

Analysis of Grammatical Cohesion and Coherence in the Novel 'Through the Looking-Glass' by Lewis Carroll

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Abstract: This research analyzes the grammatical cohesion and coherence in Lewis Carroll's novel *Through the Looking-Glass*. The study aims to identify and examine the types of grammatical cohesion and coherence present in the text. Utilizing a descriptive method and library research, the novel serves as the primary data resource. The findings reveal the use of four kinds of cohesive items: reference, substitution, ellipsis, and conjunction, all of which demonstrate causal relationships contributing to the overall cohesion. Specifically, in the first chapter, "Looking-glass House," 193 sentences were analyzed, uncovering 165 instances of reference, 6 of substitution, 61 of ellipsis, and 28 of conjunction, alongside 4 incoherent sentences. The study concludes that while cohesion creates surface links between clauses and sentences, coherence arises from various factors ensuring each paragraph, sentence, and phrase contributes meaningfully to the entire text. This research provides valuable insights into Carroll's linguistic techniques and enhances the understanding of grammatical cohesion and coherence in literary texts.

Keywords: Grammatical Cohesion, Coherence, Novel

INTRODUCTION

Grammatical cohesion and coherence are essential elements of textual analysis that contribute to the overall unity and meaning of a text. Cohesion refers to the various linguistic devices that link sentences and paragraphs together, ensuring that the text hangs together. Coherence, on the other hand, refers to the logical connections that readers or listeners perceive in a written or spoken discourse, making it understandable and meaningful (Halliday & Hasan, 2014). Lewis Carroll's *Through the Looking-Glass*, the sequel to *Alice's Adventures in Wonderland*, offers a rich tapestry of language that lends itself well to an analysis of these elements. Written in 1871, the novel is renowned for its imaginative narrative and linguistic play, providing a fertile ground for exploring how grammatical cohesion and coherence are deployed in literary texts.

The study of grammatical cohesion and coherence in novel, is a kind of language study which is intended to reveal the uses of language in novel. Conceptually, both cohesion and coherence are somewhat independent of each other. Coherence reflects the deliberate organization of the text by the author in terms of a hierarchical structure to achieve particular argumentative goals (Redeker, 2000). Thus, the nature of the argumentation helps to

distinguish a coherent, well-organized text from one which rambles. Cohesion, on the other hand, is brought about by linguistic devices used to relate different portions of the text, which lend to the text its sense of connectedness (Gutwinski, 2011). However, there is certainly an overlap between the two, since the sentences or clauses being related in terms of coherence relations describes entities which are themselves related across the text by relations of cohesion. We shall consider some grammatical regularities observable in well-formed written texts, and how the structuring of the sentences has implications for units such as paragraphs, and for the progression of whole texts. We shall also look at how the grammar of English offers a limited set of options for creating surface links between the clauses and sentences of a text otherwise known as cohesion (McCarthy, 1991).

Several recent studies have explored grammatical cohesion and coherence in various literary and non-literary texts, demonstrating the importance of these elements in textual analysis. The foundational work by Halliday and Hasan (2014) on cohesion in English laid the groundwork for analyzing grammatical cohesion, introducing categories such as reference, substitution, ellipsis, conjunction, and lexical cohesion. Their framework has been extensively applied in subsequent research to analyze texts across different genres. McNamara's et al study (2011) on discourse cohesion in written texts provides a comprehensive analysis of how cohesive devices function in creating text unity. This study emphasizes the role of cohesive ties in enhancing textual coherence and reader comprehension. Taboada and Mann (2006) in their work on rhetorical structure theory discuss how coherence is achieved through the rhetorical organization of texts. They highlight the interaction between cohesion and coherence, illustrating how rhetorical relations contribute to the overall structure and meaning of a text. Gutwinski's research (2011) on cohesion in contemporary novels analyzes the use of cohesive devices in modern literary works. This research highlights the evolving nature of cohesive strategies and their impact on narrative flow and reader engagement. Ye & Liu's (2020) analysis on cohesion and coherence in literary work *Two Truths to Live By*, investigates how grammatical cohesion and coherence contribute to the timeless appeal and readability of these texts.

These studies provide a valuable context for analyzing grammatical cohesion and coherence in *Through the Looking-Glass*. By building on the frameworks and findings of these previous studies, this research aims to offer a detailed examination of how Lewis Carroll employs cohesive devices and achieves coherence in his novel. This analysis will contribute to a deeper understanding of Carroll's linguistic artistry and the mechanisms that underpin the narrative structure of *Through the Looking-Glass*. The primary issues addressed in this research revolve around identifying and analyzing the various types of grammatical cohesion and coherence within *Through the Looking-Glass*. Specifically, this research aims to answer the following questions:

1. What grammatical cohesion and coherence are involved in the novel *Through the Looking-Glass* by Lewis Carroll?
2. How are the types of grammatical cohesion and coherence manifested in the novel *Through the Looking-Glass* by Lewis Carroll?

