those peoples so , they began to write about different themes , such as religion , politics and other subjects .

That is what led British literature to develop and know different ages through history such as : The Elizabethan Age , The Victorian Age , The Romantic Age and each age has its characteristics .

The Victorian period[2] is one among the most dominant and famous periods in the history of British literature .This period which is named Victorian according to queen Victoria[3] (1837-1901) who reigned Britain at the time .

This period is the most memorable in British Literature because of the different changes that happened in the British society .

Queen Victoria reigned for a long period and she brought more success to Britain in different sectors ; industry , agriculture, education and trade .

During this period the population grew greatly and also the cities grew bigger . Britain became the richest manufacturing country in the world . However , this success came to an end especially by the beginning of the Crimean war[4] (1854 – 1856)which led to some political problems . (*Ronald Carter & John Mc Rae 1995 , p.125*)

These problems led to the appearance of classes ; working class , middle class and upper class .

In literature , these conditions were the plateform which paved the way for many writers to tackle these problems and to find solutions to them .

Among those writers :Anthony Trollope , Bronte's sisters ,Charles Dickens , William Makepeace Thackeray and George Eliot , who were called Victorian novelists .

In the early years of the Victorian period , drama was not considered part of serious literature as it was in the Elizabethan Age , and the same thing for the Victorian poetry which remained minor because it ignored society .(*Boris Ford* 1982 , p.69) . It was not the most important literary form as it was during the Romantic period .

However, in the Victorian period , the novel became the most popular and important form : In Britain and all over the world .

The novel which is something new was the dominant form of entertainment at that age .

The novelist showed his readers what they themselves thought and felt of the great social problems which confronted them .(Ibid , p.161)

There were women writers such as *George Eliot .Bronte*'s sisters . *Elizabeth Gaskells* who wrote about controversial woman 's themes, such as having a drunk husband and having an unmarried mother .(*Ronald Carter & John Mc Rae 1995, p.131*)

Charles Dickens is one of the representative of the Victorian age .In the year of Dickens' birth there were unemployed men who thought that their troubles were mainly caused by the arrival of the machines which represented the Industrial Revolution .

Dickens had produced a prodigious number of works; these included his fifteen novels as well as a variety of other writings .

Dickens used the novel as a vehicle for the criticism of society.

He wrote a number of novels , these novels are too much long because of historical reasons .He wrote about very serious problems and he discusses many of the concerns of the Victorian society such as rigid class distinction, education , children problems . (see bibliography .)

For instance , **<u>Great Expectations</u>** is an autobiographical novel , it is Dickens's second autobiographical novel after David Copperfield .

It presents in the first person narrator life of the hero Pip (Philip Pirrip).

" *The facts of great man's life tell us at best the particular occasion on which something great was achieved .* " (*George Lukças 1962 , p. 306*)

It seems not only to reflect his own times accurately but also to be close likeness of our own .

Dickens' sentimentality led him to describe clearly the lives of the poor , the abuses of the age and the unjust sufferings they caused .

He is like many writers who have always tried to explain the world , to depict and analyse the cultural , social and political conditions of their societies : to educate their people and to suggest solutions to the problems of their countries .

This led him to adopt certain techniques in his writings .

He uses symbolism , irony , imagery , repetition .

The most notable feature of cohesion in the passage is lexical repetition of various kinds. Formal repetition is the simple repetition of words or phrases .*Dickens* uses repetition this led us to ask the following questions :

What is the significance of repetition ?

What is behind this frequent use of repetition ?

Is repetition an art device or a necessity?

Dickens uses repetitions in his novel .This urges us to propose the following hypotheses :

1 *Dickens* uses repetition to create cohesion in his novel .

2 He uses synonymy to be precise , therefore it creates deeper level of meaning that re-inforce the semantic design of text .

3 Since *Dickens* 'novels were published by instalment , he has to repeat some words and phrases in order to make the reader remember .

4   Repetition is a means of strengthening the meaning .

5   It is used in the art of persuasion .

6   Repetition is an important strategy .It makes a clear connection to key words from the paragraph to the previous one .

Lexical cohesion is the textual property responsible for making the sentences of a text hang together , indicated by the use of semantically related vocabulary .

The aim of this thesis is to highlight the effect of lexical cohesion on literary texts. And also to study the different forms of lexical cohesion dealt with in Dickens 'novel Great Expectations .

I have chosen this subject and limited myself to the study of Dickens'novel for the following reasons :

First , I hope that the different forms of lexical cohesion explored in this thesis will prove the richness   of Dickens' writings .

Second ,I believe that my study will reveal the richness of Dickens' style ,this later which have been the concern of many critics and critical studies5 .

Therefore , I shall concentrate on the stylistic analysis of lexical cohesion in Dickens' masterpiece **Great Expectations** .

The thesis is divided into three chapters : the first chapter is devoted to a theoretical background in which the definition of lexical cohesion is expressed by both *M.A.K.Halliday and Hasan* .

Moreover, a cohesion type of analysis provides a scientific description of style in literature .It allows an analysis of language and the text's architecture .This stylistics analysis demonstrates how the

study of specific linguistics features can help the understanding of a text .

The second chapter introduces the corpus , in which we state the major themes in the novel and we analyse it .It deals with Dickens' narrative technique and stylistic features in this novel (Importance is given to his main stylistic features namely reiteration.)

The third chapter is devoted to the analysis of the stylistic devices used in the novel mainly repetition , synonymy, and collocation .

It consists of an analysis of selected extracts from the novel , this is followed by commentary and interpretation .

Finally , conclusions are drawn as to the usefulness of *Halliday and Hasan* 's 1976 model .

1-Jutes :*Germanic people probably from Jutland who invaded Britain together with the Angles and Saxon in 5ᵗʰ century A.D. They settled in the isle of wight .*

2-The Victorian period : *19ᵗʰ century .the period from 1837 to 1901 when queen Victoria ruled Britain .*

3- Queen Victoria (1819 – 1901) : *British queen .She was the grand daughter of king George III and became queen after the death of king William IV. Her rule was the longest of any British king or queen , and happened at the same time as Britain's greatest period of world power and industrial revolution .*

4-Crimean war : *A war fought by Britain ,France and Turkey against Russia between 1853 and 1856 in the Crimea , a part of the Ukraine .*

5-Critical studies: *Studies that express disapproval of something or somebody .*

Appendices

Appendix Ⅰ

Charles Dickens ' biography :

Charles Dickens was born at Portsmouth in 1812 and was the 2nd child of John Dickens , a clerk in the Naval pay office .

In 1824 , John Dickens got into serious financial trouble and was imprisoned for debt in the Marshal sea. Charles had to leave school and go to work in a blacking factory where he labeled bottles for wages of six shillings a week . After three months John Dickens was released from prison and Charles was sent to Wellington House Academy , a private school. Nevertheless, this brief period left a deep scar on Dickens's character .

In1827, at the age of fifteen , Dickens went to work in a law firm .

In June 1870, he collapsed and died at his home in Kent . His death was on occasion for national mourning , and he was buried among the great writers in Westminister Abbey.

His immense creative energy made him the most popular novelist of his age .

Born in a family on the fringes of gentility, he was always conscious of the social and economic abysses of Victorian society.

Charles Dickens is best known as a writer of novels and Christmas stories . He casts light on Victorian life , describing particularly what he saw in London .

Appendix II

The novel summary

Pip, an orphan, is brought up by his abusive sister and her husband, Joe Gargery, the kindly village blacksmith.

One Winter evening, while visiting the graves, Pip meets an escaped convict (Magwitch) in the churchyard on the Kent marshes. He gives him food and a file , which he steals from his home .The convict is eventually recaptured by the soldiers and transported to Australia .

Some days later , Pip receives an invitation to visit a wealthy woman , Miss Havisham , who lives at Satis House .Even though Miss Havisham was left by her fiance Compeyson on her wedding day , she was still wearing her bridal dress and flowers in her hair .

She lives in an old gloomy house and had not seen light for many years . All the clocks were stopped at twenty to nine because that was when she received word that her fiancé was not coming .

There, Pip meets Estella a beautiful girl .She is the adopted daughter of Miss Havisham . She has been taught by her to break men's hearts , and she used to be an instrument of her revenge upon men .

Moreover , Miss Havisham has taught Estella to be cruel and she treats Pip unkindly .

Pip is apprenticed to Joe but he longs to become a gentlemen after having been made to feel inferior by Estella who had criticized Pip's coarse hands and thick boots and above all his black smith language . He became ashame of Joe and enlists Biddy to help educate him

When Pip is fourteen years old , he stops his visits to Satis House .

Four years later , a lawyer tells Pip that a mysterious benefactor has provided money to make him a gentleman with great expectations .

He believes that his benefactor is Miss Havisham and that she intends him to marry Estella .Pip eventually goes to London for his education and misses his childhood friends .

Pip goes to London where Jaggers and his clerk Wemmick set him up to begin his education with Matthew Pocket, who is Miss Havisham's cousin . After years , Pip's sister, Mrs. Joe Gargery is paralysed after being attacked by Orlick, a journey man blacksmith in Joe's shop.

So that , Pip's friend Biddy comes to the forge as a house keeper .
Pip continues and finishes his education .

At twenty three , Pip 's benefactor appears . Pip is shocked to learn that Magwitch is his benefactor .
He slowly recovers from the shock and tries to save Magwitch from being recaptured . Magwitch is finally recaptured and dies .Pip has learned his lesson and tries to make up for his errors .

Pip learns that Estella will marry Bentley Drummle. And she quarrels with Miss Havisham.This later is repentant and begs Pip to forgive her. Pip rescues her when her clothes catch fire but she is burned and later dies. Pip's arms were also badly burned and he recovers slowly. Estella's marriage goes badly, she is mistreated by Drummle and she leaves him. Drummle later dies in an accident involving the mistreatment of a horse.

Pip leaves England to take clerk's position in Herbert's firm. After many years he returns to visit Joe and Biddy at the forge and finds a copy of himself, Joe and Biddy's son, sitting in his old corner in the kitchen firelight and even his name is Pip.

He visits Satis House, which becomes now in ruins, and meets Estella.

