A DISCOURSE ANALYSIS OF GRAMMATICAL AND LEXICAL COHESION IN GHOSTBUSTERS: AFTERLIFE

BY

PAPIMOL UDOMRUNGRUENGKIJ

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF MASTER OF
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THESIS

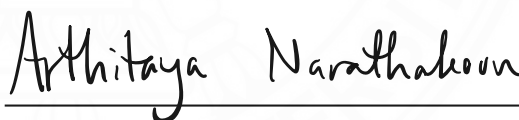BY

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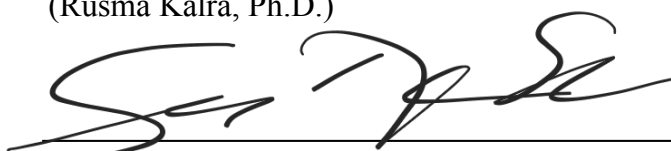(Arthitaya Narathakoon, Ph.D.)

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ABSTRACT

This study investigated what types of grammatical and lexical cohesion that the protagonist, Phoebe Spengler, uses in the conversations of film *Ghostbusters: Afterlife* (Reitman, 2021). The study is primarily qualitative and partly quantitative in nature. 586 sentences selected as study samples from the *Ghostbusters: Afterlife* film transcript were analyzed for cohesive ties using Halliday and Hasan's (1976) taxonomy and framework. In terms of grammatical cohesion, reference (77.14%) was the most frequently used, followed by conjunction (15.24%), ellipsis (4.75%) and substitution (2.86%). In terms of lexical cohesion, repetition (64.86%) was the most frequently used, followed by collocation (27.03%), general word (4.05%), synonym (2.7%), and superordinate (1.35%). These results imply that the frequency of cohesive ties depends on the choices of the protagonist in a film narrative. Recommendations are made for pedagogical practice and future work.

Keywords: Discourse Analysis, Cohesion, Film Text

ACKNOWLEDGEMENTS

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LIST OF ABBREVIATIONS

Symbols/Abbreviations	Terms
DA	Discourse Analysis
PDE	Present-Day English

CHAPTER 1

INTRODUCTION

This chapter introduces the study by presenting the background, followed by research questions, and nature of the study. It then outlines the significance of the study followed by a section on key terms. Finally, limitations and delimitations are specified.

1.1 Background

Language is the very thing that our everyday life communications are made of (Strauss & Feiz, 2014). We may express ourselves by dint of speaking, listening, reading, and writing. We talk to people, we tune in to the show, we read fiction books, or we write text messages. Each of these ways is basically achieved through language use. In linguistics, language forms differ along the length from speech-sounds to text/discourse (Cameron & Panović, 2014). Text/discourse is not made up of a series of random statements, but rather of a series of related sentences. In addition, for text to work, it is essential that the ideas between texts are meaningfully related; and the tool that makes the relation between these ideas within the text meaningful is named *cohesion*.

Cohesion refers to a relation between discourse that is known as *a cohesive relation* (Halliday & Hasan, 1976). This cohesive relation occurs in the discourse when one item co-occurs with another item; which one can link back or forward to another. In addition, this one occurrence of which is regarded as a *tie*. Halliday and Hasan (1976) sorted cohesion into two categories: grammatical and lexical. A typical example of grammatical and lexical cohesion is "Time flies. **You** can't; **they** fly too quickly"[1].

The discourse of film weaves together by the continuity of the grammatical and lexical cohesive ties that runs through it. Basically, characters use these cohesive ties in order to create connected and meaningful discourse. Within the coherent discourse, they can understand each other when they can interpret these cohesive ties that exist between parts of the discourse. For these reasons, the cohesive ties used by the

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[1] The example from *Cohesion in English* (Halliday & Hasan, 1976).

characters are essential for cohesive and coherent communication and storytelling in film.

Halliday and Hasan (1976) proposed that the cohesive ties were determined by text types or genres. In this study, the author focuses on grammatical and lexical cohesion in a popular text with Present-Day English that is *Ghostbusters: Afterlife* (Reitman, 2021). *Ghostbusters: Afterlife* (Reitman, 2021) is chosen to be analyzed in this study with the rationale as follows. First, *Ghostbusters: Afterlife* (Reitman, 2021) is a comedy and sci-fi as a film genre (Lussier, 2021). Second, *Ghostbusters: Afterlife* (Reitman, 2021) is a film "set in the modern day" (Foy, 2019). Lastly, the film can contribute to ELT.

Based on background, the author delved into the grammatical and lexical cohesive ties used in *Ghostbusters: Afterlife* (Reitman, 2021) by adopting discourse analysis technique and using Halliday and Hasan's (1976) framework of cohesion. The conversations between the protagonist, Phoebe Spengler, and her peers were selected for the data analysis to determine what grammatical and lexical cohesive ties were used.

1.2 Research Questions

The research questions guiding this study were:

1) What types of grammatical cohesion does the protagonist Phoebe Spengler (*Ghostbusters: Afterlife*; Reitman, 2021) use in the conversations?

2) What types of lexical cohesion does the protagonist Phoebe Spengler (*Ghostbusters: Afterlife*; Reitman, 2021) use in the conversations?

1.3 Nature of the Study

The present study is primarily qualitative and partly quantitative in nature utilizing a discourse analysis research technique to investigate film: *Ghostbusters: Afterlife* (Reitman, 2021). This analysis was based on the theoretical framework of cohesion, specifically the eighteen types described by Halliday and Hasan (1976): personal reference, demonstrative reference, comparative reference, nominal substitution, verbal substitution, clausal substitution, nominal ellipsis, verbal ellipsis, clausal ellipsis, additive conjunction, adversative conjunction, causal conjunction,

temporal conjunction, repetition, synonym/near-synonym, superordinate, general word, and collocation.

1.4 Significance of the Study

In real-world scenarios, most texts take place across a sentence boundary. Therefore, teaching and learning discourse analysis will provide a method for educators and students in exploring such texts, for instance, examining how texts are constructed by means of a mechanism such as cohesion.

In reality, Cohesion is an essential component of text production, yet it is not given enough attention in many educational materials prioritize grammar and lexis (Flowerdew, 2012). For this reason, cohesion is required more attention for second-language curriculum design (Flowerdew, 2012).

The findings of this study contribute to the discourse analysis of cohesion literature, which may help with English learning and teaching. According to McMillan and Schumacher (1984), when new studies using the same study strategy replicate past works, the current findings are strengthened. In fact, replicating previous studies in applied linguistics is definitely advantageous in terms of expanding the discipline; as replication of the study either supports or challenges existing findings (Santos, 1989). Without it, the field would be riddled with scattered ideas and ill-supported generalizations (Santos, 1989).

1.5 Key Definitions

Discourse/text. Any instance of language in use or any stretch of spoken or written language (such as a conversation or a story); it can also be called a 'text' in the broad sense, where texts can be either spoken or written (Gee, 2014).

Discourse analysis. The study of language in use whether spoken or written (Gee, 2014).

Cohesion. A fundamental definition of cohesion is a semantic relation between an element in a text and others, in which one cannot be decoded on its own: it relies on the other for the interpretation (Halliday & Hasan, 1976). In this study, the focus of cohesion is on Halliday and Hasan's (1976) central notion which is its property for text construction, not the interpretation of meanings. As Halliday and Hasan (1976) put it,

"cohesion does not concern what a text means; it concerns how the text is constructed as a semantic edifice" (p. 26). Cohesion is sorted into two categories: grammatical and lexical.

Grammatical cohesion. Grammatical cohesion refers to a semantic relation realized by the grammatical process (Halliday & Hasan 1976). It includes four categories: reference, substitution, ellipsis, and conjunction.

Lexical cohesion. Lexical cohesion is achieved through ties of related words where the continuity of lexical meaning is provided (Halliday & Hasan 1976). It involves two main categories: reiteration and collocation. Reiteration falls into four categories of repetition, synonym/near-synonym, superordinate, and general word.

Film. In this study, film refers to all forms of moving images with sound (and without!), irrespective of the medium, be that digital or analogue, TV, online or cinema (British Film Institute, 2015, p.3).

1.6 Limitations

A blockage of qualitative research is the issue towards the subjectivity of the method (Stake, 2010). Stake (2010) yet claims that subjectivity is not a shortcoming and has to be got rid of; rather, it is a crucial component of comprehending human behavior. According to Cropley (2022), qualitative research is focused on the meaning of narratives; hence, the researcher is the primary person responsible for data collection and analysis in order to have reproducible and systematic research. In this study, there are at least two areas of researcher subjectivity regarding the procedures of data collection (sample selection) and data analysis. The first area is that the author selected specific sections of *Ghostbusters: Afterlife* (Reitman, 2021) for analysis. The second area concerns the coding the author performed of the selected excerpts for instances of cohesive ties. The author used Halliday and Hasan's (1976) coding scheme to guide the analysis.

1.7 Delimitations

It is critical to clearly define delimitations in order to convey the scope of this research and the areas where restrictions were put in place. Thus, there are three restrictions involved in this study. First, the delimitation pertains to the *Ghostbusters:*

Afterlife texts that were analyzed. Analysis was delimited to specific chapters and scenes: 2 (1, 2, 3), 3 (4, 5, 6, 7), 4 (8, 9, 10), 5 (11, 12), 6 (13, 14, 15), 8 (16, 17, 18), 9 (19, 20), 10 (21, 22, 23), 11 (24, 25), 12 (26, 27), 13 (28), 14 (29, 30), 15 (31, 32, 33, 34), and 16 (35)[2]. Second, the delimitation concerns the theoretical framework of cohesion. Only the following categories and subcategories were applied to this study. For grammatical cohesion, reference (personals, demonstratives, comparatives), substitution (nominal, verbal, clausal), ellipsis (nominal, verbal, clausal), and conjunction (additive, adversative, causal, temporal) were applied. For lexical cohesion, reiteration (repetition, synonym/near-synonym, superordinate, general word, and collocation were applied. Lastly, the analysis of the types of cohesion was delimited to the protagonist (the interactions between the protagonist and her peers) from the text.

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[2] Chapter (Scene).