Understanding these aspects can provide deeper insights into Carroll's narrative techniques and how they contribute to the overall readability and enjoyment of the novel. It can also enhance the appreciation of how classical literary texts employ linguistic structures to achieve a seamless flow of ideas and maintain the reader's engagement.

RESEARCH METHOD

Related to the objective of this study, the writer used the descriptive method. This method was used to represent the findings of this research. In this case, the descriptive method was used to give description about as grammatical cohesion and coherence which are involved in the novel *Through the Looking-Glass* by Lewis Carroll. The data being obtained are about the grammatical cohesion and coherence in the novel *Through the Looking-Glass* by Lewis Carroll by using library research. In this case, the novel is used as the primary data resource. The procedures being followed are:

1. To grasp the story of the novel *Through The Looking-Glass* by Lewis Carroll to gain the description about the background of the four types of grammatical cohesion.
2. To select the grammatical cohesion and coherence being studied, then being stated as the data of this study. The data are taken on Chapter 1, *Looking-Glass House* (193 sentences).

The data that the writer will acquire are analyzed by using the cohesion and coherence analysis. The procedures were as follows:

1. Read all the sentences and identifying every sentence by giving a number in bracket at the end of the sentence.
2. Putting in on the table of cohesive item. The data (grammatical cohesion) are analyzed systemically or chronologically.
3. The four types of grammatical cohesion, that are reference, substitution, ellipsis, and conjunction are marked and taken into account.
4. All sentences then analyzed to see the coherence between one sentence to another.

RESULTS AND DISCUSSION

Cohesive Item

Reference

1) Personal Reference

Based on the data, the writer found 15 items of personal reference that are I, you, we, they, he, she, it, its, me, them, our, your, her, him, and my. Also, the writer found three items of exophoric reference (I, you, and us).

Personal reference of 'I' was found in 42 sentences. 38 of them (S.15, S.19, S.21, S.26, S.28, S.34, S.37, S.39, S.42, S.44, S.45, S.49, S.54, S.55, S.57, S.58, S.59, S.65, S.68, S.77, S.79, S.81, S.84, S.85, S.87, S.93, S.97, S.103, S.114, S.116, S.117, S.138, S.145, S.147, S.174, S.179, S.185, and S.189) were refer back to 'Alice'. Whereas, in S.152, S.157, S.165, S.165, and S.166, 'I' were refer back to 'the White King'.

Personal reference of 'you' was found in 42 sentences. 30 of them (S.5, S.7, S.12, S.14, S.19, S.21, S.22, S.23, S.26, S.27, S.28, S.29, S.35, S.36, S.37, S.39, S.46, S.50, S.56, S.58, S.70, S.71, S.75, S.77, S.78, S.79, S.80, S.84, S.86, S.87, and S.90) were refer back to the Kitten (Kitty), 'you' in S.8 was refer back to 'Dinah', 'you' in S.65 was refer back to 'Alice's sister', 'you' in S.68 was refer back to 'Nurse', 'you' in S.135, S.137, S.138, S.147, S.154, S.158 and S.160 were refer back to 'the White King', whereas in S.154, 'you' was refer back to 'the White Queen'

Personal reference of 'we' was found in 6 sentences. Five of them, in S.17, S.58, S.89, S.92 and S.96 were refer back to 'Alice and Kitty', whereas in S.63, 'we' was refer back to 'Alice and her sister'.

Personal reference of 'they' was found in 10 sentences. 'they' in S.20 and S.64 were

refer back to 'Alice and Kitty'. 'they' in S.16 was refer back to 'the boys'. 'they' in S.39 and S.41 were refer back to 'Wednesday week'. 'they' in S.52 (2X) was refer back to 'the trees and the fields'. 'they' in S.106 was refer back to 'anyone'. And the last, 'they' in S.114 and S.116 were refer back to 'the Red King, the Red Queen, the White King, the White Queen, and two castles'.

Personal reference of 'he' was found in 10 sentences. The whole sentences (S.126, S.132, S.136, S.139, S.140, S.141, S.150, S.163, S.170 and S.173) were clearly refer back to 'the White King'.

Personal reference of 'she' was found in 34 sentences. 28 of them (S.9, S.25, S.40, S.62, S.66, S.76, S.99, S.102, S.110, S.115, S.127, S.136, S.140, S.141, S.144, S.148, S.149, S.150, S.162, S.172, S.173, S.175, S.177, S.182, S.184, S.191, S.192 and S.193) were refer back to 'Alice'. Two of them, in S.3 and S.36, 'she' were refer back to 'Dinah', and four of them, those were S.120, S.123, S.128 and S.129, 'she' were refer back to 'the White Queen'.