Appendix III

<u>Extracts from the novel</u>

Chapter 8

" It was the early morning after my arrival that I entertained this speculation .On the previous night , I had been sent straight to be in an attic with a sloping roof , which was so low in the corner where the bedstead was , that I calculated the tiles as being within a foot of my eyebrows .In the same early morning I discovered a singular affinity between seeds and corduroys .Mr. Pumblechook wore corduroys , and so did his shopman ; and somehow , there was a general air and flavour about the corduroys, so much in the nature of seeds , so much in the nature of corduroys , that I hardly knew which was which . " (p.51)

" She gave me a triumphant glance in passing me , as if she rejoiced that my hands were so coarse and my boots so thick , and she opened the gate , and stood holding it .
Why don't you cry ? Because I don't want to . She laughed contemptuously , pushed me out , and locked the gate upon me . " (p.61)

Chapter 13

" It was a trial to my feelings , on the next day but one , to see Joe arraying himself in his Sunday clothes to accompany me to Miss Havisham 's . However , as he thought his court-suit necessary to the occasion , it was not for me to tell him that he looked far better in his working dress ;the rather ,

because I knew he made himself so dreadfully uncomfortable , entirely on my account , and that it was for me he pulled up his shirt –collar so very high behind, that it made the hair on the crown of his head stand up like a tuft of feathers . ” (p. 93)

" Joe ! I remonstrated ; for he made no reply at all .

Why don't you answer ---?

Pip , returned Joe , cutting me short as if he were hurt , which I meantersay that were not a question requiring a answer to be full well No .

You know it to be No , Pip, and wherefore should I say it ? ” (p. 95)

Chapter 18

" I thanked him and ran home again , and there I found that Joe had already locked the front door and vacated that state parlour , and was seated by the kitchen fire with a hand on each knee, gazing intently at the burning coals .

I too sat down before the fire and gazed at the coals, and nothing was said for a long time .

My sister was in her cushioned chair in her corner ,and biddy sat at her needlework before the fire   and Joe sat next Biddy and I sat next Joe , in the corner opposite my sister .The more I looked into the glowing coals , the more incapable I became of looking at Joe ; the longer the silence lasted , the more unable I felt to speak . ”(p.133)

Chapter 19

"…….to put on my new clothes and pay my visit to Miss Havisham . Mr Pumblechook's own room was given up to me to dress in , and was decorated with clean towels expressly for the event .

My clothes were rather a disappointment , of course . Probably every new and eagerly expected garment ever put on since clothes came in , fell a trifle short of the wearer's expectation .

But after I had had my new suit on , some half an hour , and had gone through an immensity of posturing with Mr Pumblechook's very limited dressing-glass, in the futile endeavour to see my legs , it seemed to fit me better . " (p.146)

Chapter 22

" There appeared upon the scene-say at the races , or the public balls , or anywhere else you like –a certain man , who made love to Miss Havisham . I never saw him (for this happened five-and-twenty years ago, before you and I were , Handel) , but I have heard my father mention that he was a showy man , and the kind of man for the purpose.. But that he was not to be , without ignorance or prejudice , mistaken for a gentleman , my father most strongly asseverates ; because it is a principle of his that no man who was not a true gentleman at heart ,ever at was, since the world began , a true gentleman is manner . He says, no varnish can hide the grain of the wood ; and that the more varnish you put on, the more the grain will express itself." (p166-167)

Charter 59

" There was no house now , no brewery , no building whatever left , but the wall of the old garden .

The cleared space had been enclosed with a rough fence , and looking over it , I saw that some of the old ivy had struck root anew , and was growing green on low quiet mounds of ruin . A gate in the fence standing ajar , I pushed it open, and went in . " (p. 441)

CHAPTER ONE

Theoretical Background

CHAPTER ONE

Theoretical Background

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     I.4.3.Collocation

Understanding a text does not result from the simple concatenation of comprehensions carried out on isolated utterances. A text as a discourse unit must be understood as a unified whole characterized by strong cohesive relations among sentences:

> *"So the expression of the semantic unity of the text lies in the cohesion among the sentences of which it is composed"*
>
> (*M. A. K. Halliday and R. Hasan* , 1976, p. 293)

The knowledge of the text organization mechanisms cohesive devices constitute a further hindrance to the understanding of a text. Most of the linguistic devices of cohesion are components of the anaphoric system available in a language.

In order to understand a text better, we have to analyse it stylistically.

I-1-   What is stylistics

There is no precise definition to stylistics. Stylistics is the study of style. It is also the analysis of linguistic structure of texts.

The aim of stylistics is to study the way in which language varies under the influence of many factors such as: the context, the author and the period.

In addition, it studies the relationships between the words and the meaning in different kind of literary texts.

> *"Since stylistics is a bridge discipline between linguistics and literature .We can distinguish between two parts of stylistics; literary stylistics and linguistic stylistics."*
>
> (*Elena Semino* 1975, p513)

The former deals with the study of the style of a particular author or text in terms of the application of specific rules .

Whereas , the latter is the purist form of stylistics . It deals with the study of style and language variation .

On the other hand , there are three factors which distinguish general stylistics from literary stylistics :

First, general stylistics involves the analysis of non –literary texts .

Second , general stylistics interprets and appreciates texts and also characterizes different styles .

Third , general stylistics gives much attention to the context because it gives rise to a particular style.

I-1-1-Linguistic stylistics

Linguistic stylistics seeks the creation of linguistic models for the analysis of texts .

Moreover, it provides us with information about how the resources of language code are put to use in speech .

In stylistics three parameters are important ; the audience , the style and the function of the style .

The purpose of stylistic is to analyse and describe texts , and above all it answers the following questions :

-What is the topic ?

-Are linguistic features appropriate to this style ?

-How special devices enhance the effects on the reader ?

-What is the writer doing with such a piece of language ?

The linguistic analysis of a text is not an interpretation of that text ; it is an explanation .This point emerges clearly , though it is often misunderstood , in the context of stylistics , the linguistic analysis of literary texts   as *Semino* Elena puts it .

> " *The linguistic analysis of literature is not an interpretation of what the text means; it is an explanation of why and how it means what it does*."   (Ibid ,p.328)

I-1-2-Literary stylistics

Literary stylistics stipulates that the theories and methods developed within linguistics can be applied to the study of literature .

Stylistic analysis in literary studies is usually made for the purpose of commenting on quality and meaning in a text .

It is a part of literary studies .Its aim is to analyze the text and to clear the meaning .(ie : the study and the interpretation of literary texts .)

> "*Literary stylistics rests on the assumption that the theories and methods developed within linguistics can be appropriately and fruitfully applied to the study of literature*." (*Elena Semino* 1975, p. 514)

Literary stylistics is in many respects an extension of practical criticism . It seems most profitable to literary study when it can establish some unifying principle .

The scope of literary stylistics ranges from the analysis of the language of texts , authors and genres to the study of textual phenomena such as metaphor , speech presentation and point of view .

The application of stylistics to the study of literary texts , provides us with most information .(*David Crystal and Derek Davy* 1969 , p.80)

A stylistic examination of a text can provide a systemic and principled basis for grading texts for comparison or for further analysis.

> *"The aim of stylistics as being the description of formal linguistic features which are restricted by certain social contexts, the explanation of why those features are used instead of alternatives , and the classification of those features according to their contextual function."*

> (*Elena Semino*, p. 517)

Stylistics helps us to find the significance of linguistic features in texts , and it deals with what the users of language know and notice .

> " *Stylistic interpretation involves a process of making equations between or inferences about , linguistic forms and meanings contracted by the function or operation of these forms in a literary context .*"

> (*Ronald Carter* 1995, p.170)

Stylistics can be considered as a sub-division of linguistics . It is the study of literary discourse from a linguistic orientation . And it mediates between two disciplines linguistics and literary criticism .

I-2-Text and texture

I-2-1- Text

A text is a unified piece of writing and not a disorganized collection of sentences.

"The word text is used in linguistics to refer to any

passage, spoken or written, of whatever length, that does

form a unified whole." (*Halliday & Hasan* 1976, p. 01)

In fact , a text is a unit of language in use. It is not regarded as a grammatical unit, like a clause or a sentence; but as a semantic unit; a unit not of form but of meaning , and it may be of any length .

Although *Halliday* and *Hasan* do not propose a theory of text structure or examine how humans produce texts , they do attempt to define the concept of text. To them a text is a semantic unit , the parts of which are linked together by explicit cohesive ties[6] .

" a text is a product of ongoing semantic relationships ."

(Ibid , p. 291)

Text analysis is the study of the formal linguistic devices that distinguish a text from random sentences.

A text is a product , a great part of analytical work carried out in text linguistics tries to study its organization that ensures cohesion and coherence to it.

The works carried out on English by *Halliday* and *Hasan* present exhaustively the main devices of textual cohesion . The authors have in fact paid particular attention to the study , in a text .

"The linguistic features that can be identified as
contributing to its unity and as giving it a texture […]
Texture is created by the cohesive relations that exist
within and between sentences "

(M.A.K .Halliday and R. Hasan 1976 , p.2)

The linguistic term text is used to refer to any passage , spoken or written ,of whatever length that forms a unified whole . This unity or cohesion may be due , for example , to an anaphoric reference which provides cohesion between sentences .

I-2-2-   *Texture*:

The concept of a textual or text –forming provides the most general answer to the question of what cohesion means . The textual component creates text , as opposed to non –text . Within the textual component, cohesion plays a special role in the creation of text . It expresses the continuity that exists between one part of the text and another . (Ibid ,p.299)

" The type of presupposition that provides texture in the
text , in other words what we are calling cohesion , can
extend over very long sequences "
(Ibid 1976, p. 294)

Any texts in English must contain certain linguistic features which can be identified as contributing to its total unity and giving it texture.

Textual or text-forming creates text ,it is a component of the linguistic system , of which cohesion is one part .

It involves much more than cohesion .In the construction of text the establishment of cohesive relations is a necessary component .