CHAPTER 2
REVIEW OF LITERATURE

This literature review chapter first provides the key concepts of discourse/discourse analysis and cohesion used in this study. Next, a text with Present-Day English is discussed to illustrate how the concepts of discourse/discourse analysis and cohesion apply. Then, the theoretical framework underpinning this study is presented. Finally, the recent studies that are relevant to this topic are reviewed, followed by a conclusion.

2.1 Concepts

2.1.1 Discourse/Discourse Analysis

Historically, there has been no single unified definition of the term discourse/discourse analysis used by scholars (Mills, 2004; Alvesson & Karreman, 2000; Widdowson, 2004). From a linguistic point of view, 'Discourse' is defined as any instance of language in use or any stretch of spoken or written language (such as a conversation or a story); it can also be called a 'text' in the broad sense, where texts can be either spoken or written (Gee, 2014). According to this definition, 'Discourse analysis' is the study of language in use whether spoken or written (Gee, 2014).

Although it is claimed that discourse analysis is most closely related to linguistics, it is grounded in multidisciplinary fields, including anthropology, literary studies, educational studies, philosophy, communication studies, business studies, environmental studies, cultural studies, law, media studies, politics, psychology, sociology, and a variety of others (Flowerdew, 2012). Within linguistics domain, discourse analysis covers numerous approaches for studying how language features are used in texts; for instance, it can examine how grammar structures and functions create meanings in specific contexts (Flowerdew, 2012; Gee, 2014). Cohesion is one of the language features that makes a text coherent (Flowerdew, 2012). Cohesion can be analyzed from two perspectives: structure and function (Flowerdew, 2012). In this study, I will focus only on the structural aspect of cohesion.

2.1.2 Cohesion in English Discourse

Cohesion is the semantic relation that exists between parts of a text (Halliday & Hasan, 1976). In fact, without this relation, the text would not hold together as a coherent whole.

Cook (1989) described cohesive connections as the 'formal links' that hang a piece of language together and give it unity. Similarly, Widdowson (2007) agreed that cohesive ties serve to connect different elements of a text and enable the reader to understand new information in relation to the previous context. Brown and Yule (1983) viewed cohesion as a feature of text as product. They defined cohesion as the relationships between sentences in a written text, where words or phrases are linked to each other.

Cohesion can be achieved through the semantic relations that individual elements create within a text. Paltridge (2021) briefly explains that these elements can be grammatical and lexical relations which hold a text together. Hoey (1991) defines cohesion as a textual quality that links sentences in a text through some grammatical or lexical features. Baker (2018) views cohesion as a network of grammatical, lexical, and other relationships that connect different parts of a text. These connections or ties serve to build a text by requiring the reader to interpret some words and phrases in relation to others in the same or different sentences and paragraphs.

2.2 Halliday and Hasan's (1976) Theoretical Framework of Cohesion

Cohesion is an essential property for discourse construction (Halliday & Hasan, 1976). Noted for cohesion theory, Halliday and Hasan's (1976) seminal model of cohesion has become common currency, especially seen as the most thorough explanation of cohesion (Hoey, 1991; Scott, 2014; Baker, 2018; D'Arienzo, 2019). According to Halliday and Hasan (1976), cohesion is a semantic relation between an element in a text and others, in which one cannot be decoded on its own: it relies on the other for the interpretation.

Other than cohesion, texture is another indispensable text property (Halliday & Hasan, 1976). Halliday and Hasan (1976) argued that a text involves texture that distinguishes it from a non-text. Regardless, Halliday and Hasan's main area of interest is on cohesion as a semantic relation, not on the meanings of the text. As they

articulated, "cohesion does not concern what a text means; it concerns how the text is constructed as a semantic edifice" (Halliday & Hasan, 1976, p. 26).

A series of related sentences within a text has a cohesive relation, which suggests that a text is not composed of a string of random sentences. Cohesion is exhibited through this cohesive relation which occurs between a presupposed item and a presupposing item, for example, Wash and core **six cooking apples**. Put **them** into a fireproof dish[3] (Halliday & Hasan, 1976). From the example, there is a *presupposition* established in the word: *them*, technically required to be satisfied (by other items) for meaning to be decoded (Halliday & Hasan, 1976). From the sentences, the *them* is a presupposed item and the *six cooking apples* is a presupposing item. Halliday and Hasan (1976) provide the term *tie* to refer to an instance of a cohesive relation.

Further, cohesion can be expressed through the stratal system of language (Halliday & Hasan, 1976). Halliday and Hasan (1976) explain that language can be described as a different code system which has three levels of coding (i.e., 'strata') such as the semantic (meanings), the lexicogrammatical (forms) and the phonological and orthographic (expressions). With these multiple levels, meanings are coded as forms, and forms are recoded as expressions (Halliday & Hasan, 1976). In other words, meaning is formed into wording and wording into sound or writing (Halliday & Hasan, 1976).

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[3] The example from *Cohesion in English* (Halliday & Hasan, 1976).

Figure 1

The Realization of Cohesion through the Stratal Organization of Language (Halliday & Hasan, 1976)
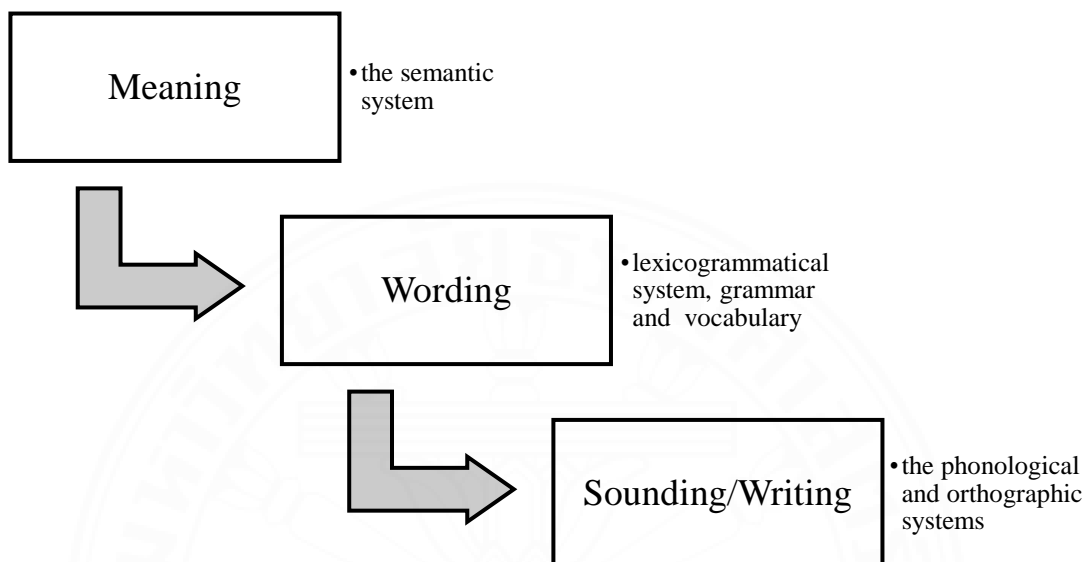
Figure 1 demonstrates that cohesion can be expressed through three levels of the pattern of language. That is, the level of sounding or writing arrives at the level of wording (grammar/lexis); the level of wording is related to the level of meaning, and then cohesion is manifested. More specifically, this suggests that cohesion therefore is realized partly through grammar and partly through vocabulary (Halliday & Hasan, 1976).

2.2.1 Types of Cohesion

Cohesion falls into two main categories: grammatical and lexical (Halliday & Hasan, 1976). Grammatical cohesion comprises four major types: reference, substitution, ellipsis, and conjunction, while lexical cohesion consists of two main types: reiteration and collocation. Reiteration falls into four types of repetition, synonym/near-synonym, superordinate, and general word. Figure 2 shows the diagram of cohesion theory proposed by Halliday and Hasan (1976).

Figure 2

The Diagram of Theory of Cohesion (Halliday & Hasan, 1976)
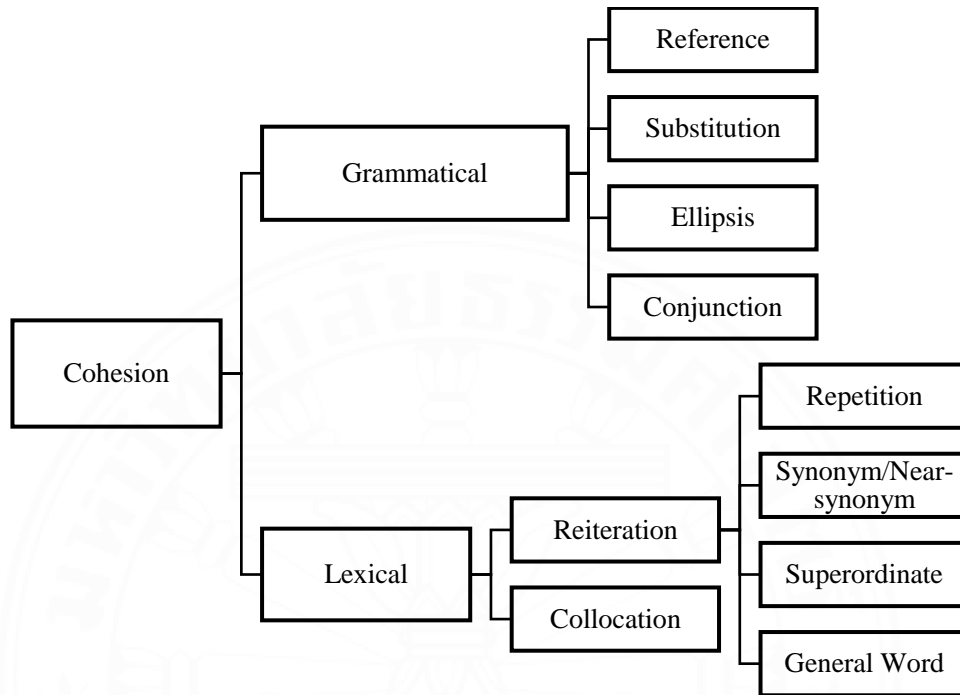
2.2.2 Grammatical Cohesion

Grammatical cohesion refers to the use of textual grammatical features to describe the semantic link within and between sentences (Dewi, 2023). Grammatical cohesion is a semantic relation realized by the grammatical process (Halliday & Hasan 1976). Halliday and Hasan (1976) identify four types of grammatical cohesion:

- reference,
- substitution,
- ellipsis, and
- conjunction.