Personal reference of 'it' was found in 47 sentences. 'it' in S.2 and S.3 were refer back to 'the white kitten'. 'it' in S.6 and S.74 were refer back to 'the Kitten (Kitty)'. 'it' in S.15 and S.16 were refer back to 'the bonfire'. Both 'it' in S.1 were refer back to 'unwinding and entangling the ball'. 'it' in S.4 was refer back to 'the ball of worsted'. 'it' in S.11 was refer back to 'putting out one paw and gently touching the ball'. 'it' in S.18 appeared twice which were refer to 'the worsted round the kitten's neck' and 'the ball of worsted'. 'it' in S.22 was refer back to 'putting the kitten out into snow'. 'it' in S.28 was refer back to S.27. 'it' in S.32 was refer back to 'her paw went into your eyes?'. 'it' in S.47 was refer back to 'the snow against the window-panes'. 'it' in both S.49 and S.50 were refer back to 'the snow'. 'it' in S.54 was refer back to S.52 and in S.57, 'it' was refer back to S.56. 'it' in S.58 was refer back to 'playing chess'. 'it' in S.59 was refer back to "Check!". 'it' in S.73 were both refer back to 'the Red Queen' and 'Kitty'. 'it' in S.81 was refer back to 'the room-the looking-glass house'. 'it' in S.84 was refer back to 'the glass-room'. 'it' in S.90 and S.92 were refer back to 'the passage in looking-glass house'. 'it' in S.93, S.94, S.95, S.178 and S.179 were refer back to 'the looking-glass house'. 'it' in S.97 was refer back to 'the glass'. 'it' in S.98 was refer back to 'the glass has got all soft like gauze'. 'it' in S.106 was refer back to S.105. 'it' in S.108 was refer back to 'the pictures on the wall'. 'it' in S.118 was refer back to 'the white pawns roll over and began kicking'. 'it' in S.119 was refer back to 'the voice'. 'it' in S.147 was refer back to 'your mouth'. 'it' in S.150 was refer back to 'a bottle of ink'. 'it' in S.160 was refer back to S.155. 'it' in S.166 was refer back to 'a pencil'. 'it' in S.174 and S.176 were both refer back to 'the book'. 'it' in S.181, S.183 and S.184 were refer back to 'the poem'. 'it' in S.182 was refer back to 'reading the poem'. And lastly, 'it' in S.191 was refer back to 'ran down stairs'.

Personal reference of 'its' was found in 5 sentences. 'its' in S.2 was refer back to 'the white kitten'. 'its' in S.3 was refer back to 'Dinah's children faces'. 'its' in both S.4 and S.73 were refer back to 'the kitten (Kitty)', and 'its' in S.90 was refer back to 'the passage in looking-glass house'.

Personal reference of 'me' was found in 8 sentences. The whole sentences (S.14, S.24, S.43, S.105, S.106, S.114, S.116, and S.145) were clearly refer back to 'Alice'.

Personal reference of 'them' was found in 7 sentences. 'them' in S.32 was refer back to 'your eyes'. 'them' (2X) in S.45 were both refer back to 'the fifty dinners'. 'them' in both S.49 and S.50 were refer back to 'the trees and the fields'. 'them' in S.64 was refer back to 'Alice and Kitty'. 'them' in S.110 was refer back to 'several chessmen'. And 'them' in S.113 was refer back to 'the Red King'.

Personal reference of 'your' was found in 7 sentences. Five of them (S.26, S.27, S.31,

S.32 and S.39) were refer back to 'Kitty' and another two, those were in S.146 and S.171 both refer back to 'the White King'.

Personal reference of 'our' was found in 4 sentences. The whole sentences (S.80, S.84, S.85 and S.90) were refer back to 'Alice and Kitty'.

Personal reference of 'her' was found in 20 sentences. Both 'her' in S.66 were refer back to 'Alice' and 'the old nurse', whereas in 14 sentences (S.9, S.11, S.53, S.62, S.108, S.110, S.115, S.118, S.139, S.141, S.144, S.162, S.177, and S.192) 'her' were refer back to 'Alice'. Both 'her' in S.127 were refer back to 'Alice' and 'the White Queen'. 'her' in S.3 and S.31 both were refer back to 'Dinah'. And the last, 'her' in both S.128 and S.129 were refer back to 'the White Queen'.

Personal reference of 'him' was found in 7 sentences. The whole sentences (S.140, S.141, S.148, S.149, S.162, S.163, and S.173) were refer back to 'the White King'.

Personal reference of 'my' was found in 9 sentences. Four of them (S.39, S.59, S.79 and S.185) were refer back to 'Alice'. Three of them (S.119, S.152 and S.164) were refer back to 'the White King'. And the last two, S.121 and S.122 were refer back to 'the White Queen'.

Exophoric reference of 'I' (2X) were found in S.61, which referred back to 'the storyteller'. Four of 'you' were found S.61, S.108 and S.184, which referred back to 'the storytold'. Whereas 'us' in S.69 was clearly refer back to 'the storyteller and the storytold'.