> " *One is the textual structure that is internal to the sentence : the organization of the sentence and its parts in a way which relates it to its environment .The other is the ' macrostructure ' of the text , that establishes it as a text of a particular kind – conversation , narrative , lyric , commercial correspondence and so on* ." (Ibid 1976, p. 324)

Linguistic stylistics seeks the creation of linguistic models for the analysis of texts .

The main components of texture within the sentence in English are the theme systems and the information systems .

The theme systems are those concerned with the organization of the clauses as a message : its structure in terms of a theme and a remainder (known as a rhyme) and a wide range of thematic variation that is associated with this structure in one way or another . (Ibid 1976 , p.324)

The other component of texture is the structure of discourse .By this we mean the larger structure that is a property of the forms of discourse themselves : the structure that is inherent in such concepts as narrative , prayer , folk –ballad , formal correspondence , sonnet …etc (*Halliday & Hasan* 1976, pp. 326-327)

> *" as far as texture is concerned , the important question is , is this sentence related by cohesion or not ;and if it is , in how many different ways ? which items in the sentence enter into cohesive relations , and what is the type and distance of the cohesion in each instance ? "*
> (Ibid , p.331)

According to *Halliday* and *Hasan* , a text has texture , and this is what distinguishes it from something that is not a text . It derives this texture from the fact that it functions as a unity with respect to its environment . (Ibid , p.2)

I-3 – Cohesion :

I-3-1- **Definition of cohesion** :

The concept of cohesion itself is based on connections between a referring expression in one utterance and its re-mention in an other utterance. The term cohesion is often confused with coherence but it is necessary , both from the point of view to retain this distinction between connectivity on the surface and connectivity of underlying

> *" cohesion thus refers to all the linguistic ways*
> *which the words of the passage , across sentences ,*
> *cross –refer or link up "* (*Widdowson 1981* ,p. 23)

Cohesion is the linguistic means whereby texture is achieved. On the other hand *Halliday* and *Hasan* , in their works on English, have identified cohesion as being the component of the linguistic system that is necessary to

text formation. It is the means whereby some elements, structurally related or not , are connected to each other. The authors regard cohesion as being above all a semantic relation that takes place between an element of the text and another element (which is also to be found in the text) . Cohesion is thus regarded as a general notion that is goes beyond structural considerations:

> " *The concept of cohesion accounts for the essential relations whereby any passage of speech or writing is enabled to function as text* […] *The cohesive relation themselves are relations in meaning, and the continuity which they bring about is a semantic continuity* "
> (*M.A.K. Halliday and R. Hasan*, 1976, p. 13/303)

Widdowson suggests two types of relationships when looking at language beyond the sentence: cohesion and coherence. The former deals with the structural relationship that allows a series of sentences to be accepted as text.

The later deals with the relationship that allows speech units performing communicative acts to be 'characterized' as discourse[11]. He establishes this dichotomy (cohesion – coherence) in connection with the two functions that any discourse must fulfill: The propositional function (what the words mean) and the illocutionary function (what can be done with the words):

"The semantic value of sentences is now interpreted as the propositions they are used to express and their pragmatic value as their illocutionary function . Cohesion is the propositional relation; and coherence the illocutionary relation between parts of a discourse"

(*Widdowson 1979*, p. 87.)

As a feature of discourse , coherence[10] provides it with a pragmatic continuity resulting from the allowance made for the situation of discourse and allows it to be coherent, i.e. , understandable , without being cohesive.

It is natural to talk about cohesion[12] as a relation between entities , in the same way that we talk about grammatical structure , for example the structure of the clause .

From the textual point of view ,language is organized into a set of formal elements linked by cohesive devices; whereas from the discourse point of view, language is organized into a set of utterances assigned to perform some communicative acts which ,when connected with each other , make up larger communicative units

Although cohesion is a semantic relation between segments of a same discourse, it is carried out through the use of grammatical and lexical units:

"Some forms of cohesion are realized through the grammar and others through the vocabulary "
(*Halliday & Hasan, 1976, p. 6)*

According to *Halliday* and *Hasan* cohesion is brought about by the referring item and the item it refers to .

There are a number of forms of cohesion such as reference , substitution , ellipsis , conjunction (grammatical cohesion) and lexical cohesion which is of primary interest in this research .

Halliday also argues that cohesion is needed because the organization of text is semantic rather than formal . Since text is an ongoing process of meaning , we should think of cohesion as an aspect of this process .

However since text is usually taken as referring to the product it seems natural to talk about cohesion as a relation between entities .

For the text to be coherent , it must be cohesive above all . It must not merely have structure but must also be semantically appropriate with lexico-grammatical realizations to match .

We saw that coherent texts that is, sequences of sentences or utterances which seem to hang together : contain what are called text forming devices. These are words and phrases which enable the writer or the speaker to establish relationships across sentence or utterance boundaries, and which help to link the sentences in a text together.

That is why we have to look at these text forming devices in greater detail.

The most comprehensive description and analysis of these devices is to be

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found in *Halliday* and *Hasan* (1976) . They identified five different types of cohesion: reference, substitution , ellipsis, conjunction and lexical cohesion .

In *Halliday* (1985) these have been further refined and the five categories have been reduced to four. With substitution being seen as sub-category of ellipsis .(p. 21.)

Cohesion expresses the continuity that exists between one part of the text and another. (Ibid. p.299)

> " *Cohesion refers to the range of possibilities that exist for*
> *linking something with what has gone before .* "
>
> (*Halliday & Hasan 1976* , p.10)

The concept of cohesion is a semantic one ; it refers to relations of meaning that exist within the text and that define it as a text .(Ibid, p.4)

Cohesion in general is one among the first seven standards of texts identified by *De Beaugrande*   .

> "*A text is a communicative occurrence which meets seven*
> *standards   of   Textuality   [i.e.   cohesion,   coherence,*
> *intentionality, acceptability, informativity, situationality and*
> *intertextuality]. * " *(De Beaugrande and Dressler* **1981 ,p.03**)

Cohesion and coherence refer to the manner in which the clauses and the

propositions respectively hold together in a text. Intentionality tells us about the writer's intentions while informativity and acceptability cover the text's information and reception. Situationality deals with the relevance of the text

Finally, intertextuality[13] covers the issue of resemblance between a text under consideration and other texts. If one of these standards is not found in the text ,it is not considered communicative and is categorised as a non-text .

Halliday and *Hasan* describe cohesion as refers to relations of meaning that exist within a text .

Cohesion is a useful measure of the writer's ability to make significant choices among grammatical and semantic elements .

I-3-2- **Literature Review of Cohesion Theory**

Textual analysis has witnessed a staggering amount of empirical studies. Many scholars and linguists attempted to apply a linguistic type of analysis to those concepts. However, *M.A.K Halliday* and *Hasan*'s Cohesion Theory (1976) is considered to be the most influential approach to text analysis in terms of its current appeal in applied linguistics.

Halliday and *Hasan* state right   at the beginning that their objective is to make the difference between the passage of language that forms a unified whole and the one that is just a collection of unrelated sentences.   (*Halliday and Hasan* 1976, p.1). As they consider text as a linguistic phenomenon, and treat textual properties as linguistic properties , and introduce the term texture for the kind of text property that is more commonly referred to as coherence .

Thus, cohesion can be analysed and coherence can be systematically accounted for. To make this possible, *Halliday* and *Hasan* have elaborated a model of analysis that characterises any segment of a text in terms of the number and kinds of ties it displays.

I-3-3- **Types of cohesion:**

There are five kinds of cohesion: reference, substitution, ellipsis, conjunction and lexical cohesion :

Reference, substitution, ellipsis are grammatical

Conjunction is on the border line of the grammatical and the lexical.

Ellipsis is closely related to substitution .

I-3-3-1-Grammatical cohesion

In order to establish strong cohesive ties[6] between sentences, anaphoric processes based on the selection of lexical units must be achieved within a text.

This same cohesive effect can be carried out through the use of a finite number of non-lexical items whose function is to link sentences by grammatical means .

1-Reference :

It deals with semantic relationship , it can be accomplished by exophoric reference , which signals that reference must be made to the context of the situation ;

Endophoric reference ; reference must be made to the text of the discourse itself; it is either anaphoric or cataphoric , referring to text that follows .

> " *Reference is a semantic relation linking an instance of language to its environment , and reference items are in principle exophoric .* "
> (*Halliday & Hasan 1976 ,*
>
> *p.* 305)
>
> "*The first major kind of cohesion is known as reference cohesion . It could as happily be called co-reference or cross –reference cohesion , because it covers all those cases where we use a grammatical word in one sentence in association with a word or phrase in a separate sentence* "
> (*Widdowson 1997* , p. 25)

Kinds of reference cohesion include :

- ❖ **Personal pronouns ,regular and possessive demonstrative :** such as; *it, its, this ,that , here .*

- ❖ **Comparative constructions** : such as ;*same, similar ,more, less , other* .(Ibid , p.26)

Reference : a participant or circumstantial element introduced at one place in the text can be taken as a reference point for something that follows . in the simplest case this means that the same thing comes in again .(*Halliday* , 1985 , p. 288)

> " *Reference is a relationship between things , or facts ; it may be established at varying distances , and although it usually serves to relate single elements that have a function within the clause , it can give any passage of text the status of a fact , and so turn it into a clause participant* ."(Ibid , p. 289)

2-Ellipsis :

Ellipsis is one type of grammatical cohesion in which the item is replaced by nothing in other words ; it is the process whereby items of a sentence that are predictable from context can be omitted .

"Ellipsis is the second kind of cohesion .there are two subtypes :

- ❖ **Partial ellipsis** : very often the ellipsis is not total ; instead , some condensed structure is used , to stand in for the full sequence . this is known as partial ellipsis or substitution and is very common .

❖ **Full ellipsis** : this is the second subtype of ellipsis , where there is 'full ' omission of a second mention of items which can be ' understood' as implicit , because they are retrievable in the given context .