Figure 3 represents the grammatical cohesion theory proposed by Halliday and Hasan (1976).

Figure 3

The Diagram of Theory of Grammatical Cohesion (Halliday & Hasan, 1976)
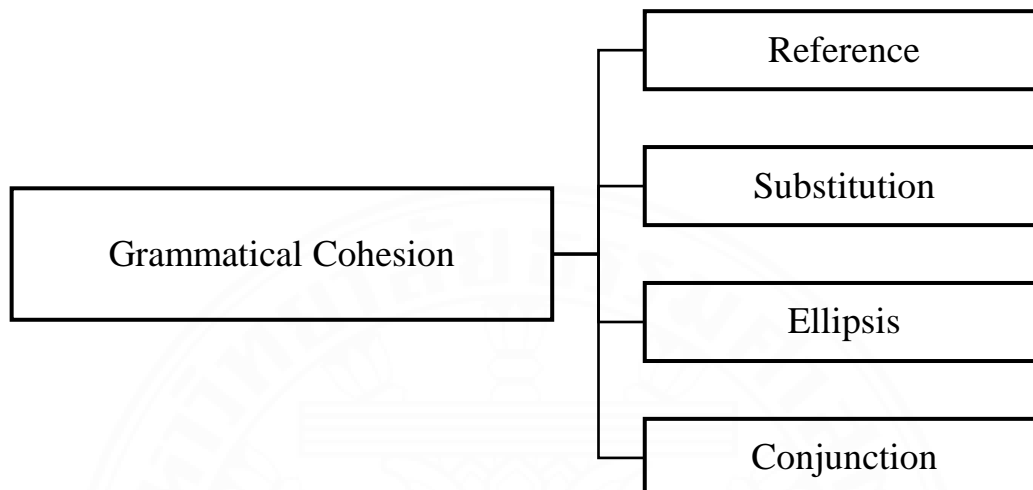
   2.2.2.1 Reference Reference refers to the unit of grammatical resources that enable the speaker to point out whether something has been mentioned earlier in the text or it has not said yet in the text (Thompson, 2013). In the following example, the speaker must look back to the preceding sentence in order to get what *they* refers to.

   a. Three blind mice, three blind mice. See how they run! See how **they** run![4]

   Likewise, in the following sentence, *that* indicates that the information has not been mentioned so far.

   a. **That** must have cost a lot of money.[5]

   According to Halliday and Hasan (1976), reference is defined as the relation between items in which the interpretation of one cannot be derived semantically in their own right, instead it makes references to other items for their interpretation. Specifically, referent items can be specified differently depending on where they take place in the text. Figure 4 displays the types of referential relation proposed by Halliday and Hasan (1976).

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[4] Ibid.
[5] Ibid.

Figure 4

The Diagram of the Types of the Relation of Reference (Halliday & Hasan, 1976)
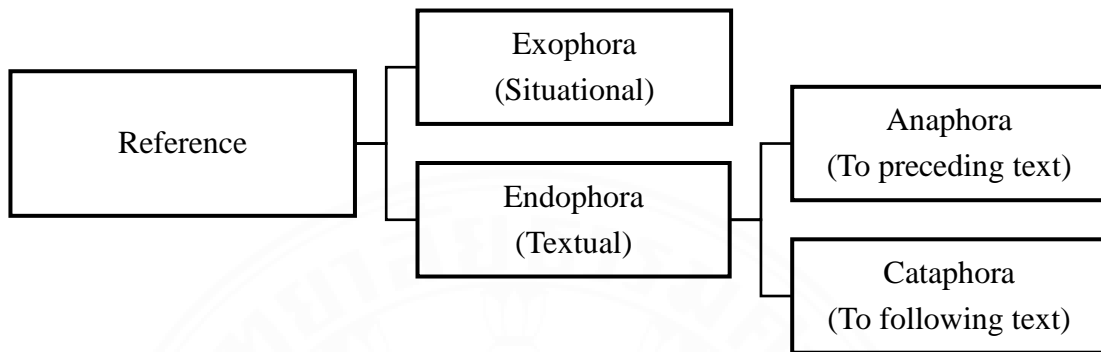
As shown in figure 4, reference includes two major relations which are exophora and endophora (Halliday & Hasan, 1976). Endophora is where the information to be decoded can be retrieved from within the text while exophora is when the referring items go outside the text to be decoded (Halliday & Hasan, 1976). It's noteworthy that endophoric relations further divide into anaphora and cataphora (Halliday & Hasan, 1976). Cataphora refers to something which is yet to be said and the meaning of the reference item will only be interpreted in the following text, whereas anaphora is when a reference item refers to something which has already been said earlier in the text (Halliday & Hasan, 1976). Halliday and Hasan (1976) identify three subtypes of reference:

- personals,
- demonstratives, and
- comparatives.

1) Personal Reference Personal reference is described as reference that serves a function in the speech situation by means of the category of person such as the speaker, the listener, other people, or things (Halliday & Hasan, 1976). Halliday and Hasan (1976) identify classes of personal reference: personal pronouns, possessive determiners, and possessive pronouns. They also defined the item *it* of personal pronouns as extended reference. Some examples of personal reference items are:

- personal pronouns: I, me, you, we, us, he, him, she, her, it, they, them, one
- possessive determiners: mine, ours, yours, his, hers, theirs, its
- possessive pronouns: my, our, your, his, her, their, its, one's, and
- extended reference: it

For example:

a. <u>John</u> has moved to a new house. **He** had it built last year.

b. <u>John</u>'s house is beautiful. **His** wife must be delighted with it.

c. That new house is <u>John</u>'s. I didn't know it was **his.**

d. I told someone <u>to feed the cat</u>. Has **it** been done?[6]

In example (a), the *he* as personal pronoun refers back to the *John*; in (b), the *his* as possessive determiner refers back to the *John*; and in (c), the *his as* possessive pronoun refers back to the *John*; and example (d), the *it* as extended reference refers back to 'the feeding of the cat'.

2) Demonstrative Reference According to Halliday and Hasan (1976), demonstrative reference is a sort of verbal pointing. The speaker points to things by making a selection with regard to proximity. Halliday and Hasan (1976) specify two categories of demonstrative reference: selective and non-selective. They also class the items *this* and *that* of the selective as extended reference. Some examples of demonstrative reference items are shown in table 1 below.

Table 1

Items of Demonstrative Reference

Selective	Near	Far
Participant		
· singular	this	that
· plural	these	those
Circumstance		

---

[6] Ibid.

	· place	here	there
	· time	now	then
Non-selective	the		
Extended reference	this, that		

For example:

a. There's a <u>cat</u> trying to get in, shall I open the window? – Oh, **that** cat's always coming here cadging.

b. Last year we went to Devon for a <u>holiday</u>. **The** <u>holiday we had there</u> was the best we've ever had.

c. <u>They broke a Chinese vase</u>. **That** was careless.[7]

In example (a), the *that* as the selective of proximity on a scale of far points forward to the *cat* and refers the second event of the *cat* back to that in the preceding sentence; in (b), the *the* as the non-selective points forward to the *we had there* and refers the second event of *holiday* back to that in the preceding sentence; and in (c), the *that* refers to the entire process which is 'their breaking of the vase'.

3) Comparative Reference Halliday and Hasan (1976) refer comparative reference to indirect reference through identity or similarity. It is classed into two sorts:

- general comparison: identity (same, equal, identical), similarity (such, similar, likewise), and difference (other, different, else).
- particular comparison: numerative (more, fewer, less; so-, as-, equally-, + quantifier, eg: so many, and epithet (comparative adjectives and adverbs, eg: better; so-, as-, more-, less-, equally- + comparative adjectives and adverbs, eg: equally good).

General Comparison. Halliday and Hasan (1976) explain that general comparison exhibits likeness between things, where the likeness can be in terms of

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7 Ibid.

'identity' (i.e., two things are the same thing), of 'similarity' (i.e., two things are like one another), and of either 'non-identity' or 'non-similarity' (i.e., two things are different).

Identity

For example:

a. It's the *same* **cat** as <u>the one we saw yesterday</u>.

b. It's a *similar* **cat** to <u>the one we saw yesterday</u>.

c. It's a *different* **cat** from <u>the one we saw yesterday</u>.[8]

In all instances, the *cat* makes a comparison with 'the one we saw yesterday'. In example (a), the *same* shows the comparison regarding identity; in (b), the *similar* demonstrates the comparison concerned with similarity; and in (c), the *difference* represents the comparison with regards to difference.

Particular Comparison. Unlike the previous type, general comparison, that expresses likeness between things, Halliday and Hasan (1976) state that particular comparison demonstrates comparability between things in terms of a particular property (i.e., quantity/quality).

With respect to quantity, "it is expressed in the Numerative element in the structure of the nominal group; either (a) by a comparative quantifier, *eg: more* in *more mistakes*, or (b) by an adverb of comparison submodifying a quantifier, *eg: as* in *as many mistakes*" (Halliday & Hasan, 1976, p.80).

Regarding quality, "it is expressed in either of two ways: (i) in the Epithet element in the nominal group, eg: either (a) by a comparative adjective, *eg: easier*, *more difficult* in *easier tasks*, *more difficult tasks*, or (b) by an adverb of comparison submodifying an adjective, *eg: so* in *so difficult a task*; (ii) as Adjunct in the clause, either (a) by a comparative adverb, *eg: faster* in *Cambridge rowed faster*, or (b) by an adverb of comparison submodifying an adverb, *eg: as* in *she sang as sweetly* (Halliday & Hasan, 1976, p.80).

For example:

a. There were **twice** as many people there as last time.

---

[8] Ibid.

b. He's a *better* man than I am.[9]

In example (a), the comparative adverb *twice* indicates the comparison in terms of quantity (numerative). Here, the number of people (*twice*) is being compared to the number of people who were there the last time. Whereas, in example (b), the comparative adverb *better* indicates the comparison in terms of quality (epithet) in which the *he* is being compared to *I* or (the man that) *I am* in terms of the quality of being good.

2.2.2.2 Substitution Substitution is an uncommon grammatical category (Hoey, 1991). Substitution refers to a relation within the text where a counter, also known as a substitute, is used in place of the repetition of a particular item (Halliday & Hasan, 1976). Clearly, substitution is a way to avoid the repetition of the specific items. Thompson (2014) describes that substitution is a linguistic token which is put in the place of the wording to be repeated in some other place. Similarly, Bloor and Bloor (2004) express that substitution is used to avoid the repetition of a lexical item by using grammatical resources to replace the item.