2) Demonstrative Reference

Based on the table of data, the writer found 47 items of demonstrative reference, including 10 items of 'this', 15 items of 'that', 12 items of 'there', and 7 items of 'here'. All referred cataphorically and anaphorically.

Demonstrative reference of 'this' found in 10 ten sentences. 'this' in S.3 was refer cataphorically to 'first...and then : and just now'. 'this' in S.18 was refer anaphorically to 'Alice wound two or three turns of worsted round the kitten's neck'. 'this' in S.27 was refer cataphorically to 'morning'. 'this' in S.69 was refer anaphorically to S.68. 'this' in S.99 was refer anaphorically to S.98 – S.97 – S.96. 'this' in S.109 was refer cataphorically to 'room'. 'this' in S.166 was refer cataphorically to ' a pencil'. 'this' in S.176 was refer cataphorically to 'the poem'. 'this' in S.177 was refer anaphorically to 'the poem', and 'this' in S.180 was refer anaphorically to S.179.

Demonstrative reference of 'that' found in 16 sentences. 'that' in S.32 was refer anaphorically to 'her paw went into your eyes?'. 'that' in S.38 was refer anaphorically to S.27 – S.34 – S.37. 'that' in S.44 was refer anaphorically to 'to go without fifty dinners at once'. 'that' in S.52 was refer anaphorically to 'they dress themselves all in green, and dance about – whenever the wind blows...'. 'that' in S.59 was refer cataphorically to 'the Nasty Knight'. 'that' in S.78 was refer anaphorically to 'Looking-glass house'. 'that' in S.80, S.83 and S.84 were refer anaphorically to 'the room'. 'that' in S.85 was refer anaphorically to 'the books are something like our books, only the words go the wrong way'. 'that' in S.132 was refer anaphorically to 'the fire'. 'that' in S.137 was refer cataphorically to 'the rate'. 'that' in S.155 was refer anaphorically to S.141. 'that' in S.171 was refer anaphorically to S.169 – S.168. And 'that' in S.186 was refer cataphorically to 'somebody killed something'.

Demonstrative reference of 'there' found in 12 sentences. 'there' in S.4 was refer cataphorically to 'spread over the hearth-rug, all knots and tangles'. 'there' in S.64 was refer anaphorically to 'Alice and her sister'. 'there' in S.72 was refer anaphorically to 'Kitty'. 'there' in S.80, S.187, S.99 and S.105 were refer anaphorically to 'the looking-glass house'. 'there' in S.95 was refer cataphorically to 'a way'. 'there' in S.102 was refer cataphorically to 'a real fireplace'. 'there' in S.114 was refer cataphorically to 'the Red King and the Red Queen'.

'there' in S.147 was refer anaphorically to S.146, and 'there' in S.172 was refer anaphorically to 'the table'.

Demonstrative reference of 'here' found in 7 sentences. 'here' in S.18 was refer anaphorically to S.17. 'here' in S.103, S.105 and S.106 were refer anaphorically to 'the looking-glass house'. 'here' in S.112 was refer anaphorically to S.111. 'here' in S.114 was refer cataphorically to 'two castles'. And 'here' in S.118 was refer anaphorically to S.117.