❖ **Clausal ellipsis** : also happen s when there is omission of a whole clause where it would otherwise occur after a verb of communication or cognition . (*Widdowson* 1997, p. 26-27)

" *Ellipsis . a clause , or a part of a clause , or a part of a verbal or nominal group , may be presupposed at a subsequent place in the text by the device of positive omission - that is , by saying nothing , where something is required to make up the sense . Either the   structure is simply left unfilled [...] Ellipsis(including substitution) is a relationship involving a particular   form of wording , either a clause or   some smaller item *"
(*Halliday 1985 , p. 288 / 289*)

Ellipsis is closely related to substitution and , as *Halliday* and *Hassan* state that it can be interpreted as a form of substitution in which the item is replaced by nothing .

Ellipsis and substitution are variants of the same type of cohesive relation. There are some cases in   which only ellipsis is possible and some in which only substitution is possible , and some which allow for either .

There are three main contexts for ellipsis and substitution in English .
These are : the clause[9] , the verbal group and the nominal group . (Ibid ,
p. 297)

The main problem with ellipsis   is that   there   is no signal to alert
the reader apart and tells him that ellipsis is present .

3-Substitution :

      Substitution   is   explicit   ellipsis.   Ellipsis   is   characteristic
particularly of responses: yes/no questions or wh-questions.

Substitution is subject to   a very strong grammatical condition :
the substitute must be of the same grammatical class as the item for
which it substitutes . (*Halliday and Hasan* 1976, p. 32)

Since   substitution is a grammatical relation between linguistic items ,
such as words and phrases , the substitute that is used may function as a
noun , as a verb , or as a clause .

    ❖ **Substitution of noun**

eg: These biscuits are stale . Get some fresh <u>ones</u> .

   These biscuits are stale .<u>Those</u> are fresh .

    ❖ **Substitution of verb**

eg: Have you called the doctor ?

   I have not done it yet , but I will do it

❖ **Substitution of clause**

Are they still arguing in there ?

No, it just seems so .

4-Conjunction

     Conjunction is a relationship indicating how the subsequent sentence or clause should be linked to the previous sentence or parts of sentence. This is usually achieved by the use of conjunctions . Conjunction links words which have the same status ." conjunction is some what different from the other cohesive relations " (*Halliday & Hasan* 1976 , p. 320)

> *"Conjunction cohesion refers to the use of certain words or phrases , usually at the beginning of a sentence , with the effect of clarifying the semantic or logical relationship of the information that follows with the information that has come before […] the semantic or logical conjunction may be implicit between the foregoing and following text , but the use of the conjunction makes that connection more explicit "* (*Widdowson* 1997,p.28/ 29)

Conjunctions express a number of semantic relations :

❖ **Additive conjunction:** The cohesive relation is expressed by **And** at the beginning of a new sentence .

❖ **Adversative conjunction:** indicates something contrary to the expected and is often realised through the use of **yet** , **however**, **but** and **though**..

❖ **Causal conjunction: It** is expressed by **so** , **thus** , **hence** , **therefore** , **consequently** , **accordingly** and a number of expressions like : as a result (of that) , in consequence (of that) , because of that .

❖ **Temporal conjunction:** it is expressed by **then** .

 (*Halliday and Hasan 1976 , pp250-267*)

I-4-Lexical Cohesion

I-4-1 – Definition

Every text has a structure. It is not a random collection of sentences. Recognizing the way in which a text has been organized will help us to understand it better.

Lexical cohesion is one among the types of cohesion , we can not imagine a text whose content words are not repeated such a text has no lexical cohesion. If a word in one sentence of a text is associated with a word or words in other sentences.

> " *Lexical cohesion is , as the name implies ,lexical ;*
> *it involves a kind of choice that is open-ended , the*
> *selection of a lexical   item   that is in some   way*
> *related to one occurring previously .*"
> (*Halliday & Hasan* 1976, p. 303)

Lexical cohesion : is a way of achieving a cohesive effect by the use of particular vocabulary items. We can refer to the same idea by using the same or different words; repetition, synonyms, near synonyms, collocation, sub-/super-ordinate. Halliday and Hasan divide lexical cohesion into 2 main categories: reiteration and collocation.

Lexical cohesion selects items related in some way to the previous ones and creates whole referential chains whose interaction gives the text

its coherence .Subtypes include repetition, (eg: writer – writer) and synonymy   (eg: start – begin) along with its variants hyponymy of general and specific (eg : vehicule – car) ,meronymy of whole and part (eg : book – page) and antonymy of opposites (eg : finish – start) .

Also lexical cohesion refers to the role played by the selection of vocabulary in organizing relations within a text . A given lexical item can not be said to have a cohesive function per se , but any lexical item can enter into a cohesive relation with other items in a text .
Since it   is one of the five types of cohesion its contribution to the meaning of text is provided by the continuity of lexical meaning created by the different groups of related words that run through a text.
Lexical cohesion does not deal with grammatical or semantic connections but with connections based on the words used .It is achieved by selection of vocabulary , using semantically close items .
Lexical cohesion continuity may be established in a text by the choice of words .

> " *This may take the form of word repetition; or*
> *the   choice   of a word that is related in some way to*
> *a previous one – either semantically, such that the two*
> *are in the broadest sense   synonymous , or*
> *collocationaly , such that the two have a more than*
> *ordinary tendency to co –occur .lexical cohesion may*
> *be maintained over long passages by the presence of*
> *keywords , words having special significance for the*
> *meaning of the particular texts"* .
> *(Halliday 1985 , p. 289)*

Lexical anaphora[8] is the anaphoric effect achieved by the selection of vocabulary. Apart from the cases of pure repetition of identical lexical units, lexical anaphora is carried out by a set of nouns which are very general in meaning. These nouns require recourse to another item which must be located earlier within the same text; and this means that they play a significant role in making a text hang together. *Halliday* and *Hasan* call this phenomenon reiteration:

When we talk about reiteration , we are including not only
the repetition of the same lexical item but also the occurrence
of a related item, which may be anything from a synonym or
near-synonym   of   the original to a general word dominating
the entire class . (*Halliday and Hasan*, 1976, p. 279)

Repetition may be effected   by means of   grammatical features such as reference and substitution   （ *Halliday and Hasan 1976* , *Halliday 1985* ） .

Conjunction ,which depends largely on co- ordinators and subordinators within the clause complex .

Reiteration: it is the repetition of lexical item, or the occurrence of a synonym of some kind, in the context of reference; that is, where the two occurrence have the same referent.

A reiterated lexical item is accompanied by a reference item, usually the or a demonstrative. (Ibid, p.319)

Collocation:

*"Reiteration and collocation are relations between
lexical   elements : most typically between   single
lexical items , either words or larger units* "
 (*Halliday* 1985 , p. 289)

I-4-2-Types of reiteration:

Reiteration is a form of lexical cohesion which involves the repetition of a lexical item .This may involve the simple repetition of the word but also includes the use of a synonym , near-synonym or superordinate.

Therefore reiteration includes 5 types: synonym, near-synonym, super ordinate, repetition and general word, and in most cases it is accompanied by a reference item, typically the. (anaphoric the) (*Halliday and Hasan 1976 , p.278*)

> " *We have seen that lexical reiteration takes place*
> *not only through repetition of identical lexical item*
> *but also through occurrence of a different lexical*
> *item that is systematically related to the first one ,*
> *as a synonym or superordinate of it .* "
> (*Halliday and Hassan 1976 , p.284*)

Reiteration is a form of lexical cohesion that involves a variety of lexical possibilities .Reiteration means repetition of a lexical item . However , it may also involve the use of a synonym or near-synonym, a superordinate or the use of general noun (*Halliday and Hasan 1976 , p. 278*)

According to *Halliday and Hasan* (1976) , reiteration is a form of lexical cohesion which involves the repetition of a lexical item , at one end of the scale ; the use of a general word to refer back to a lexical item , at the other end of the scale ; and a number of things in between –

the use of a synonym , near-synonym , or superordinate .

Super ordinate refers to any item whose meaning includes that of the earlier one in technical terms, any item that dominates the earlier one in the lexical taxonomy. (Ibid , p.280)

When we talk about reiteration , therefore , we are including not only the repetition of the same lexical item but also the occurrence of a related item , which may be anything from a synonym or a near synonym of the original to a general word dominating the entire class .

To sum up reiteration may be , the same word , a synonym or a near synonym , a super ordinate .

> " But there is no sharp line between substitutes and general words – because there is no very sharp line between grammar and vocabulary ; the vocabulary , or lexis , is simply the openended and most ' delicate ' aspect of grammar of a language ."
>
> (Halliday and Hasan 1976 , p. 281)

I-4-2-1-Repetition

The most direct form of lexical cohesion is the repetition of a lexical item .

> " Repetition is a source by which conversationalists together create a discourse , a relationship , and a world. It is the central linguistic meaning-making strategy , a limitless resource for individual creativity and interpersonal involvement ."
>
> (Tannen 1989 , p.144)

The second occurrence may be, as far as reference is concerned:

1-Identical: the same word replaces the first one ; it can be replaced by a pronoun.

2-Inclusive :the first word is included in the repeated one .

3-exclusive: not inclusive .

4-Simply unrelated: we replace by the same word but plural and in general.

The general concept of lexical cohesion :

Types of lexical cohesion	referential relation
1-reiteration	
a)same word (repetition)	same referent
b)synonym/near-synonym	inclusive
c)super ordinate	exclusive
d)general word	unrelated
2-collocation	

Table-1- Types of Lexical Cohesion (*Halliday & Hasan* 1976 , p.288)

I-4-2-2-Synonymy

" *In this type of cohesion we find other semantic relationships , particular variants of synonymy : hyponymy (specific-general)and meronymy (part – whole)* " .(Ibid , p. 311)

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Synonymy is used to mean 'sameness of meaning'. We can, in fact, define synonymy as symmetric hyponymy.

Synonyms are often said to differ only in their connotations .

The cohesive effect of synonymy actually depends more on collocation which affects our expectations of what is to come next in strong though localized ways .

> *« La synonymie concerne le stylisticien pour au moins deux raisons :*
> *-elle pose la question du choix : pourquoi tel mot a-t-il été choisi au détriment d'un autre , dont le contenu dénotatif est presque semblable ? quelles afférences sont éventuellement exploitées en discours ?*
> *-la synonymie peut s'étendre à des unités supérieures au mot et affecter l' ensemble d' une expression , d' une phrase ou d' un texte donné . »*
>
> *(Nicolas Laurent 2001 , p.26)*

The usual definition of synonymy is not that two words mean the same , but that they can be substituted one for the other in a sentence without the meaning of the sentence changing .