Specifically, substitution is a grammatical relation where the substitute item has the same structural function as the one it substitutes (Halliday & Hasan, 1976). Halliday and Hasan (1976) describe that the substitute item can function as a noun, verb, or clause. Thus, substitution falls into three subtypes which are:

- nominal,
- verbal, and
- clausal.

1) Nominal Substitution Nominal substitution is substituting a noun that is head of a nominal group (Halliday & Hasan, 1976). There are two forms of nominal substitutes: one/ones and same.

One/Ones. The substitutes one/ones functions as head of a nominal group, and substitute only for head of a nominal group (Halliday & Hasan, 1976).

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[9] Ibid.

For example:

a. I shoot the hippopotamus.

With <u>bullets made of platinum.</u>

Because if I use leaden **ones**.

His hide is sure to flatten 'em.[10]

In this example, the *ones* functions as head of the nominal group *leaden ones* and substitutes for head of the nominal group *bullets made of platinum*.

In addition, the substitute can vary from the item that it presupposes in terms of quantity (i.e., singular/plural) (Halliday & Hasan, 1976).

For example:

a. <u>Cherry</u> ripe, <u>cherry</u> ripe, ripe I cry.

Full and fair **ones** – come and buy.[11]

In this example, the *ones* (plural) refers to the *cherry (singular).*

It is important to note that there is no substitute for mass nouns (e.g., bread, milk, tea) (Halliday & Hasan, 1976).

For example:

a. These <u>biscuits</u> are stale. – Get some fresh **ones**.

b. This **bread**'s stale. – Get some fresh.[12]

In example (b), it is the substitution by zero, as in ellipsis.

The meaning of substitute one/ones is noteworthy, it means that the head which one/ones carries over will often be recovered anywhere in the preceding texts (Halliday & Hasan, 1976). For the case that the head is accompanied by modifiers, the substitute does not carry over the modifying parts but the head itself (Halliday & Hasan, 1976).

Following this, Halliday and Hasan (1976) suggest the term *repudiation*: the concept that distinguishes substitution from reference. To put it, reference always refers to the same thing whereas substitution: the head is carried over, and the modifiers are replaced with another. With that, the preceding modifiers are repudiated by the following modifiers.

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[10] Ibid.

[11] Ibid.

[12] Ibid.

For example:

a. We have no <u>coal</u> <u>fires</u>; only **wood ones**.[13]

In this example, the *fires* is carried over, however the *coal* is repudiated.

Same. Besides a comparative reference, *same* can also be a substitute. It is typically used with *the*, as in *the same*, and usually presupposes the whole nominal group (Halliday & Hasan, 1976).

For example:

A: I'll have <u>two poached eggs on toast</u>, please.

B: I'll have **the same**.[14]

In this example, the *the same* presupposes the *two poached eggs on toast*.

Furthermore, *same* involves an attribute of repudiation in which it takes a qualifier, that is initiated with *but*, and often begins with *with/without*.

For example:

A: I'll have <u>two poached eggs on toast</u>, please.

B: I'll have **the same but fried**[15]

In this example, the *the same* presupposes the *two poached eggs on toast*, and then, the *fried* repudiates the *poached*.

2) Verbal Substitution Verbal substitution is another form of cohesion that operates within the realm of verb groups. Unlike the nominal substitution, which always functions as nominal group, the verbal substitution functions as verbal group. The substitute is *do* and it functions as head of a verbal group (Halliday & Hasan, 1976).

For example:

a. He never really <u>succeeded in his ambitions</u>. He might have **done**, one felt, had it not been for the restlessness of his nature.[16]

In this example, the *done* replaces the *succeeded in his ambitions*.

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[13] Ibid.
[14] Ibid.
[15] Ibid.
[16] Ibid.

Like nominal substitution, verbal substitution also can be repudiated. Specifically, verbal substitution involves using a substitute that represents the same kind of process (i.e., action, event or relation) while nominal substitution involves that of the same kind of thing.

For example:

a. Have they <u>removed their furniture</u>? – They have **done** the desks, but that's all so far.[17]

In this example, the *done* substitutes for the *removed their furniture*, however the *furniture* is repudiated by the *desks*.

3) Clausal Substitution Unlike the nominal and verbal substitution which are substituting for an item within the clause, clausal substitution, instead, is substituting for the entire clause (Halliday & Hasan, 1976). By nature, clausal substitution occurs in three circumstances that are report, condition, and modality. Each of which may take either two forms of the substitutes which are the positive exhibited by *so* or the negative exhibited by *not* (Halliday & Hasan, 1976).

So.

For example:

a. <u>Is there going to be an earthquake</u>?

It says **so**.[18]

In this example, the *so* is an instance of clausal substitution replacing the entire clause: the *there is going to be an earthquake*.

Not.

For example:

a. <u>Has everyone gone home</u>?

I hope **not**.

In this example, the *not* is an instance of the negative form of the clausal substitution replacing the whole clause: *everyone has gone home*.

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[17] Ibid.
[18] Ibid.

2.2.2.3 Ellipsis Like substitution, ellipsis is a grammatical rather than semantic relation. Ellipsis can be thought of as another kind of substitution, in which the item is substituted by zero (Halliday & Hasan, 1976). According to McCarthy (1991), ellipsis is defined as omission of certain elements usually required by grammar, which are assumed to be clear from context. Similarly, Harmer (2004) describes ellipsis as words that are intentionally missed out and yet can still be understood. Halliday and Hasan (1976) identify ellipsis into three categories which are:

- nominal,
- verbal, and
- clausal.

1) Nominal Ellipsis Halliday and Hasan (1976) refer nominal ellipsis to the omission within a nominal group. The structure of the nominal group is organized as a head with optional modifiers (Halliday & Hasan, 1976). The parts of the modifiers include deictic, numerative, epithet or classifier, and the head (i.e., a noun or noun phase). Normally, these elements are elliptical parts in which one of the modifiers is upgraded to head.

For example:

a. <u>Four</u> <u>other</u> **Oysters** followed them,

and yet <u>another</u> <u>four</u>.

b. Which last longer, the curved rods or <u>the straight</u> **rods**? – <u>The straight </u>are less likely to break.[19]

In example (a), the *four*, a numerative which acts as modifier, is upgraded to function as head; and in (b), the *straight*, an epithet which acts as modifier in the question, is upgraded to function as head in the response. Both *another four* and *the straight* are exemplary of a nominal ellipsis.

2) Verbal Ellipsis Halliday and Hasan (1976) explain that verbal ellipsis is the omission within the verbal group. The omission of the verbal group presupposes a part or more parts from a preceding verbal group. Technically, the presupposed parts rest

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[19] Ibid.

on the structure of the verbal group in the presupposing clause (Halliday & Hasan, 1976). Halliday and Hasan (1976) identify two kinds of verbal ellipsis which include: lexical ellipsis, and operator ellipsis.

lexical ellipsis.

For example:

a. Is John going to come?

He **might**.[20]

In this example, the *might* is an elliptical verbal group which only involves the modal operator. It could be fleshed out with the lexical verb *come*, or by the verbal substitute *do*.

operator ellipsis.

For example:

a. Has she been crying?

No, **laughing**.[21]

In this example, there is only the presupposed item the *laughing*; the operator was omitted, that is *has been*.

3) Clausal Ellipsis Clausal ellipsis can be considered from the clause's point of view (Halliday & Hasan, 1976). In English, the clause exhibits varied speech functions; namely, statement, question, response, etc. (Halliday & Hasan, 1976). Specifically, the clause structure in English involves two parts:

- modal element (the subject plus the finite element within the verbal group), and
- propositional element (the rest of the verbal group, and with/without more elements such as complements or adjuncts).

modal element.

For example:

a. What was the Duke going to do?

Plant a row of poplars in the park.[22]

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[20] Ibid.
[21] Ibid.
[22] Ibid.

In this example, the modal part is left out, including the subject *the Duke*, the finite operator *was*, and the non-finite tense operator *going to* in the verbal group.

propositional element.

For example:

a. Who was going to plant a row of poplars in the park?

The Duke was.[23]

In this example, the propositional parts including the complement and adjunct are omitted, including the non-finite tense operator *going to*, the lexical verb *plant*, and the complement and adjunct *a row of poplars in the park* in the verbal group.

2.2.2.4 Conjunction Conjunction exhibits the particular meanings that presuppose other components existing within the text (Halliday & Hasan, 1976). In terms of semantic relation, conjunction focuses on the linking between the sentences by the sequence of a time, that is the sentences can only be demonstrated in a continuing series (Halliday & Hasan, 1976). According to Christiansen (2011), conjunctions are the most explicit cohesive ties in a text that form linking ties between word groups and clauses, not elements within them. Similarly, Thompson (2014) refers conjunction to 'the combining of any two textual elements into a potentially coherent complex semantic unit' (p. 225). Therefore, it can be said that conjunction involves the use of formal links to relate sentences, clauses, and paragraphs altogether. It has nothing to do with the relationship of wording like reference, substitution, and ellipsis. Halliday and Hasan (1976) classify conjunction into four categories which are

- additive,
- adversative,
- causal, and
- temporal.

1) Additive Conjunction Halliday and Hasan (1976) describe an additive conjunction as a connection that works like *and*. *And* is the simplest kind of conjunction; it hangs between two sentences (Halliday & Hasan, 1976).

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[23] Ibid.

For example:

a. For the whole day he climbed up the steep mountainside, almost without stopping. **And** in all this time he met no one.[24]

In this example, the *and* is an instance of additive that connects one sentence with another.

2) Adversative Conjunction Halliday and Hasan (1976) explain that adversative relation is the connection regarded as in contrast to expectation. The expectation may be obtained from the information being said, the communication process, or the speaker-hearer situation (Halliday & Hasan, 1976).

For example:

a. For the whole day he climbed up the steep mountainside, almost without stopping. **Yet** he was hardly aware of being tired.[25]

In this example, the *yet* is an instance of adversative that counters the expectations.