3) Comparative Reference

Based on the research above, the writer found 100 items of comparative reference. 'one thing' in S.1 was refer cataphorically to 'the white kitten had had nothing to do with it'. 'the old cat' in S.2 and S.9 were refer cataphorically to 'Dinah'. 'any hand' in S.2 was refer cataphorically to 'the mischief'. 'all' in S.3 was refer anaphorically to 'the way Dinah washed her children faces'. 'better' in S.7 was refer cataphorically to 'manner'. 'as...as' in S.9 was refer cataphorically to 'the cross of voice that Alice could manage'. 'all' in S.10 was refer cataphorically to 'the time'. 'as' in S.10 was refer cataphorically to 'she was talking'. 'as if' in S.11 was refer cataphorically to 'it would be glad to help'. Both 'so' in S.16 were refer cataphorically to 'cold and snowed'. 'so' in S.19 was refer cataphorically to 'angry'. 'as...as' in S.20 was refer cataphorically to 'the soon that Alice were comfortably settled again'. 'little mischievous darling' in S.22 was refer cataphorically to 'Kitty'. 'all' in S.26 was refer cataphorically to 'Kitty's faults'. 'any more' in S.33 was refer cataphorically to 'excuses'. 'every bit' in S.37 was refer cataphorically to 'the worsted'. Both 'all' in S.39 were refer cataphorically to 'your punishment' and 'my punishment'. '...more...than' in S.40 was refer cataphorically to 'talking'. 'much' in S.44 was refer anaphorically to 'to go without fifty dinners at once'. 'I'd far rather...than...' in S.45 was refer cataphorically to 'go without dinner'. 'all over' in S.48 was refer cataphorically to 'outside the window'. 'so' in S.49 was refer cataphorically to 'gently'. 'all' in S.52 was refer cataphorically to 'green'. 'so' in S.54 and S.83 were refer cataphorically to 'wish'. 'half the things' in S.61 was refer anaphorically to 'let's pretend'. 'quite' in S.62 was refer cataphorically to 'long argument'. 'all' in S.62 was refer anaphorically to 'she had quite a long argument'. 'the rest' in S.65 was refer anaphorically to 'Kings and Queens'. 'the same as' in S.80 was refer cataphorically to 'Alice and Kitty's drawing room'. 'the other' in S.80 was refer anaphorically to 'the things are different'. 'all' in S.81 was refer cataphorically to 'the things in Looking-glass house'. 'so much' in S.84 was refer cataphorically to 'to know'. 'as if' in S.84 was refer cataphorically to 'they had a fire'. '...too' in S.84 was refer cataphorically to 'smoke comes in our/smoke comes in that room'. 'a little peep' and 'quite different' in S.90 were refer cataphorically to 'tha passage'. 'as...as' in S.102 was refer cataphorically to 'the brightly fireplace'. 'such' in S.94 was refer cataphorically to 'beautiful things in looking-glass house'. 'all' in S.96 was refer cataphorically to 'the glass'. 'all' in S.98 was refer cataphorically to 'soft'. 'as...as' in S.103 was refer cataphorically to 'Alice shall be warm'. 'quite' in S.107 was refer cataphorically to 'common and uninteresting'. 'different as possible' in S.107 was refer cataphorically to 'all the rest'. 'all the rest' in S.107 was refer cataphorically to 'the old room'. 'all' in S.108 was refer cataphorically to 'the pictures on the wall'. 'several', 'the other' and 'so...as' in S.109 respectively were refer cataphorically to 'chessmen', 'the looking-glass house' and 'tidy'. 'as' in S.110 was refer cataphorically to 'she noticed several of the chessmen'. 'as' in S.115 was refer cataphorically to 'she put her head closer down'. 'closer' in S.115 was refer cataphorically to 'head'. 'as if' in S.117 was refer cataphorically to 'I were invisible'. 'as' in S.120 was refer cataphorically to 'she rushed pass the King'. 'so' in S.120 was refer cataphorically to 'violent'. 'little' in S.126 was refer cataphorically to 'annoyed'. 'as' in S.127 was refer cataphorically to 'the poor little Lily was nearly screaming herself'. 'little' in S.127 was refer cataphorically to

'Lily'. 'quite' in S.18 was refer cataphorically to 'taken away'. 'as...as' in S.129 was refer cataphorically to 'the soon that she had recovered her breath away'. 'the most likely' in S.132 was refer cataphorically to 'place'. 'as if' in S.132 was refer cataphorically to 'he thought'. 'a little' in S.134 was refer cataphorically to 'the breath'. 'as' in S.136 was refer cataphorically to 'the King slowly struggled up'. 'I'd far better' in S.138 was refer cataphorically to 'helping the King'. 'quite' in S.139 was refer cataphorically to 'he couldn't hear her nor see her'. 'as well', 'very', 'more slowly than' and 'so' in S.140 were respectively refer cataphorically to 'to dust him a little', 'gently', 'she lifted him across' and 'the King is covered with the ashes'. 'such' in S.143 was refer cataphorically to 'the White King's face'. 'so' in S.146 was refer cataphorically to 'wide open'. 'all' in S.147 was refer cataphorically to 'the ashes'. 'as' in S.148 was refer cataphorically to 'Alice smoothed the White King's hair'. 'a little' in S.149 was refer cataphorically to 'alarmed'. 'any' in S.149 was refer cataphorically to 'the water'. 'so' in S.150 was refer cataphorically to 'low'. 'any' in S.154 was refer cataphorically to 'whiskers'. 'as' in S.161 was refer cataphorically to 'the King took an enormous memorandum-book'. 'too' in S.163 was refer cataphorically to 'strong'. 'thinner' in S.165 was refer cataphorically to 'pencil'. 'a bit' in S.166 was refer cataphorically to 'the writing'. 'all' in S.166 was refer cataphorically to 'the manner of things'. 'very' in S.170 was refer cataphorically to 'badly'. 'a little' in S.173 was refer cataphorically to anxious'. 'all' in S.174 was refer cataphorically to 'some language'. 'all' in S.179 was refer cataphorically to 'the words'. 'very pretty' in S.181 was refer cataphorically to 'the poem'. 'rather hard' in S.183 was refer cataphorically to 'understand the poem'. 'at all' in S.184 was refer cataphorically to 'confessing the poem'. 'the rest' in S.189 was refer cataphorically to 'the house'. 'as' in S.191 was refer cataphorically to 'a new invention of hers'. 'in the same' in S.192 was refer cataphorically to 'gone straight the door'. 'a little' in S.193 was refer cataphorically to 'giddy'. 'so much' in S.193 was refer cataphorically to 'floating'. And the last, 'rather' in S.193 was refer cataphorically to 'she was glad'.