Eg: It was **<u>the noise</u>** of trotting **horses**….**<u>The sound</u>** of the **cavalry** grew rapidly nearer ….

In the following example :*the sound / the noise* are synonyms .

   Calvery / horses are synonyms .*(Halliday 1985 , p.310)*

I-4-2-3-Hyponymy

When the meaning of one form is included in the meaning of another , the relationship is described as hyponymy .

Hyponymy is a hierarchical relationship in which we can say : x is a type of y .

Eg : Then they began to meet **vegetation** – prickly cactus-like **plants** and coarse **grass** ….

 In the following example *: plants and grass* are co-hyponyms of vegetation.*(Halliday 1985 , p.312)*

I-4-2-4-Meronymy

It is the semantic relation that holds between a part and a whole .

 In other words , it is where a cohesive relationship is established between a concept and its part .

I-4-2-5-Antonymy

The term antonymy is used for 'oppositeness of meaning' ; words that are opposite are antonyms . Antonymy is often thought of as the opposite of synonymy, but the status of the two are very different.

Antonyms   are usually divided into two types , those which are gradable , and those which are not gradable .

Gradable antonyms , such as big- small .

Non gradable antonyms , also called complementary pairs , such as non dead – alive .(*Palmer 1976* , p. 95)

I-4-3-Collocation

Collocation is the second type of   lexical cohesion . It is the association of lexical items that regularly co-occur.

We have seen that lexical reiteration takes place not only through repetition of an identical lexical item but also through occurrence of a different lexical item that is systematically related to the first one, as a synonym or super ordinate of it (*Halliday & Hasan 1976 , p.*284)

We now come to the most problematic part of lexical cohesion , cohesion that is achieved through the association of lexical items that regularly co-

occur . (*Halliday & Hasan* 1976 ,   p. 284)

"   *In general , any two lexical items having similar*
patterns of collocation that is , tending to appear in
similar contexts - will generate a cohesive force if
they occur in adjacent sentences ." (Ibid, p.286)

Collocation is any pair of lexical items that stand to each other in some

recognizable lexicon-semantic .

The semantic basis of cohesion in English texts can be summarized as

follows :

"   *Collocation, at the same time there are other*
instances of lexical cohesion which do not depend on
any general semantic relationship of the types just
discussed , but rather on a particular association
between the items in question –   a tendency to co –
occur .This ' co-occurrence tendency' is known as
collocation ." (Ibid , p. 312)

Collocation is defined as the following : two or three word clusters which

occur with a more than chance regularity through out spoken and written

English .

		Repetition	The lexical item is repeated
Lexical cohesion	1-Reiteration	Synonymy	Relates lexical items which have the same meaning
		Antonymy	A term which is the opposite of another
		Hyponymy	Relates specific and general lexical items
		Meronymy	Relates parts and wholes
	2- collocation		words that co-occur

Table 2- Classes according to *Halliday* and *Hasan* study 1976

Notes

6 Tie : *Halliday and Hasan introduce the term tie to refer to the kind of link that exists between a presupposed item and a presupposing one . But ties are*

not just a relation between two items in a text, they are more powerful than that, according to them it is the only source of texture . More than that, they give the concept of ties, the ability to make it possible to analyse a text in terms of its cohesive properties and give a systematic account of its patterns of texture (Halliday and Hasan 1976 , p.4).

A tie is a complex notion , because it includes not only the cohesive element itself but also that which is presupposed by it .A tie is best interpreted as a relation between these two elements.(Ibid, p.329)

7-Coherence*: The degree to which a piece of discourse 'makes sense'. When you attempt to understand a connected piece of speech of a writing, your degree of success will depend upon several factors. Some of these, such as your general knowledge of the subject matter, are obvious and of no linguistic interest. But a factor of considerable interest and importance is the coherence of the discourse, its underlying structure, organization and connectedness. (R.L.Trask 1999, p.39)*

8-Cohesion*: The presence in a discourse of explicit linguistic links which provide structure. Quite apart from the more general kinds of devices for providing structure to a discourse or text, which belong to the domain of coherence , there are some very explicit linguistic devices, often of a grammatical nature, which serve to provide connectedness and structure . (R.L.Trask 1999, p.40)*

9-Textuality*: The characteristics of a text which make clear what sort of text it is intended to be. A newspaper story does not resemble a scholarly monograph, and a poem is quite dissimilar to a television commercial. Each particular type of text has its own typical characteristics; when we encounter a text, we except to see the appropriate characteristics, and recognizing those characteristics allows us to recognize quickly what sort of text we are looking at.*

The identifying properties of each type of text constitute its textuality, or texture. One of the principal goals of text linguistics is to identify, as explicitly as possible, the distinguishing features of each type of text . (R.L.Trask 1999, p. 314)

10-Intertextuality*: Connections between texts .Most obviously , the term can be applied to the prominent allusions made in one literary work to another work : for example ; James Joyce 's Ulysses to Homer's Odyssey.*

11-Discourse: Any connected piece of speech or writing. A discourse may be produced by a single speaker or writer, or by two or more people engaging of a conversation or (rarely) in a written exchange. (R.L.Trask 1999 , p.78)

12-Clause: The largest grammatical unit smaller than a sentence. The clause is a traditional and fundamental unit of sentence structure. (R.L.Trask 1999, p.35)

13-Anaphora: A linguistic item which takes its interpretation from some thing else in the same sentence or discourse.(R.L.Trask 1999, p. 13)

CHAPTER TWO

Literary Background

CHAPTER TWO
Literary Background

II.1 Introduction
II.2 Victorian literature
II.3 Victorian Novel
II.4 Literary analysis of the novel
II.5 Conclusion

II-1-Introduction

If the 18th century is characterized by the predominance of sentimentality in the works it produced, its most striking feature from the literary point of view is the development of the novel .

Before the 18th century , prose fiction had passed through various stages of development .But they were all devoid of the essential characteristics of the novel .

However , in the Victorian period the English novel reached its maturity. The Romantic spirit that invaded literature during the 18th century was collapsed and it is replaced by a social aspect .

II-2-The Victorian literature*:*

The Victorian Era[14] , named for the reign of Great Britain 's Queen Victoria (1837 – 1901) , saw the rise of Industrialism[15], as social unrest mounted because of increasing social problems . All these conditions paved the way to many authors to embrace these new ideas and attack these social problems which face the cities .

The great social changes which happened in Britain during the time lead to changes in literature .
Victorian poetry remained minor and lost its fame because it ignored society.

However, the novel becomes the leading form of literature especially it is characterized with social satire and realism[18] .

It produced many extraordinary achievements in the novel by gifted writers, including*William Thackeray* [21]*,Charlotte Bronte*[22] *,Charles Dickens, Elizabeth Gaskell*[24] *, George Elliot*[23] *and Thomas Hardy .*

The Victorian period saw some of the most important developments in Britain's history. Rapid industrialisation, social and welfare reform, ground-breaking scientific discoveries, and an unprecedented rise in literacy. (*Boris Ford* 1969,p.52)

It forms a link and transition between the writers of the <u>romantic</u> period and the very different <u>literature</u> of the <u>20th century</u>.

The 19th century is often regarded as a high point in British literature . Because the novel becomes the leading form of literature in English.

II-3-The Victorian novel

The 19th century was the great age of the English novel because the pre Victorian writers[16] .

The novel was that vehicle which best equipped to present a picture of life lived in a given society against a stable background of social and moral values of people .

> "*Novels burn facts as engines burn fuel, and the facts can come only from the novelist's own experience or acquired knowledge.*"   (*David Lodge 1992 , p.27*)

The novel gradually became the dominant form in literature[17] during the Victorian Age.

The Victorian novel is more successful than the poetry in establishing connection   with some of the intellectual and practical interests of the age .

> *" Like the Elizabethan drama , the Victorian novel*
> *could be subdivided into novels about history , novels*
> *about crime , novels of mystery , ……………."*
> *(Boris Ford 1982 , p. 100)*

And   with its emphasis on the realistic portrayal of social life , it represented many Victorian issues in the stories of its characters .

> *"The Victorians produced a large number of*
> *engrossing biographies , ….."*   *(Ibid , p.109)*

It was only in the Victorian novelists such as   Charles Dickens and William Makepeace Thackeray that the new spirit of realism[17]came to the novel .

II-4- Literary analysis of the novel

   Charles Dickens is well known for his distinctive writing style.
Early in the novel the reader learns that Pip is an orphan who was brought up by his sister, Mrs.Joe.

   This later is a hard woman who sees Pip as nothing more than a burden inflicted upon her. Whereas , Joe (her husband) is described as a good-natured and sweet-tempered .

   The novel shows Dickens' use of visual detail and imagery , and his use of dialect and language to distinguish between the social status of the characters.
One of the major concerns of the novel is the need to distinguish between social   prestige   and   moral   worth.

Dickens explores this theme by questioning ideas about the nature of a gentlemen[19] . He is the village boy who becomes a 'gentlemen' with the help of a criminal. (Magwitch)

The theme of exiles and New World is also introduced in this masterpiece .

The passage in which Magwitch returns also illustrates the narrative method Dickens employs in the novel.

Moreover , Dickens discusses many of the concerns of Victorian society, such as rigid class distinctions, and the workings of the legal system .

The novel also dealt with the human themes of guilt , revenge, romance and relationships as portrayed through Dickens' characterization.

Finally, Dickens' skill as a novelist is shown by the way in which one small passage can suggest so many of concerns of the novel as a whole.

In order to achieve his history purpose the writer used the following literary devices :

As for the author's point of view : he uses   "I " for making the reader live the situation and narrow the gap between the reader and the story , such as in : *" As we began to be more used to one another , Miss Havisham talked more to me , and asked me such questions as what had **I** learnt and what was **I** going to be ? **I** told her **I** was going to be apprenticed to Joe , **I** believed….*"(Great Expectation , p.89)

As for time sequence : the writer has set events according to adverbial of time .