3) Causal Conjunction Causal conjunction refers to a relation between sentences with regard to cause and effect (Halliday & Hasan, 1976). The simple form of causal conjunction is expressed by *so*, *thus*, *therefore*, *consequently*, and *because*, *as a result (of that)* (Halliday & Hasan, 1976).

Expressing the cause before the effect: *because*, for instance.

For example:

a. You aren't leaving, are you? **Because** I've got something to say to you.[26]

Expressing the effect before the cause: *so*, for instance.

For example:

a. For the whole day he climbed up the steep mountainside, almost without stopping. **So** by night time the valley was far below him.[27]

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[24] Ibid.
[25] Ibid.
[26] Ibid.
[27] Ibid.

4) *Temporal Conjunction* Temporal conjunction refers to a relation between two sentences regarding time (Halliday & Hasan, 1976). The simplest kind of temporal relation is expressed through *then*.

      For example:

      a. For the whole day he climbed up the steep mountainside, almost without stopping. **Then**, as dusk fell, he sat down to rest.[28]

      In this example, the t*hen* demonstrates a series of events.

2.2.3 Lexical Cohesion

Lexical cohesion is the relations in meanings between lexical elements in a text, particularly content words and the relations between them (Paltridge, 2021). It is achieved by chains of related words, which provide lexical meaning continuity (Halliday & Hasan, 1976). Halliday and Hasan (1976) provide a helpful and exhaustive classification of lexical cohesion that falls into two main categories: reiteration and collocation. Figure 5 shows lexical cohesion theory postulated by Halliday and Hasan (1976).

Figure 5

The Diagram of Theory of Lexical Cohesion (Halliday & Hasan, 1976).

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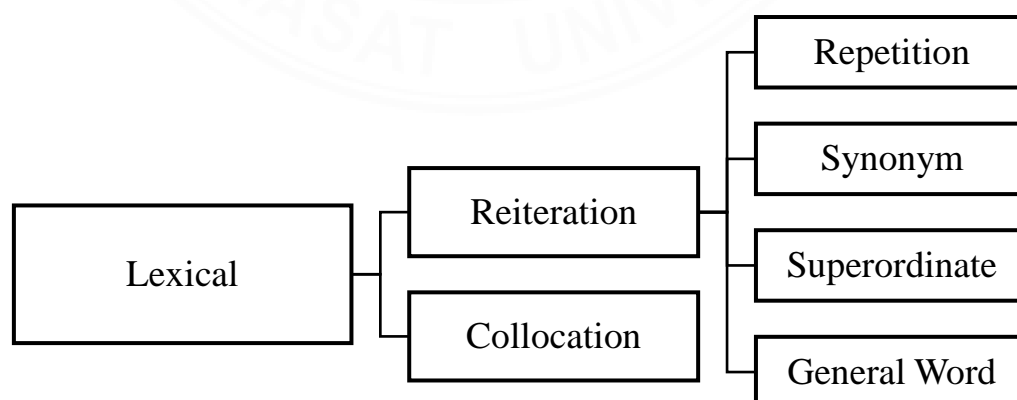
[28] Ibid.

2.2.3.1 Reiteration Reiteration is a type of lexical cohesion which concerns the repetition of a word at one end of the continuum (Halliday & Hasan, 1976). Under this category, it consists of repetition, synonym, superordinate, and general word.

2.2.3.2 Repetition Repetition is words that are repeated in a text; this comprises words inflected for tense or number, as well as words formed from specific things, such as 'Stuart' and 'Stu' (Paltridge, 2021). Repetition refers to repeating the same word of the same form or related item (Halliday & Hasan, 1976).

For example:

a. There was a large <u>mushroom</u> growing near her, about the same height as herself; and, when she had looked under it, it occurred to her that she might as well look and see what was on the top of it.

She stretched herself up on tiptoe, and peeped over the edge of the **mushroom**, …[29]

In this example, there is repetition of the *mushroom* that refers back to the *mushroom*.

2.2.3.3 Synonym/Near-Synonym Synonymy refers to words which are similar in meaning such as 'date' and 'go out' or 'blokes' and 'men' (Paltridge, 2021). Synonym/Near-synonym is the repetition of an identical item (Halliday & Hasan, 1976). For Halliday and Hasan (1976), it is not necessary for lexical words to have the same parts of speech.

For example:

a. There's a <u>boy</u> climbing that tree.

The **lad**'s going to fall if he doesn't take care.[30]

In this example, there is synonym of the *lad* that refers back to the *boy*.

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[29] Ibid.
[30] Ibid.

2.3.3.4 Superordinate Superordinate refers to a general word which involves members of its class (McCarthy, 1991, as cited in Flowerdew, 2012). Superordinate is the repetition of a different word that is systematically related to the original one (Halliday & Hasan, 1976).

For example:

a. There's a boy climbing the old <u>elm</u>.

That **tree** isn't very safe.[31]

In this example, there is superordinate: the *elm that* refers forward to the *tree*. Here, the *elm* is a superordinate of the tree.

2.2.3.5 General Word Halliday and Hasan (1976) refer general word to the nouns that refer to the items whose referent is the same as the original. Examples of general word are *thing*, *person*, *man*, *make*, *do*, and so on.

For example:

a. I turned to the <u>ascent</u> of the peak.

The **thing** is perfectly easy.[32]

In this example, there is general word: the *thing* that refers back to the *ascent*.

2.2.3.6 Collocation Collocation is the association of lexical items with one another. (Flowerdew, 2012). Collocation refers to a pair of words that are prone to exist together, and in fact the association of words has identical collocational patterns and is likely to occur in a similar context (Halliday & Hasan, 1976). McCarthy (1991) argued whether collocation, which is the tendency of lexical items to co-occur, counts as a type of lexical cohesion since it does not involve a semantic relation between words. Halliday and Hasan (1976) identify collocations under the broad classification named *complementarity* which is taken from Lyons (1968). Then, they generally extend to the notion to any pair of lexical words that stick together in some recognizable word meaning relation, not confined to a single pair of words (Halliday & Hasan, 1976). Halliday and Hasan (1976) identified some types and examples of this concept, such as

- synonyms and near-synonyms (e.g., climb … ascent).

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[31] Ibid.

[32] Ibid.

- superordinates (e.g., skip … play).
- pairs of opposites of various kinds such as complementaries (e.g., boy … girl), antonyms (e.g., wet … dry), and converses (e.g., order … obey).
- pairs of words drawn from the same ordered sets (e.g., Tuesday … Thursday).
- pairs from unordered sets such as meronyms (e.g., box … lid), co-meronyms (e.g., mouth … chin to holonyms of face), and cohyponyms (e.g., chair … table to hypernyms of furniture).
- unclassifiable semantic relations (e.g., laugh … joke, blade … sharp, garden … dig). This type is not restricted to a pair of words – usually appears in long cohesive chains (e.g., candle … flame … flicker, hair … comb … curl … wave, sky … sunshine … cloud … rain)[33].

For example:

*Few Yosemite visitors ever see snow avalanches and fewer still know the exhilaration of **riding** on them. In all my **mountaineering** I have enjoyed only one avalanche **ride**, and the start was so sudden and the end came so soon I had but little time to think of the danger that attends this sort of **travel**, though at such times one thinks fast. One fine **Yosemite** morning after a heavy snowfall, being eager to see as many avalanches as possible and wide views of the forest and **summit peaks** in their new white robes before the sunshine had time to change them, I set out early to **climb** by a side canyon to the top of a commanding **ridge** a little over three thousand feet above the Valley. On account of the looseness of the snow that blocked the canyon I knew the climb would require a long time, some three or four **hours** I estimated; but it proved far more difficult than 1 had anticipated. Most of the way I sank waist deep, almost out of sight in some places. After spending the **whole day** to within half an hour or so of **sundown**. I was still several hundred feet below the summit. Then my hopes were reduced to getting up in time to see the **sunset**. But I was not to get summit views of   any sort that day, for deep trampling near the canyon head, where the snow was strained, started an avalanche, and I was swished down to the foot of the*

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[33] Ibid.

*canyon as if by enchantment. The **wallowing** ascent had taken nearly **all day**, the descent only about a **minute**. When the avalanche started I threw myself on my back and spread my arms to try to keep from **sinking**. Fortunately, though the grade of the canyon is very steep, it is not interrupted by precipices large enough to cause outbounding or free plunging. On no part of the rush was **I buried**. I was only moderately **imbedded** on the surface or at times a little below it, and covered with a veil of back-streaming dust particles; and as the whole mass beneath and about me joined in the **flight** there was no friction, though I was tossed here and there and lurched from side to side. When the avalanche swedged and came to rest I found myself on top of the crumpled pile without a bruise or scar. This was a fine experience. Hawthorne says somewhere that steam has spiritualized **travel**; though unspiritual smells, smoke, etc, still attend steam **travel**. This **flight** in what might be called a milky way of snow-stars was the most spiritual and exhilarating of all the modes of **motion** I have ever experienced. Elijah's Right in a chariot of fire could hardly have been more gloriously exciting.[34]*

The examples of collocational chains in this example involve mountaineering … Yosemite … summit peaks … climb … ridge; hours … whole day … (sundown … sunset …) all day … minute; wallowing … sinking … buried … imbedded; ride … riding … ride … travel … travel … travel … flight … motion … flight.

2.3 A Text with Present-Day English

The term Present-Day English (PDE) refers to any of the variants of the English language (typically a standard version) spoken by speakers living today; *Late* or *contemporary Modern English* is another name for it (Nordquist, 2018). Depending on the context and source, it can also refer to a specific historical period, such as the 19th, 20th, or 21st centuries (Nordquist, 2018). Present-Day English can be seen in a wide range of text types; for example, words and content on websites and social media, text messages, film, art, photographs, and symbols (such as emojis); non-fiction texts:

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[34] Ibid.

instruction manuals, class textbooks, newspapers, news articles, letters, diary entries, autobiographies, film reviews, travel writing, historical narratives, and social media posts; and fiction texts: lyrics, drama, prose, and poetry (BBC Bitesize, 2023).

Regarding film, the term 'film' refers to "all forms of moving images with sound (and without!), irrespective of the medium, be that digital or analogue, TV, online or cinema" (the British Film Institute, 2015, p. 3). It is a multimodal narrative that uses more than one mode of communication such as verbal, visual, gesture, music, and other elements to convey meanings (Bearne, 2003).