Substitution

Based on the data, the writer found 6 items of substitutive expression. They were classified into three majors classifying, but the data were found on the research were only two of them, that are nominal substitution and clausal substitution. First, the word one in sentence they hold up one in the other room (S.85) substitutes for the book in preceding sentence. This one type of substitution is called nominal substitution.

The phrases a real one and the one in she was quite pleased to find there was a real one, blazing away as brightly as the one... (S.102) substitutes to a fireplace. It is also classified in nominal substitution. Similar with another two, the word one in S.132 substitutes to volcano, and the phrase this one in S.166 substitutes for a pencil.

Meanwhile, the word not in S.79 is a clausal substitution of you'll not only talk so much.

Ellipsis

1) Nominal Ellipsis

In nominal ellipsis found 11 items of ellipsis expression. The phrase 'all over' in S.3 presupposed 'all over of her children faces', 'bit' in S.83 presupposed 'bit in the old room', 'warmer' in S.105 presupposed of 'warmer house'. 'the other' in S.109 presupposed for 'the other room'. 'two and two' in S.111 presupposed 'two and two persons'. 'two' in S.128 presupposed 'two minutes'. 'a little' in S.140 presupposed 'a little dust'. 'larger and larger' in S.141 presupposed 'larger eyes and mouth'. 'rounder and rounder' in S.142 presupposed 'rounder eyes and mouth'. 'some part' in S.172

presupposed of 'some part of the leaves in the book'. 'a new invention of hers' in S.191 presupposed 'a new invention of her run'.

2) Verbal Ellipsis

In verbal ellipsis found 34 items of ellipsis expression. Those were divided into two, narrative and dialogue. The narratives were found in 9 sentences whereas another 24 are dialogue forms. In narrative forms, the S.2 'considering' was ellipsis of 'considering it pretty well'. The S.4 'the black kitten had been finished' presupposed 'the black kitten had been finished by the old cat'. 'she added' in S.9 and S.76 presupposed 'she added her remark'. 'if it might' in S.11 presupposed 'if it might be glad to help'. 'Alice began' in S.13 presupposed 'Alice began to ask Kitty'. 'she went on' in S.25 presupposed 'she went on saying'. In S.64 'they couldn't' presupposed 'they couldn't to be pretend to be Kings and Queens'. 'Alice said' in S.73 presupposed 'Alice said to herself'. 'Alice went on' in S.115 presupposed 'Alice went on saying to herself'. 'the King went on' in S.156 presupposed 'the King went on saying'. 'the Queen said' in S.159 presupposed 'the Queen said to the King' and lastly, 'she didn't like to confess' in S.184 presupposed 'she didn't like to confess about the poem'.

Meanwhile, in dialogue forms, the S.8 'you know you ought' presupposed 'you know you ought to have taught him better manners', 'so you couldn't' in S.14 presupposed 'so you couldn't making yourself tidy'. In S.21 'you had been doing' presupposed to 'you had been doing to me'. 'I wasn't looking!' in S.37 presupposed to 'I wasn't looking at you!'. 'we were playing' in S.58 presupposed to 'we were playing chess'. Still, in S.58 'you purred!' presupposed to 'you purred on it!'. 'I might have won' in S.59 presupposed to 'I might have won the game'. 'let's pretend' in S.60 presupposed to 'let's pretend to be'. 'do try' in S.72 presupposed to 'do try to be the Red Queen'. 'if you'll only attend' in S.79 presupposed to 'if you'll only attend to the looking-glass house'. 'you never can tell' in S.84 presupposed to 'you never can tell about it'. 'it's got' in S.93 presupposed 'it's got through into the looking-glass house'. 'we can get through' in S.96 presupposed to 'we can get through the looking-glass house'. 'I declare!' in S.97 presupposed to 'I declare it's turning into a sort of mist now!'. 'easy enough to get through' in S.98 presupposed to 'easy enough to get through the looking-glass house'. 'blew - me - up' in S.133 presupposed to S.131. 'hadn't I?' in S.138 presupposed to 'hadn't I far better help you?'. 'I shall never, never forget!' in S.157 presupposed to 'I shall never, never forget the horror of that moment!'. 'mind you come up - the regular way - don't get blown up' in S.157 presupposed to S.133. 'you will' in S.158 presupposed to 'you will forget the horror of that moment'. And 'I don't intend' in S.166 presupposed to 'I don't intend to write'.

3) Clausal Ellipsis

In clausal ellipsis found 16 items of ellipsis expression. Those were 'oh, you wicked little thing!' in S.5 presupposed to S.4. 'her paw went into your eyes?' in S.31 presupposed to S.29. 'what, you were thirsty, were you?' in S.35 presupposed to S.34. 'I should be sent to prison, I suppose' in S.42 presupposed to S.41. 'oh!' in S.82 and S.142 presupposed to S.81 and S.141. 'but oh!' in S.88 and S.187 presupposed to S.87 and S.186. 'oh, Kitty!' in S.91 presupposed to S.90. 'why, it's turning into a sort of mist now!' in S.97 presupposed to S.96. 'what volcano?' in S.131 presupposed to S.130. 'my precious Lily!' in S.121 presupposed to S.119. 'my imperial Kitten!' in S.122 presupposed to S.121 and S.119. 'imperial fiddlestick!' in S.124 presupposed to S.120.