As for setting , the events took place in the Marsh country

> " T*he story of* **Great Expectations** *is set in Kent and London and covers roughly two decades between 1810 and 1830 . Pip's village is situated somewhere on the flat land between the Thames Estuary and the   mouth   of   the   River   Medway . "*
> (Great Expectations)

The Industrial Revolution[17] led to an increase in social mobility : people rose more easily from one class to another , and social distinction became clear .As a result many Victorian thinkers worked towards a new definition of the gentleman in which morality and education would become at least as important as wealth or inheritance .

The writer uses many characters . Dickens' characters are some of the most memorable in fiction and their names are some of the most unique in fiction, such as Miss Havisham , Mrs Joe , Mr Jaggers , Abel Magwitch , Uncle Pumblechook .
His protagonists are often orphaned or abandoned as children .
The round character in **Great Expectations** is Pip (Philip Pirrip): He is the most important character, he is both the protagonist and narrator –he is telling his story.

Themes

As for themes : **Great Expectations** contains themes and emotions directly related to the author's experience .

It is important especially its exploration of snobbery and class system .

In **Great Expectations**, Dickens deals with many themes among them ; the moral theme which indicates that affection, loyalty, and conscience are more important than social wealth and class.

The social class theme throughout **Great Expectations** , Dickens treats the class system of Victorian England, ranging from the poor peasants (Joe Gargery)to the middle class (Uncle Pumblechook) to the very rich class (Miss Havisham) Pip discovers that wealth and class are less important than affection loyalty and worth .

Eg: Miss Havisham and Estella are very rich, they belong to the upper class but unfortunately, they are neither lucky nor happy.

The theme of crime is also an important theme in the novel, when he mentions the convicts, the prison, the police…etc.

Eg : the use of the Hulks , old ship. (chapter 1)

Great Expectations is first published in 1861. It first appeared in weekly parts in a periodical called "**All the year round**". It ran from December 1860 until June 1861.

Great Expectations was Dickens's second autobiographical novel . It presents in first person narrative the career and the development of its hero .

It is Dickens classic novel that portrays the story of Pip ,who was born into a poor family with little hope for a bright future .We would expect someone born into his social class to remain in this position forever , without much hope for improvements .

However , Pip surprises us when he has a chance encounter with Miss Havisham an old grumpy widow .She is delirious , upset at man who has crossed her and does take out some of her anger at poor Pip .

The sufferings of children were a main theme of Dickens's writing . He wanted education for all children , and showed his readers the kind of problem children had in cities , where poor people had no chance to share in the success of the nation .

Dickens illustrates the social reality of his time through a de-centred point of view . He highlights the alienation of the disempowered society and gives voice to the silenced minorities .
    The influence of money on subjectivity is determinant at every social level .

On the other hand , women are defined in terms of their otherness to men just as in Victorian England working class .
With Dickens journalism and melodrama are gathered into the novel to give it a new and important place in middle class entertainment .
He dealt with the changes which the industrial revolution brought into England at that time , an acute consciousness of his own lower middle class origin and the unhappy circumstances of his own childhood .

Dickens gives us a sense of the early 19th century social scene a feeling of English town and country just before the Industrial Revolution changed its face .

The theme of isolation has a great deal in the novel , the most obvious case of deliberate isolation from human fellowship is Miss Havisham because her fiancé was once betrayed she attempts to retreat from all human sympathy .

She commits a great crime against herself , she educates Estella to be heartless, and forgets that Estella will be heartless towards her.

Pip forsakes his family and childhood friends. Once he is in London , Pip's only thoughts of Mrs. Joe and Joe are contempt. He does not return to visit them except upon hearing that Mrs. Joe has been paralysed and also when she died.

Pip alienates himself searching for   happiness and   the same for Estella ,this is clearly seen in (chapters 1 and 59).

Pip was morally timid and very sensitive too , owing to his early conditioning by his unjust and ill-tempered sister , who demand gratitude for bringing the child up by hand when that hand was so hard upon him that he could feel only resentment .

Great Expectations is rich of themes among them the theme of expectations .

Dickens illustrates this theme through the character of Pip , by exploring the idea of ambition and self improvement .The idea of expectation is the psychological mechanism that encourages Pip's development as he is full of ambition and has great expectations about his future Pip's expectation in the novel take three forms of expectations, as well as minor characters Joe , Magwitch , Estella it can see that the theme of expectation is clearly illustrated through these characters .

Dickens uses a style with high level and chosen words . Words which dealth with church and religion such as : church, Christmas Day , Sunday dress , Prayer-book .

The atmosphere , the feeling of Dickens , it changes according to the situations and events , living condition.

Grammatical rules were not taken a great part in the novel because the writer was narrating his own experience .

Through this novel , Dickens wants to show the way for making a model society and succeed in his purpose which is to make the reader live the events .

context

Many events from Dickens' early life are mirrored in his masterpiece **Great Expectations** which is the second autobiographical novel after **David Copperfield.**

Great Expectations gives us a picture of Early Victorian England, at the time when the Industrial Revolution had taken place the problem of the social class appeared clearly.

This clearly affects Dickens when he makes Pip changes from one social extreme to another .(from a country laborer to a city gentleman.)

Dickens' thirteenth novel was published in Dickens' weekly journal "All the Year Round ". The novel contains a strong autobiographical element, though not as openly as in David Copperfield.

Coincidences such as Magwitch meets the boy who gives him a file and food and is prisoned with Compeyson who is Miss Havisham fiancé .

Estella is Magwitch's daughter , another coincidence is that Jagger is a lawyer for both Magwitch and Miss Havisham .

Through this masterpiece , Dickens gives us an idea that the criminals such as Magwitch and Compeyson and the upper class like Miss Havisham and the village society which seems that they have no relation with each other , but they are linked . So society must be considered as an organic whole not as isolated . (*Anthony Mortimer , p. 49*)

Class divisions are a social reality .

Great Expectations like **David Copperfield** , the form of a fictional autobiography , being told in the first person by the main protagonist who looks back over his childhood and young life and tells the story of how he reached adulthood .

Pip , like many heroes of 19th century fiction is an orphan .

He suffers feelings of guilt , terror as a child and at the same time he feels angry about his sister's cruel and dismissive treatment of him .

Her husband Joe the blacksmith , is powerless to protect Pip from her brutal and unfeeling upbringing .

Pip's great expectations is that he will be made a gentleman .

The novelist has the privilege of performing a historical function which is to lead the popular masses and develop their progressive element and thus to produce just and moral societies .

He rarely presents satisfactory relations between parents and children . Instead , he prefers to concentrate on orphans such as Pip , Estella , Biddy in Great Expectations .

Victorian England is characterized by the full development of the industrial revolution .

In **<u>Great Expectations</u>** we notice more than Pip's moral growth . Through out the novel we learn that Estella has been trained to be proud and disdainful in order to revenge Miss Havisham on the opposite sex. Miss Havisham sight of Pip's misery at losing Estella wakens her to the realities of her use of Estella for revenge.
Mrs. Joe Gargery, Pip's sister and guardian, is responsible for the shame and fright of his existence and childhood.

The plot of Great Expectations relies on many repetitions and coincidences. These include the reappearance of such items as Joe's file and Magwitch's leg-iron . Dickens also creates surprising relationships between characters such as Estella and Magwitch and Miss Havisham and Compeyson. The narrative depends upon Pip's discoveries. It is through discoveries such as this that Pip learns and grows.

The plot is divided into three sections of equall length. The first section (ch. 1-19) deals with Pip 's childhood in Kent (the wild countryside) , Pip (the narrator) is seen as perfectly integrated into his surroundings . The disturbances are external : the harsh treatment of Mrs .Joe , the terror of his first encounter with the escaped convict Magwitch , and the suffering brought into his life by Estella .

The second (ch. 20-39) deals with his life in London ,   Pip becomes a snob, rejecting both his great ally Joe and his benefactor Magwitch .

And the third (ch. 40-59) deals with his attempt to save Magwitch , it includes the deaths of Miss Havisham and Magwitch, and the return of Pip to the country.

In addition to this broad division of the novel into three stages , however Dickens   used such a literary devices   as parallelism , repetitions   of scene and character, and thematic variations ." *(Dennis Butts , p.45)*

> " *One of the features of English Liberalism in the*
> *nineteenth century which most distinguished it from*
> *its counterparts in other countries of Europe was*
> *the habitual use of Christian language ." (Humphry*
> *House , p.106)*

Dickens sets out to provide character comedy , situation comedy and social satire. He makes us laugh at a society that values wealth and class , that condones snobbery and social injustice .
Dickens makes good use of Pip 's telling of his own story to manipulate the reader's response to him .

Thus , in the first part , the childish Pip is subject to the influence of Joe while suggesting his failure to see Joe's merits properly , Pip recalls so much of his conduct and speech as to show it to the reader clearly .

There is a moralistic message conveyed in **<u>Great Expectations</u>**, it is Class differences .

 <u>Great expectations</u> is another variant on the theme of money, money as the agent of isolation of Pip, perhaps *Dickens*'s finest character in a more or less naturalistic mode, is perverted in his natural affectations and cut off from those nearest and most loyal to him, by the expectation of money .Again, the wonderful opening chapter, the description of the marshes and the confrontation of the boy Pip with the escaped convict, sets the key to the whole book .And her one might note how in *Dickens* individual characters take on enormous symbolic significance :for example , the crazed figure of Miss Havisham , dressed always in her wedding finery.

Characters such as these haunt the imagination as no naturalistically conceived personages could do: they haunt because they are not wholly rationally explicable ; they have the magical compulsion of figures from the unconscious.

Although the novelists of 19th century are considered English literature's great masters of narrative as crucial moments in their careers many of them adopted a form of distinguished by its plotlessness : the sketch .

II-5 Conclusion

 English literature goes back some thirteen hundred years .It has preserved for us a record of how people with a talent for story telling , dramatic representation and verse making have seen the world , how they have reacted to its challenges and come to terms with its problems .