Film can be a source of data for studying and analyzing Present-Day English and cohesion, as it provides instances of how language is used in different contexts with a specific purpose and audience (Bearne, 2003). According to Bearne (2003), specific texts are structured according to established conventions, where textual cohesion is an important aspect of how texts are combined and stick together. Bearne (2003) also states that "different types of text have varying patterns of cohesion which contribute to the overall shape or architecture of the text ... In films, cohesion depends on repeated visual motifs, perspective, close-up on characters' faces or exchanged glances, choices of setting, colour, intensity of light, the organisation of time sequences, the use of musical or sound patterns to underpin the affective elements of the text ... as well as the text cohesion of dialogue, the connectives, conjunctions, pronoun references, deixis, substitution, ellipsis, lexical patterns…" (p.23).

Based on this explanation, the author's interest is in investigating cohesion in a popular film with Present-Day English, specifically, how cohesive ties work in text to ensure a text's coherence.

2.4 Recent Studies

Most recent works (Sari, 2013; Khuong & Tuan, 2015; Arifiani, 2016; Putri, 2016; Warma Ari Putri et al. 2016; Dewi & Kristianto 2016; Adelia Prabawati & Haryanto 2017; Abd Allah 2019; Cahyati 2019; Al-Azzawi 2021; Al-Sa'ati 2021; Wahyuni & Oktaviany 2021; and Dewi 2023) that examined grammatical and lexical cohesion in text with Present-Day English have been addressed.

Sari's (2013) examination of the types of grammatical and lexical cohesive ties exhibited in the short story 'The Fall of the House of Usher' by Edgar Allan Poe looked

at the most frequently used cohesive ties in the text which occur within sentences, between sentences, and between paragraphs using the combination of Halliday and Hasan (1976), Brown and Yule (1983), Cook (1989), Michael McCarthy (1991), and Renkema (1993) frameworks of cohesion. The author used a descriptive quantitative approach with a survey design to obtain the results based on research questions. Sari's (2013) findings of the study revealed as follows.

As for grammatical cohesive ties, the most frequently used grammatical cohesive tie is reference between sentences (74.7%), followed by reference between paragraphs (73.2%), conjunction within sentences (63%), reference within sentences (26.2%), conjunction between sentences (7.7%), and conjunction between paragraphs (4.3%). Ties of substitution and ellipsis were not used.

As for lexical cohesive ties, the most frequently used lexical cohesive tie is synonymy between paragraphs (12%), followed by synonymy between sentences (9.2%), repetition within sentences (7.5%), antonymy between paragraphs (6.2%), antonymy between sentences (4%), repetition between paragraphs (2.7%), metonymy between sentences (1.8%), collocation within sentences (1.6%), repetition between sentences (1.5%), metonymy between paragraphs (1.1%), synonymy within sentences; hyponymy between sentences; metonymy within sentences (0.6%), hyponymy between paragraphs (0.5%), collocation between sentences (0.3%), hyponymy within sentences; antonymy within sentences (0.2%), collocation between paragraphs (0%).

Sari (2013) discovered that the short story is made coherent and unified by using cohesive ties of grammar and word choices. In addition, the data analyzed, 'The Fall of The House of Usher', shows that the short story has cohesion that creates connections.

Khuong and Tuan's (2015) study of the types of grammatical and lexical cohesive ties used in televised healthcare advertisements based on evidence from 50 video clips retrieved from American television channels such as ABC News, CSTV New York, CNN News etc., using Halliday and Hasan's (1976) model. The authors used the descriptive method for a detailed description of cohesion, followed by the analytic method for clarification and proving a certain feature or characteristic, and the inductive method for synthesizing the findings as well as drawing out the generalizations and conclusion. They also apply a discourse analysis technique. Khuong and Tuan's (2015) findings revealed as follows.

As for grammatical cohesive ties, the most frequently used was conjunction (67.2%), followed by reference (27.7%), ellipsis (2.9%), and substitution (2.2%). Khuong and Tuan (2015) findings also revealed the subtypes of grammatical cohesive ties. For reference, there were two subtypes found: demonstratives (16%), followed by personals (11.7%). For substitution: there were two subtypes found: nominals (1.5%), followed by verbals (0.7%). For ellipsis, there were two subtypes found: verbals (2.2%), followed by nominals (0.7%). For conjunction: all subtypes found: additive (45.3%), followed by causal (9.5%), adversative (6.6%), and temporal (5.8%).

As for lexical cohesive ties, the most frequently used is repetition (73.8%), followed by collocation (21%), hyponymy (3.8%), and synonymy (2.8%).

The author found out that grammatical cohesive ties such as conjunction, reference, ellipsis and substitution are important to link ideas, that is, they make healthcare TV ads more clear, appealing and easy to follow. For lexical cohesive ties, the use of reiteration is very high (80.4%), while the use of collocation is very low (19.6%). The low proportion of collocations shows that advertisers are very cautious in choosing them for TV ads. On the other hand, they tend to use reiteration, especially repetition, to help viewers recall the products or services better and longer.

Arifiani's (2016) analysis of the grammatical and lexical cohesive ties in speech text by Emma Watson looked at how the ties used in the speech text to reveal gender equality and what ties used dominantly in the speech text to reveal the gender equality, using Halliday and Hasan's (1976) framework. The author used the descriptive qualitative method to describe the phenomena. Arifiani's (2016) findings of the study revealed as follows.

As for grammatical cohesive ties, the most frequently used is reference (68.21%), followed by conjunction (9.68%), and substitution (1.16%). For example, Emma Watson as the speaker mostly used reference in particular personal reference *I* that refer to Emma Watson herself.

As for lexical cohesive ties, the most frequently used is repetition (7.75%), followed by collocation (4.65%), synonym (3.10%), superordinate (2.32%), near-synonym (1.93%), and general word (0.77%). For example, the speaker repeats men and women for many times. Those words refer to the main target of this campaign (gender equality).

Putri's (2016) investigation of the grammatical and lexical cohesive ties in the conversation between the two main characters: Anna and Elsa in the film 'Frozen' directed by Jennifer Lee and Chris Buck looked at the differences of the use of the types of ties used by both characters, the intensity of the use of cohesion markers by them, and the function of cohesion markers in the dialogues, using Halliday and Hasan's (1976) model. The author used the qualitative method with descriptive analysis technique. Putri's (2016) findings of the study revealed as follows.

As for grammatical cohesive ties, the most frequently evidenced tie was reference (70.08%), followed by conjunction (7.37%), ellipsis (6.96%), and substitution (2.45%).

As for lexical cohesive ties, the most frequently evidenced tie was repetition (11.88%), followed by synonym (5.32%).

The author discovered that the way each character uses cohesion markers shows their different personalities. The main characters use more grammatical cohesive ties, which helps to reveal their traits in the films. In addition, they use the lexical cohesive ties to express their emotions. Moreover, they use cohesion markers differently depending on the situation.

Warma Ari Putri et al's (2016) study of grammatical and lexical cohesive ties in the film script 'The Great Gatsby' directed by Baz Luhrmann looked at the ties expressed by the main character, Jay Gatsby, using Halliday and Hasan's (1976) framework; along with the function of the ties, using Halliday and Hasan's (1976) and Jan Renkema's (2004) framework. The authors used the documentation method for data collection and qualitative method for data analysis. Warma Ari Putri et al's (2016) findings of the study revealed as follows.

As for grammatical cohesive ties, the most frequently used was reference (35 instances) followed by conjunction (21 instances). Substitution and ellipsis shared the same rate of use (four instances).

As for lexical cohesive ties, the synonymy, repetition and collocation shared the same rate of use (one instance).

The authors explained that the grammatical cohesive ties showed different aspects, such as reference pronoun, addition, time order, spatial order, concession in argument, cause and effect, comparison, and contrast. The lexical cohesive ties involve

two roles. One was to hold the sentences together. The other was to make the meaning of the sentences coherent and consistent in the text.

Dewi and Kristianto's (2016) investigation of grammatical and lexical cohesive ties in the novel Gone Girl by Gillian Flynn looked at the types of ties and their meanings using Halliday and Hasan's (1976) model. The authors used library research and documentation for data collection and descriptive and qualitative methods for data analysis. Dewi and Kristianto's (2016) findings of the study revealed as follows.

The most frequently used was conjunction (33.3%), followed by reference (24.4%), lexical cohesive ties (22.2%), and substitution (6.6%).

The authors discovered that the conjunction was the most common type of cohesive ties in the novel, as it had many clauses that required conjunctions to link them and the writer wanted to make the text coherent and easy for the readers. Reference was used to maintain the identity of ideas and participants in the text and to make the novel clear and understandable. Lexical cohesive ties were related to the connection of words used in the text. Substitution was rare in the novel, as it did not often use one word/phrase to replace another word/phrase.

Adelia Prabawati and Haryanto's (2017) examined the grammatical and lexical cohesive ties in Disney English comics Rapunzel, using Halliday and Hasan's (1976) framework. The authors used descriptive qualitative research. Adelia Prabawati and Haryanto's (2017) findings of the study revealed as follows.

As for grammatical cohesive ties, the most frequently used was reference (24 instances), followed by conjunction (18 instances). Substitution and ellipsis shared the same rate (one instance).

As for lexical cohesive ties, the most frequently used was synonym/near-synonym (six instances). Repetition and collocation shared the same rate (five instances).

Abd Allah's (2019) study of the grammatical and lexical cohesive ties in poems by Wordsworth looked at the role of stylistics analysis in shaping the meanings of literary texts and how cohesion can contribute to interpreting and understanding poetry, using Halliday and Hasan's (1976) model. The author used a quantitative method with a content analysis technique. Abd Allah's (2019) findings of the study revealed as follows.

The most frequently used was reference (41.5%), followed by conjunction (33.5%), lexical cohesion (15.25%), ellipsis (6.25%), and substitution (3.5%). Abd Allah (2019) findings also revealed the subtypes of the ties. For reference (41.5%), personal reference had the highest frequency of use 81.9%, followed by comparative 15.1%. Demonstrative scored the least frequency 3.01%. For substitution (3.5%), nominal substitution had the highest frequency of occurrence in the poems 50%, followed by clausal 42.9%, whereas verbal registered 7.14% as the least device used. For ellipsis (6.25%), clausal ellipsis had the most occurrence of usage in the poems 52%. Next, nominal scored 40%, while the least used was verbal 8%. For conjunction (33.5%), additive had the highest frequency in the studied poems 62%. Then, adversative scored the second highest in frequency 18.7%, followed by temporal 15.7%. Causal had the least use in the poems 4.5%. For lexical cohesion (15.25%), reiteration scored the highest percentage of using lexical cohesion 80.3%, collocation was found to score less frequency 19.7.