'why, you'll be hours and hours getting to the table' in S.137 presupposed to S.136. 'my dear !' in S.164 presupposed to S.163. 'that's not a memorandum of your feeling !' in S.171 presupposed to S.167. And finally, 'why, it's looking-glass book !' in S.178 presupposed to S.177.

Conjunction

Based on the text, the writer found 30 items indicating the conjunctive expression. The writer shall explain them respectively as follows:

1) Additive (**and, or, again, in another moment, for instance**)

The word and occurred in 14 sentences. And was functioned to link a series of two kinds between dialogue and narrative and dialogue and dialogue. The basic meaning is 'there is something more to be said. And in S.22 was presupposing the S.21, linking a series of the dialogue. Similarly, the S.52 was presupposing the S.51, the S.54 was presupposing the S.52, the S.114 presupposed the S.112, the S.116 presupposed the S.114, the S.146 presupposed the S.145, and last the S.179 presupposed the S.178. Those all linked a series of dialogue. Meanwhile, the S.61, S.64, S.66, S.73, S.75, S.123 were linking between dialogue and narrative. Whereas the S.100 was linking a series of narrative. Or was only occurred in S.43. It was meant 'alternative' or 'comprising a single sentence'.

Conjunctive expression of really was performed in three sentences, they were S.7, S.59, and S.165. Its meaning was something like 'as against what the current state of communication process would lead us to expect, the fact of the matter is...'. In S.7, really was presupposing 'you are wicked little thing', really in S.59 was presupposing 'I might have won'. And the last, in S.165, really presupposed the sentence in S.163, the white king disoriented with his own pencil.

Conjunctive expression of only was performed in S.16, Alice invited Kitty to go outside for seeing the bonfire, but the weather got worst.

Conjunctive expression of yet was performed in S.98, Alice hadn't punished Kitty for its mistakes.

Conjunctive expression of somehow was performed in S.95, S.117, and S.185. The basic meaning of them was 'no matter what'. In S.95, Alice tried to make sure Kitty that they could pretend to get through into the looking-glass house, similar with S.117 that Alice thought she was invisible and in S.185 Alice struggled to find the meaning of the poem.

Conjunctive expression of in fact was in S.105. It was the same with really 'in spite of the fact'. In S.105, the situation in the looking-glass house was warmer because there was a fireplace.

Conjunctive expression of at that rate/at any rate occurred in S.137 and S.186. Its meaning equally 'let's leave that aside, and turn to something else'. S.137 presupposed the King would took a long time to get on the table, and S.186 presupposed Alice thought that somebody had killed something, based her misunderstanding about the poem.

Conjunctive expression of however was in S.150 and S.186. In S.150, however presupposed S.149, as Alice couldn't find the water and in S.186, its presupposed the S.185, Alice thought there was a murdering.

Conjunctive expression of again was occurred in 7 sentences. These were S.9, S.18, S.20, S.51, S.173, S.179, and S.193. The basic meaning of it was 'there is yet another point to be taken in conjunction with the previous one'. We saw from the S.9 that the

word again was a conjunction of 'Alice began winding up the ball of worsted'. In S.18, again presupposed 'the ball got unwound'. In S.20, it presupposed 'they were comfortably settled'. In S.51, it presupposed 'the summer comes'. In S.173, it presupposed 'the White King fainted'. Lastly, the word again in S.193 presupposed 'find herself walking for getting downstairs quickly and easily'.

Conjunctive expression in another moment in S.100 was meant 'in contradistinction'. It presupposed the S.100.

Conjunctive expression for instance performed in S.108. It was meant 'exemplificatory sense'. It presupposed the S.107.

2) Adversative (but, really, only, yet, somehow, in fact, at that rate/at any rate, however, though)

Conjunctive expression of but was performed in 6 sentences. They were S.4, S.10, S.69, S.139, S.183, and S.187. But in S.4 was 'contrary expectation' of S.2, where Dinah washed her children's faces with hard work, but the black kitten (one of her children) had been finished earlier. In S.10, but was contrary to the S.9, where Alice got angry to the kitten for entangling the ball, but she didn't get on very fast to wind the ball. Similar with the S.69, which was contrary to the dialogue in S.68 (the storyteller was over explained telling the story), the S.139 was contrary to the dialogue in S.138 (the King took no notice of the Alice's question, for he didn't hear nor see her), the S.183 was contrary to the S.181 (based on Alice's monologue, she thought that the poem was pretty but hard to be understood), and the last, Alice's dialogue in S.187 was contrary with her dialogue in S.186 (she soon awared that she would get late back to her old room).