In **<u>Great Expectations</u>**, *Charles Dickens* introduces the reader to many memorable characters, including Miss Havisham , Mr. Jaggers, and Abel Magwitch. Moreover, **<u>Great Expectations</u>** is the story of Pip and his initial dreams and resulting disappointments that eventually lead to him becoming a good man. The significant changes that Pip's character goes through a very important to one of the novel's many themes. Dickens uses Pip's deterioration from an innocent boy into a gentleman .

Notes:

_____

14-Victorian era: *The Victorian Age was characterised by rapid change and developments in nearly every sphere - from advances in medical, scientific and technological knowledge to changes in population growth and location.*

15-Industrialism *:Industrialisation and urbanisation transformed economic and social conditions and changed ideas about politics, class .*
The Industrial Revolution began in Britain in about 1750 and within 100 years the country developed from an agricultural society into an industrial nation with trading links across the world . (Oxford guide to British and American culture , p.271)

16-**PreVicorian writers** : *Summary of the Pre-Victorian Literature*

This period is grandly characterized by the rise of the historical romance, in which Sir Walter Scott was the unrivaled leader. To him is due in large measure the wide revival of interest in the Middle Ages, and the consequent restoration of mediaevalism in art and religion

17-Forms of literature : *novels, plays , poems.*

18-Realism *:Assumes that what is important about reality can be found in the physical and social details .*
A realistic work is a work which tries to show human life as it really is .

19- A gentlemen : *is a man who belonged to the gentry , a social class of the aristocracy .They   were   considered   well educated   and were generally   so wealthy that they did not need to work . (Oxford guide to British and American culture 1999, p.219)*

20- Industrial Revolution: It began in Britain in about 1750 and within 100 years the country developed from an agricultural society   into an industrial nation with trading links across the world . (Oxford guide to British and American culture 1999 , p.271)

21-William Make peace Thackery : (1811 – 63) an English writer best known for his long historical novel Vanity Fair. He was also a journalist ,writing regularly for Punch and other magazines under many different names . His other successful novels include The history of Pendennis (1848 – 50) and The Virginians (1858-59) (Oxford guide to British and American culture 1999 , p.533)

22-The Bronte sisters   / Charlotte Bronte (1816-55) ,   Emily Bronte (1818-48)and Anne Bronte (1820-49) , three British writers who lives in Haworth , a small village in Yorkshire , England where their father was the local Anglican priest .They began to write poetry and novels when they were very young, creating imaginary worlds when they were alone in the Yorkshire countryside. They died before their best known books , including Charlotte's Jane Eyre , Emily 's Wuthering Heights and Anne 's Tenant of Wildfell Hall (1848) .
(Oxford guide to British and American culture 1999 , p.74)

23-George Eliot : (1819-80) the male name that the female English author Mary Ann Evans used on her books . Her works include Adam Bede (1859) , The Mill on the Floss (1860) , Silas Marner (1861) and Middlemarch (1872) . Her books give a remarkable picture of Victorian social and domestic life . She was unusual for her time in living for many years with a man ,George Henry Lewes , without getting married . Two years after his death in 1878 , she caused an other scandal by marrying a man 20 years younger than her . (Oxford guide to British and American culture 1999 , p.171)

24-Elizabeth Gaskell (1810-65)an English writer of novels . Most of these are set in the north-west of England , including Cranford (1853),which is set in Knutsford , the town near Manchester where she lived , and Mary Barton (1848),which is about the social conditions of working-class people in Manchester .She also wrote a biography of her friend Charlotte Bronte published in 1857. (Oxford guide to British and American culture 1999 , p.217)

CHAPTER THREE

CHAPTER THREE

Illustrations   and   interpretations

III-1 Introduction
III-2 Reiteration

III-3 Collocation

III-4 Illustrations

III-5 Conclusion

III-1- Introduction

Reading a novel is not only a matter of finding what is told but also how it is told . In other words , you can't separate content (the what) from form (the how) .

Stylistics focuses on how this significance can be related to specific features of language to the linguistic texture of the literary text . (Peter Verdonk , p 55)

What it can do is to provide supporting evidence for interpretation by indicating how the macro-features that the literary critic is concerned with might be reflected in the micro-features of linguistic texture .

III-2-Examples of reiteration

Repeating words through out the paragraph , the writer has tied each sentence to each other and has clearly indicated what is the main idea of the paragraph .

For instance, in Ch.19 , Pip changes clothes and leaves his friends , Biddy and Joe , for the best society of London .

He leaves the country side for a city .However Pip becomes a gentleman only in the true sense when he learns from his benefactor the actual source of his great expectations .In this chapter , we notice the repetition of the following words : clothes , gentleman , expected , prosperous .

 Repetition :

 " Understand that **I** express no opinion , one way or other , on on the trust **I** undertake . **I** am paid for undertaking it , and **I** do so .Now , understand that finally .Understand that ! " (ch.18 p.133)

We notice here the repetition of the following words : the personal pronoun I , understand , undertake .

<u>Synonym :</u>

> " *The freshness of her <u>beauty</u> was indeed gone , but*
> *its indescribable majesty and its indescribable*
> *<u>charm</u> remained ." (ch .59 , p.441)*

We notice that *beauty* and *charm* are synonyms .

<u>Hyponymy</u> :

An other example in :

> "*There was no <u>house </u>now ,no <u>brewery ,</u> no*
> *<u>building </u> whartever left , but the wall of the old*
> *garden. the cleared space had been enclosed with a*
> *routh fence , and looking over it , I saw that some of*
> *the old ivy had struck root anew , and was growing*
> *green on low quiet mounds of ruin Agate in the fence*
> *standing a jar , I puched it open , and went in ."*
> (*ch .59 , p441*)

The word *building* is a general term to the word *house* and also to the word brewery .

And also the word cleared space is a general term to the word garden .

Meronymy

" *When Herbert came , we went and had lunch at a celebrated house which I then quite venerated , but now believe to have been the most abject superstition in Europe , and where I could not help noticing , even then , that there was much more gravy on the tablecloths and knives and waiters' clothes , than in the steaks* . This collation …."
(ch. 22 ,p.171)

Antonymy

" *It was in the early **morning** after my arrival that I entertained this speculation . On the previous **night** , I had been sent straight to bed in an attic with a sloping roof ,….*" (ch.8, p.51)

Here the words ***morning*** and ***night*** are opposite in meaning .

" *I know sir , that London gentlemen cannot be expected to patronize local work , as a rule ; but if you would give me a turn now and then in the quality of a townsman , I should greatly esteem it .*"
(ch .19 , p.142)

We notice that the words **gentlemen , townsman** are opposite in meaning .

III-3-Examples of collocation

"*This piece of <u>water</u> (with an <u>island</u> in the middle which might have been the salad for supper) was of circular form, and he had contracted a <u>fountain</u> in it, which, when you set a little mill going and took a cork out of a pipe , played to that powerful extent that it made the back of your hand quite <u>wet</u>.*" (ch .59 , p441.)

We notice collocation in the following words: *island, fountain, wet* co-occur with *water*.

III-5 Illustrations

Extracts n°1 (from Chapter 8)

a-[It was the early **morning** after *my* arrival that **I** entertained this speculation .]

b-[On the previous **night** , **I** had been sent straight to be in an attic with a sloping roof , which was so low in the corner where the bedstead was , that **I** calculated the tiles as being within a foot of *my* eyebrows .]

c-[In the same early morning **I** discovered   a singular affinity between seeds and *corduroys* .]

d-[Mr. Pumblechook wore *corduroys* , and so did his shopman ; and somehow , there was a general air and flavour about the *corduroys*, so much in the nature of seeds , so much in the nature of *corduroys* , that **I** hardly knew which was which .]

In (c) ,the word morning is repeated for the second time   .We notice the repetition of : I , corduroys, my   . The word gazed in (f) refers to gazing in   (e)

And also the words *fire , coals* in (f)collocates with the word *kitchen* in (e) .

In (g) ,we notice the repetition of the following words : *my sister , Biddy , her , Joe, corner , sat* .

In (c) , the word *the fire* is a repetition to the word *the fire* in (b)   .The word *sat* collocates with the word *chair* .

In (d) ,we notice the repetition of : I And also the word *coals* refers back to the word *coals* in (a) and (b).

We notice that *silence lasted* in (d) is synonym *to nothing was said for a long time* in (a)

e-**[She** gave <u>me</u> a triumphant glance in passing <u>me</u> , as if **she** rejoiced that *my* hands were so coarse and *my* boots so thick , and **she** opened the gate , and stood holding it .]

f-[Why don't you cry ?] [Because I don't want to .]

g-[**She** laughed contemptuously , pushed <u>me</u> out , and locked the gate upon <u>me</u> .]

   In (e) ,there is repetition : she refers back to she .We notice the repetition of : my , me . in (e).The word gazed in (f) refers to gazing in (e)

And also the words *fire , coals* in (f)collocates with the word *kitchen* in (e) .

In (g) ,we notice the repetition of the following words : *my sister , Biddy , her , Joe, corner , sat* .

In (c) , the word *the fire* is a repetition to the word *the fire* in (b) .The word *sat* collocates with the word *chair* .

In (d) ,we notice the repetition of : I And also the word *coals* refers back to the word *coals* in (a) and (b).

We notice that *silence lasted* in (d) is synonym *to nothing was said for a long time* in (a)

h- [I *followed* **the candle** *down* , as I had *followed* **the candle** *up* and she *stood* it in the place where we had found it .]

 i- [Until   she opened   the side entrance , I had   fancied , without thinking about it , that it must necessarily be night-time .]

 j- [The rush of <u>the daylight</u> quite confounded me , and made me feel as if I had been in <u>the candlelight</u> of the strange room many hours .]

We notice antonymy in (h) between *followed down , followed up* and followed , stood .

And also between the word *night-time* in (i) and *dayligh*t in (j).

We notice repetition of the word *candle* in (h) and (f) .

All these instances have in common the fact that one lexical item refers back to another , to which it is related by having a common referent .We   shall refer to this general phenomenon   as **reiteration.** A reiterated item may be repetition , synonym, antonymy , meronymy, hyponymy or collocation ; and in most cases it is accompanied by a reference item, typically the .