Cahyati's (2019) investigation of the grammatical and lexical cohesive ties in Harry Potter and the Cursed Child drama script by J. K. Rowling, John Tiffany, and Jack Thorne looked at which tie is the most dominant, using Halliday and Hasan's (1976) framework. The author used qualitative descriptive method to analyze the phenomenon. Cahyati's (2019) findings of the study revealed as follows.

As for grammatical cohesive ties, the most frequently used was reference (59.03%), followed by conjunction (11.93%), ellipsis (2.58%), and substitution (1.61%).

As for lexical cohesive ties, the most frequently used was repetition (12.25%), followed by collocation (9.03%). Superordinate and synonym/near-synonym share the same rate of use (1.93%).

Cahyati (2019) discovered that in this drama script grammatical cohesion is used more than lexical cohesion. This is because grammatical cohesion which involves the use of elements of language rules is required to fulfill grammatical requirements.

The author discovered that grammatical cohesive ties are more common than lexical cohesive ties in this drama script. The reason is that grammatical cohesion, which uses the elements of language rules, is needed to meet grammatical criteria.

Al-Azzawi's (2021) study of the grammatical and lexical cohesive ties in web-version news retrieved from bbc.com, using Halliday and Hasan's (1976) framework. The author used the combination of qualitative and quantitative method with discourse analysis technique. Al-Azzawi's (2021) findings of the study revealed the following data.

As for grammatical cohesive ties, the most frequently used was conjunction (69 instances), followed by reference (68 instances) and substitution (three instances).

As for lexical cohesive ties, the most frequently used was repetition (32 instances), followed by collocation (12 instances).

There are only three types of grammatical cohesive ties: conjunction, reference, and substitution that appeared in the text and these ties were essential for the text to be coherent and clear. Using other ties could make the text unclear and the message would be lost. Ellipsis could be one of these devices that ruin the meaning. Moreover, lexical cohesive ties were also a key component for making the text coherent. Repetition and collocation were the main ways to construct the message and convey meaning. Synonymy and antonyms were not used because they could change the meaning, so they were avoided in the text.

Al-Sa'ati's (2021) study of the grammatical and lexical cohesive ties in synchronous private Internet spoken chatroom discourse on Yahoo looked at the same-sex dyadic interaction, viz. male-male and female-female, using Halliday and Hasan's (1976) framework. The author used the combination of qualitative and quantitative method. Al-Sa'ati's (2021) findings of the study revealed the following data.

As for male-male interactions, the most frequently used was reference (86.58%), followed by conjunction (13.25%). Substitution and ellipsis shared the same rate of use (0.61%). Lexical cohesive ties were not found in the text.

As for female-female interactions, the most frequently used was reference (81.15%), followed by conjunction (16.23%), substitution (2.09%), and lexical cohesive ties (0.52%). Ellipsis was not found in the text.

The author found that even though chatroom discourse can be chaotic, users can create cohesion and communicate with each other. This leads to the question of how chatroom users follow topics and create cohesion from the overlapping turns. The answer is, as stated before, in the use of cohesive devices. Chatroom members depend

a lot on the use of cohesive devices to track and follow topics. Therefore, the analysis of the text structure of chat texts showed that for a text to be cohesive, all its parts must be connected by some linguistic cohesive devices to form a coherent whole.

Wahyuni and Oktaviany's (2021) study of the grammatical and lexical cohesive ties in the film script Lion King by Jonathan Favreau. The authors used descriptive qualitative method. Wahyuni and Oktaviany's (2021) findings of the study revealed as follows.

As for grammatical cohesive ties, the most frequently used was reference (251 instances), followed by conjunction (41 instances), ellipsis (11 instances), and substitution (nine instances).

As for lexical cohesive ties, the most frequently used was repetition (100 instances), followed by collocation (69 instances), and synonym (27 instances).

Wahyuni and Oktaviany (2021) discovered that cohesion in the text was shown by the relation of one dialogue to another. It could be seen that the dialogue was linked by cohesive devices.

Dewi's (2023) analysis of the grammatical and lexical cohesive ties in the song lyrics 'Nothing Like Us' by Justin Bieber looked at grammatical cohesive ties, such as personal reference, demonstrative reference, and conjunction, as well as lexical cohesive ties, namely, repetitions, meronymy, and synonyms. The author used descriptive qualitative method with discourse analysis technique. Dewi's (2023) findings of the study revealed as follows.

As for grammatical cohesive ties, the most frequently used were personal reference and conjunction (three instances for each), followed by demonstrative reference (one instance).

As for lexical cohesive ties, the most frequently used was repetition (seven instances). Synonym and meronym shared the same rate (one instance).

Dewi (2023) discovered that the balance of lexical and grammatical coherence makes song lyrics more meaningful.

2.5 Conclusion

In summary, the previous studies show that both grammatical and lexical cohesive ties are important aspects for developing a clear and coherent discourse. In

addition, the frequencies and types of ties are determined by different text types as they serve to work for different purposes.

The findings from previous studies have reached similar conclusions, showing that grammatical and lexical cohesive ties vary across text types. To elaborate, the frequency order of grammatical cohesive ties in most studies does not significantly vary according to genres. For instance, reference, followed by conjunction, are the most frequently exhibited ties used in short story, speech, film, comic, poetry, play, internet spoken chat, and song lyrics, whereas, conjunction, followed by reference are the most frequently exhibited ties used in advertisement, novel, and web-version news. As for lexical cohesive ties, they are used in all text types except internet spoken chat and the most common type is repetition.

Different frameworks and a particular focus on certain aspects of cohesive ties also report different findings. For instance, Dewi's (2023) study focuses on certain types of the ties, therefore the contribution of the findings such as the findings of variations of cohesive ties are not comprehensive as other studies that looked at most aspects.

Of thirteen studies, they are predominantly qualitative and quantitative research methods with discourse analysis techniques, except, Sari's (2013) study is quantitative design. Particularly, the research methods have an impact on how the results are reported. For example, Sari's (2013) findings of the study only demonstrate the frequencies of data. On the other hand, other studies employing qualitative and quantitative methods present the frequencies along with description of the phenomena analyzed. These studies thereby show in-depth findings rather than using a single method. Prior works of film suggest future studies in doing new investigations as follows. As Putri's (2016) work studies grammatical and lexical cohesion in characters, Putri (2016) suggests exploring grammatical and lexical cohesion in some other literary elements such as plots and settings. Similarly, the researchers, like Wahyuni and Oktaviany (2021), investigate grammatical and lexical cohesion in film script; they provide a recommendation that further studies can examine grammatical and lexical cohesion in other kinds of text at length along with using better tools.

Regarding the studies of Warma Ari Putri et al. (2016), Putri (2016), and Wahyuni and Oktaviany (2021), these authors all applied the qualitative method to their

work. Specifically, Warma Ari Putri et al. (2016) used the method with documentation technique, while Putri (2016) and Wahyuni and Oktaviany (2021) utilized descriptive technique. This study was carried out with recommendations from Wahyuni and Oktaviany (2021); the aim was to examine another discourse of film regarding the relations of cohesive ties within the text in greater detail, along with using a promising method and technique.

CHAPTER 3
RESEARCH METHODOLOGY

This chapter discussed the research method used to answer the research questions.

3.1 Description of Research Method

This present study is primarily qualitative and partly quantitative in nature utilizing a discourse analysis research method to investigate the film: *Ghostbusters: Afterlife* (Reitman, 2021). This analysis was based on the theoretical framework of cohesion, specifically the eighteen types described by Halliday and Hasan (1976): personal reference, demonstrative reference, comparative reference, nominal substitution, verbal substitution, clausal substitution, nominal ellipsis, verbal ellipsis, clausal ellipsis, additive conjunction, adversative conjunction, causal conjunction, temporal conjunction, repetition, synonym/near-synonym, superordinate, general word, and collocation.

Discourse analysis (DA) is qualitative by nature and serves as an umbrella term for a variety of approaches to studying language (Cheek, 2004; Harper, 2006; Sayago, 2014; Cropley, 2022). In this study, discourse analysis is viewed from a linguistic perspective which is defined as 'the study of language in use whether spoken or written'.

Despite discourse analysis being qualitative in nature, Sayago (2014) claims that discourse analysis can be used as an approach for both qualitative and quantitative methods. Chiefly, this study applied an integrated design to establish the reliability and validity of the findings. Cropley (2022) puts that, the mixed techniques of qualitative and quantitative designs aim at acquiring a better understanding of the phenomena being studied and offer more genuine and credible results, which ultimately improve external validity. The qualitative approach, by design, aims to apprehend phenomena (Hollis, 1994). This technique basically deals with the collection and analysis of verbal data (e.g., narratives) which are used to have a deep understanding of what is being investigated (Cropley, 2022). While, the quantitative approach, on the other hand, aims

to explain phenomena (Hollis, 1994). Normally, this technique involves the collection of numerical data (namely, tests, questionnaires, mechanical devices) that are used to draw a general conclusion through measuring instruments, testing hypotheses, and generalizing findings (Cropley, 2022).

3.2 Data Source

In this study, the data source is the film transcript of *Ghostbusters: Afterlife* (Reitman, 2021). The film transcript was completed by MrMichaelT, a huge fan of The Ghostbusters franchise, not only of the film but also of most merchandise lines (e.g., comics, video games). MrMichaelT has done a good many of franchise's projects for years with passion, mainly supervising the timeline projects of Ghostbusters and working on transcriptions. Most notable work relating to transcribing film: the film transcripts of *Ghostbusters* and *Ghostbusters III*, and *Ghostbusters: Afterlife*. In addition to films, MrMichaelT also transcribes video games: *Ghostbusters: The Video Game* (Realistic and Stylized Versions) and *Ghostbusters: Sanctum of Slime*. Moreover, Kevin Tanaka, who is currently a member of the Ghostbusters staff, is relied on MrMichaelT in a visual manner, first materializing in Ghostbusters International #3's panel 7. For above all, as the author was poring over MrMichaelT's film transcripts, the author felt that his works were quite meticulous, being great works. Therefore, it is safe to say that this study can be dependent on the work of MrMichaelT.