Lastly, conjunctive expression of though in S.158 was presupposing the S.157, the Queen felt optimistic to ease the King's horrorment.

3) Causal (for, because, so, then)

Conjunctive expression of for was found in S.2, S.173, and S.174, similar with because that found in S.85. The basic meaning of those was 'the reason was that'. In S.2, the writer did found for to presuppose the S.1, that the White Kitten had no act mistakes. The S.173 presupposed the S.172, the continuing story of the storyteller. The S.174 presupposed Alice's dialogue in S.172, whom she didn't understand the book. However, because which was found in S.58 presupposed S.57, is a reason from previous sentence.

Conjunctive expression of so had basic meaning 'as a result of this', 'for this reason', and 'for this purpose'. It was found in S.74, S.103, and S.140. So in S.74 presupposed S.73, result for Alice to punish the kitten. S.103 presupposed S.102, as Alice thought for the condition of the looking-glass house which was warmer. The S.140 presupposed the S.139, based on the narrative explained, the King took no notice about Alice's question, as a result, she picked him on the table.

Conjunctive expression of then had a basic meaning 'under these circumstances' found in S.107, which presupposed the S.106, Alice's dialogue continued with the narrative.

4) Temporal (number one, number two, at last, first, the very first thing, to which, in which)

Conjunctive expression of number one in S.27, number two in S.34, first in S.80 and

S.190, and the very first thing S.102 had the same basic meaning 'next in the course of discussion'. S.27 presupposed the S.26 (Kitty's fault), S.34 presupposed the S.27 (the next Kitty's fault), S. 80 presupposed the dialogue in S.79 (Alice's idea about the looking-glass house), S.190 presupposed the dialogue in S.189. And the narrative in S.102 was clearly presupposed the narrative in S.101 (after Alice got through the looking-glass house).

Conjunctive expression of to which and in which both found in S.153 and S.169. To which in S.153 presupposed the dialogue in S.152 (the Queen's response to the King's remark), and in which in S.169 presupposed the narrative in S.169 (the Queen looked over the book).

5) Other Conjunctive Items (Continuative)

The writer found 14 items of other conjunctive item. Eight of them were now, five of them were well and the rest was of course (one item). Now in S.24 presupposed the S.23, now in S.28 presupposed the S.27, now in S.33 presupposed the S.32 – S.31, now in S.37 presupposed the S.36 – S.35, now in S.57 presupposed the S.56, now in S.72 presupposed the S.71, now in S.79 presupposed the S.78, and now in S.89 presupposed the S.88 – S.87. Well in S.32 presupposed to S.31, well in S.44 presupposed to S.43, well in S.59 presupposed to S.65 and well then in S.85 presupposed to S.84. Of course in S.178 clearly presupposed to S.177.

Analysis of Coherence

As the data have been researched chronologically, the writer found that the above text had much less incoherence. The cohesive devices were actually sufficient in building the text, but the unity of paragraph did not support those well. We might see on four sentences below:

- A. 'Oh, you wicked little thing !' cried Alice, catching up the kitten, and giving it a little kiss to make it understand that it was in disgrace. (S.5 – S.6) It was contrary if we saw that Alice tried to punish her cat by kissing it.
- B. 'Well, you can be one of them then, and I'll be the rest.' (S.65). Logically, Kings and Queens that Alice supposed to talk were more than two persons, whereas she and her sister were only two persons. If she said that her sister could be one of them, and she would be the rest of all, it meant that Alice would take more than two persons. Noticed that Alice was just herself.
- C. 'It seems very pretty!' (S.181). Alice consider that confusing poem was very pretty. It was illogical thought.

However, somebody killed something: that's clear, at any rate –' (S.186). Alice directly took conclusion that, even she did not understand about the poem, she bravely took a risk that there was a murdering –between somebody and something.

CONCLUSION

Based on the cohesion and coherence studies found in the novel 'Through the Looking-glass' by Lewis Carroll, the writer may take some conclusions as follows:

1. Cohesion and coherence studies found in the novel 'Through the Looking-glass' by Lewis Carroll can show us the four kinds of cohesive item that are reference,

substitution, ellipsis, and conjunction which have causalities relation (in the more comprehension meaning). In other words can be said that the writer has found the four kinds of cohesive item that are suitable with the principal of cohesion. Meanwhile, in coherence side –paragraph unity, the writer shall consider some sentences that still incoherence.

2. Cohesion is a limited set of options for creating surface links between the clauses and sentences of a text, whereas coherence means product of many different factors, which combine to make every paragraph, every sentence, and every phrase contribute to the meaning of the whole piece. Based on the 193 sentences taken from the first chapter (Looking-glass House), the writer found 165 items of reference, 6 items of substitution, 61 items of ellipsis, 28 items of conjunction, and 4 incoherence sentences.

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