Extract n° 2   (from **chapter 13**)

a-[**It** was a trial to **my** feelings , on the next day but one , to see Joe arraying himself in *his Sunday clothes* to accompany me to Miss Havisham 's .]

b-[However , as he thought *his* court-suit necessary to the occasion , **it** was not for me to tell him that he looked far better in *his working dress* ;the rather , because I knew he made himself so dreadfully uncomfortable , entirely on **my** account , and that **it** was for me he pulled up *his* shirt –collar so very high behind, that **it** made the hair on the crown of *his* head stand up like a tuft of feathers .]

In this extract, we notice the repetition of the following pronouns *it , he, his , my ,me.*

We notice hyponymy in the words : *Sunday clothes , working dress , court –suit .*

c-[**Joe** ! **I** remonstrated ; for he made no *reply* at all .]

d-[Why don't you *answe*r ---?]

e-[**Pip** , returned **Joe** , cutting me *shor*t as if he were hurt , which **I** meantersay that were not a *question* requiring a *answer* to be *full* well No .]

f-[You know it to be No , **Pip**, and wherefore should **I** say it *?*]

Here we have the same words repeated in (c) ,(e) and (f) Pip , Joe , No and the personal pronoun I , the word answer in (d) is repeated in (e) by the same word whereas in (c) we notice the use of its synonym reply .

There is antonymy in (e) between the words *short* and *full , question* and *answer* .

Extract n°3 (from **Chapter 18**)

a- [**I** thanked him and ran home again , and there **I** found that Joe had already locked the front door and vacated that state parlour , and was seated by the kitchen fire with a hand on each knee, gazing intently at the burning *coals* .]

b-[**I** too sat down before the fire and gazed at the *coals*, and nothing was said for a long time .]

c- [**My sister** was in *her* cushioned chair in *her* corner ,and **Biddy** sat at her needlework before the fire and Joe sat next **Biddy** and **I** sat next Joe , in the corner opposite **my sister** .]

d-[The more **I** looked into the glowing *coals* , the more incapable **I** became of looking at Joe ; the longer the silence lasted , the more unable **I** felt to speak .]

In (a) ,there is repetition : *I* refers back to *I* (the narrator) . In (b) , *coals* refers back to *coals* in (a).The word gazed in (b) refers to gazing in (a)

And also the words *fire , coals* in (b)collocates with the word *kitchen* in (a) .

In (c) ,we notice the repetition of the following words : *my sister , Biddy , her , Joe, corner , sat* .

In (c) , the word *the fire* is a repetition to the word *the fire* in (b) .The word *sat* collocates with the word *chair* .

In (d) ,we notice the repetition of : I And also the word *coals* refers back to the word *coals* in (a) and (b).

We notice that *silence lasted* in (d) is synonym *to nothing was said for a long time* in (a)

In general , any two lexical items having similar patterns of collocation that is , tending to appear in similar context will generate a cohesive force if they occur in adjacent sentences

Examples of chains of collocational cohesion are : (the steam –hammer …….the forge ……….blacksmith)..(the night …..stars).(new clothes……..tailor).(smoked…….pipe)

Extract n° 4 (From **Chapter 19**)

- a- [……**to put on** *my* new clothes and pay *my* visit to M Havisham .]
- b- [**Mr Pumblechook**'s own room was given up to me **to dress** in , and was decorated with clean towels expressly for the event .]
- c- [*My* clothes were rather a disappointment , of course .]
- d- [Probably every new and eagerly expected garment ever **put on** since clothes came in , fell a trifle short of the wearer's expectation .]

e- [But after I had had *my* <u>new suit</u> on , some half an hour , and had gone through an immensity of posturing with **Mr Pumblechook**'s very limited dressing-glass, in the futile endeavour to see *my* legs , it seemed to fit me better .]

In (b) , we notice that the verb *to dress* is the synonym of the verb *to put on* in (a) , on the other hand the verb *put on* is repeated in (d) .

We notice also the repetition of the following words : *Mr Pumblechook , clothes , my* .

We notice meronymy in *clothes* and *suit* .

Extract n°5   (From **Chapter 22**)

a- [There appeared upon the scene-say at the races , or the public balls , or anywhere else you like –a certain *man* , who made love to Miss Havisham .]

b-[**I** never saw *him* (for this happened five-and-twenty years ago, before you and **I** were , Handel) , but **I** have heard *my father* mention that *he* was a showy <u>man</u> , and the kind of <u>man</u> for the purpose..]

c-[But that *he* was not to be , without ignorance or prejudice , mistaken for a **gentleman** , *my father* most strongly asseverates ; because it is a principle of his that no man who was not **a true gentleman** at heart ,ever at was, since the world began , **a true gentleman** is manner .]

d-[He says, no *varnish* can hide the grain of the wood ; and that the more *varnish* you put on, the more the grain will express itself.]

Here we have the same item repeated such as : the pronoun I ,
gentleman , a true gentleman , varnish , man , the grain , my father .
In (b) we notice the use of   *him , he* that refer back to the word man in
(a) .

Extract n°6 (From **chapter   59**)

a-[There was no <u>house</u> now , no <u>brewery</u> , no <u>building</u> whatever left ,
but the wall of the old **garden** .]

b-[The **cleared space** had been **<u>enclosed</u>** with a rough   *fence* , and
looking over it , I saw that some of the <u>*old ivy*</u> had struck <u>*root*</u> anew ,
and was growing <u>*green*</u> on low quiet mounds of ruin .]

c-[A *gate* in *the fence* standing ajar , I **pushed** it **<u>open</u>**, and went in .]

We notice hyponymy in the (a) between *house , brewery , building* .

And also the word *cleared space* in (b) is a general term (hyponymy)

to the word *garden* in (a) .

On the other hand the word *cleared space* is synonym of the word

no building , and the word *pushed open* is synonym of *went in* .And also

the words *enclosed* and *fence* are synonyms .

We notice the repetition of the word *fence* , and antonymy between

the words *open , enclosed*.

There is meronymy between *house , wall* .

The words *old ivy , root* and *green* are hyponymy .

Table - 5 -

Types \ Chapters	repetition	synonymy	hyponymy	meronymy	antonymy	Collocation
Chapter 8	-Candle -Dress -Any thing else? -Had dropped -Fair reason -Rank garden -Terror -Stood open	-Night/day -Empty stomach /hungry	-Coarse hands /common boots / accessories		-morning/ night -opened /locked -previous/ after	-Feelings/ Sensitive -sitting / arm-chair -gate /keys -house /windows
Chapter 13	-Polite/politness -I was ashamed -Do our duty -Bound out of hand	Answer/reply	-(Sunday clothes court-suit/ Working dress) -(a pair of pattens, a spare shawl, umbrella / articles)		-question /answer	
Chapter 18	-Every body -His forefinger -Help -What you read just now -The candle		-money /guineas		-the question/the answer -speak/silence	-(Murder/committed/ Victim) -(kitchen fire/ burning coals) -(the night /stars) -(smoked / pipe) -(new clothes /tailor) -(the steam -hammer / forge /blacksmith)

Chapter 19	Awful dull	-sympathetic/ Pleasant	-Money / guineas	Clothes/new suit	-Asleep /awoke -poor/rich -into/out -night/ morning	
Chapter 22	Have expected Footman My guardian	Prison/jail				
Chapter 59	-Figure -Moon	Beauty /charm	-old ivy /root / green	-building / house -house / wall	-before / after	-Moon/stars -house/building -fire/ pipe/smoking -fire/kitchen

III-5 Conclusion

To conclude, we would say that in this chapter, our analysis and interpretations have shown how linguistic consistent patterns can be employed to project a characteristic of literary text. We have shown how stylistic features (the   use of reiteration, collocation) and a peculiar narrative technique result in the readers' perception that the narrator has a distinct way of understanding and describing his universe. We have endeavoured to highlight the way in which these linguistic patterns when used skilfully can be as tool which makes it effective in the creation of texture   to create cohesion and therefore the better understanding of text .

Conclusion

However, it was merely our aim to indicate what processes which play a role in understanding literary texts, and at the same time to strengthen the importance of textual features in all stylistic interpretation.

Halliday argues that cohesion is needed because the organization of text is semantic rather than formal. Since text is an ongoing process of meaning, we should think of cohesion as an aspect of this process.

However since text is usually taken as referring to the product it seems natural to talk about cohesion as a relation between entities.

For the text to be coherent, it must be cohesive but must be more besides. It must not merely have structure but must also be semantically appropriate with lexico grammatical realization .

The core of the study demonstrates that stylistics interpretation might be based on an analysis of cohesion from the novel.

A linguistic analysis of literary text aims at explaining the interpretation and evaluation that are put up on that text (*Halliday* and *Hasan* ,p.328)

Great important especially its exploration of snobbery and the class system .

A text is not a random sequence of sentences , but rather sentences are linked by relations .Such as exemplification ,addition and the cause .

Lexical cohesion is the cohesion that arises from semantic relation among words .

Lexical cohesion is useful both as a theory and as a practical tool for determining both the commonly agreed on and the subjective aspects of text understanding .

Lexical cohesion is the most used device to establish cohesion .

It is a major field of research especially in dealing with the domain of stylistics.

Chapter one dealt with a theoretical debate about lexical cohesion.

The theory of *M.A.K. Halliday* and *Ruquia Hassan's l*exical cohesion which is the fourth and final type of cohesion. It contains two major kinds which are: Reiteration and collocation.

Chapter two embodies illustrations from the novels. Examples of reiteration (repetition/synonym/ super-ordinate.)

In chapter three, there are illustrations and examples of collocation.

From the stylistic analysis of the corpus, we notice the frequent use of simple repetition especially, the repetition of some words such as fire, gentlemen, churchyard, hammer, file, forge and kitchen. These words reflects situation in which the writer lived.

The stylistic study of lexical cohesion as a stylistic feature in a literary text   (a novel) has allowed us to reveal the linguistic means underlying the ways in which sentences are linked together to create a coherent structured discourse .

Texts are formed according to certain criteria .Repetition creates familiarity and it leads to the understanding of a text .

The core of the study demonstrates that stylistics interpretations might be based on an analysis of cohesion from the novel .*Halliday* and *Hasan* 's 1976 model .

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