Released in 2021, *Ghostbusters: Afterlife* is an American supernatural comedy sci-fi film serving as the fourth installment in the *Ghostbusters* franchise following *Ghostbusters* (1984), *Ghostbusters II* (1989), and *Ghostbusters III* (2016) (Negroni, 2022; Tvtropes, 2023). Unlike the previous sequels, *Ghostbusters: Afterlife* was directed by Ivan Reitman's son, Jason Reitman, co-writing the screenplay with Gil Kenan (Negroni, 2022). The film stars include Carrie Coon, Finn Wolfhard, Mckenna Grace, Paul Rudd, Logan Kim, and Celeste O'Connor, etc. The film also features stars Bill Murray, Dan Aykroyd, Ernie Hudson, Annie Potts, and Sigourney Weaver reprising their characters from the previous sequels. A synopsis of *Ghostbusters: Afterlife* and the rationale of choosing the film are provided in the following sections.

Ghostbusters is a 1984 American supernatural comedy film directed and produced by Ivan Reitman and written by Dan Aykroyd and Harold Ramis. It stars Bill

Murray, Aykroyd, and Ramis as Peter Venkman, Ray Stantz, and Egon Spengler, three eccentric parapsychologists who start a ghost-catching business in New York City. Since then, there have been several sequels and adaptations of the film. The latest one is *Ghostbusters: Afterlife* which was released in 2021. For this sequel, the film follows a single mother (Carrie Spengler) in company with her two children (Trevor Spengler and Phoebe Spengler) moving to a small town in Oklahoma, called Summerville. By the time they arrive at the estate, they all get down to finding their connection to their estranged grandfather (Egon Spengler), a member of the original Ghostbusters, and the secret heritage that their grandfather left behind.

Ghostbusters is an influential pop culture artifact that has had a significant impact on the entertainment business and on millions of fans all over the world (Summers, 2019; Warpedfactor, 2021). The title Ghostbusters received its high fame percentage of 96%, and its popularity score of 73% (YouGov, 2023). In terms of rankings, Ghostbusters (1984) was ranked 28th on the American Film Institute's top 100 list of the funniest American movies of all time. In addition to film, Ghostbusters has commercial success launching a number of merchandise lines: VR games, animated tv show: *The Real Ghostbusters* (1986) with its sequel *Extreme Ghostbusters* (1997), toys, clothing, comics, attractions and so on; their items surpassed $1 billion in sales in 2007 and have grossed until now (Thompson, 2019; DePaoli, 2020; Roberts, 2022).

Ghostbusters: Afterlife (Reitman, 2021), the fourth in the Ghostbusters installments, was well-received by critics and viewers alike (Hanley, 2021). It was made with an opening weekend of 44 million which is better than expected and has grossed $204 million worldwide off a $75 million production budget (Hanley, 2021; Fuge, 2022). In truth, the film brings back many nostalgic memories of the original 1984 Ghostbusters (Miller, 2021). Crow (2021) claims that "Ghostbusters: Afterlife is a love letter to the original 1984 movie and its most dedicated fans". One of its nostalgic elements relates to the return of main actors: Egon Spengler, Peter Venkman, Ray Stantz, from the original. With the brought back and revived character 'Egon Spengler', Reitman recounted to Empire Magazine that Egon was his favorite Ghostbuster where the film is a story of Spengler, and it is completely devoted to him (Hewitt, 2021). Furthermore, Ide (2021) reviewed that "the film's main appeal is not what it appropriates from other Ghostbusters pictures, but that it's a nostalgic nod to the

Spielbergian family adventures of the same period". Inside of the *Ghostbusters: Afterlife*, Mckenna Grace plays Phoebe Spengler (Egon's granddaughter); Grace is seen as an outstanding young cast and 'the best elements' of the film (Crow, 2021). As an audience, the film could capture my attention in that the bond between Egon and Phoebe can be felt through every part of the film, this makes the film run continually and beautifully and is really comforting.

The rationale that *Ghostbusters: Afterlife* (2021) was chosen is as follows. First, *Ghostbusters: Afterlife* (Reitman, 2021) is a film "set in the modern day" (Foy, 2019). Therefore, *Ghostbusters: Afterlife* (Reitman, 2021) is properly applicable to analyzing text as suggested by Quirk (2016) for studying modern English. Next, according to Halliday and Hasan (1976), there may be a broad preference for using some features or modes over others in a certain text or genre. In this regard, the author culled *Ghostbusters: Afterlife* (Reitman, 2021) which is a comedy and sci-fi as a film genre (Lussier, 2021). Lastly, the rationale for choosing the film contributing to ELT is taken into account.

One of the significant elements in achieving the desired results is picking up proper films for students (Goctu, 2017). By this, three objectives: content, motivation and interest, and age and culture were made, and these are rested upon King's (2002) notion. First, for content, along with the level of comfort that learners experience, King (2002) suggests that films must not involve any upsetting content, namely extreme violence, sex, and strong words. *Ghostbusters: Afterlife* (Reitman, 2021) does not consist of any extremely offensive content: excessive violence, sex, and profanity. According to bbfc (2023), *Ghostbusters: Afterlife* (Reitman, 2021) contain material was designated for 12A which is by and large suitable for children aged 12 years and over. In addition, the film contains horror and threat content on average level (bbfc, 2023). For language, there is a small number of offensive words such as fracking, asshole, shit, screwed, hell, damn, and God (bbfc, 2023). There is also a small amount of sex references in terms of comics, namely, humping, boning, pole dancing, a virgin teenager boy, and escort (bbfc, 2023).

Then, regarding interest and motivation, King (2002) states that entertaining movies are occasionally fun and significant for students' awareness of popular culture. Based this framework, King (2002) recommends the most recent films over the classics.

As per the website YouGov (2023), *Ghostbusters* franchise received its high percent of fame: 96%, and its popularity: 73%. These percents indicate that the film's title has a high probability to be very common and is familiar to most audiences.

Finally, for age and culture, King (2002) suggests that it is crucial to select films that are appropriate for genders, together with their respective ages and cultures. King (2002) recommends film genres such as romantic comedies, romances, and less violent action with straightforward plots and subplots; by all means, these genres of film are great options for college students as well. As mentioned above, *Ghostbusters: Afterlife* (Reitman, 2021) combines comedy and sci-fi genres, making it an ideal choice for entertainment.

From these rationales provided, *Ghostbusters: Afterlife* (Reitman, 2021) was chosen for this study as it is a popular text and the most recent text using Present-Day English, being appropriate for ELT and can be proceeded in an English classroom.

3.3 Data Collection and Analysis Procedures

This study involves two main processes: data collection and data analysis. Figure 6 shows the phases of data collection and analysis used in this study.

Figure 6

Data Collection and Analysis Phase.
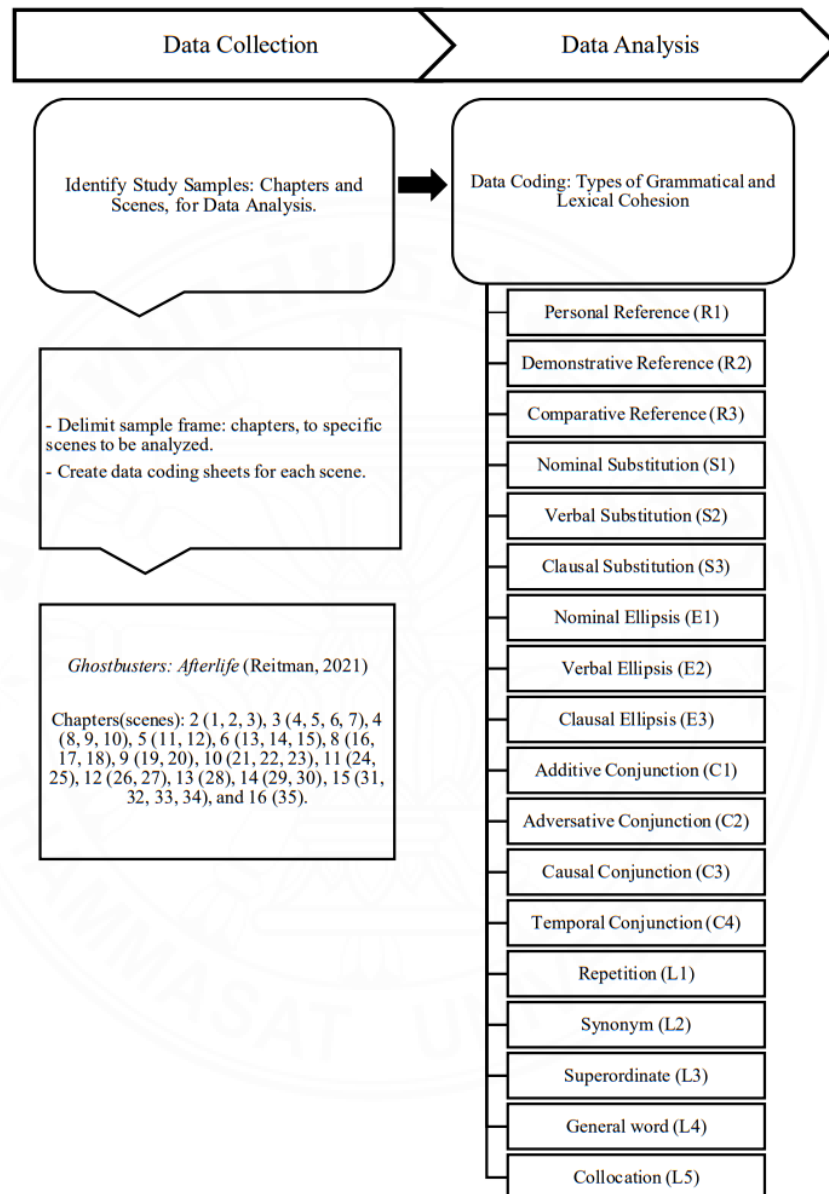
3.3.1 Data Collection: Procedure

This phase of data collection is to identify the study samples for data analysis. For the procedures, this study centered on the data selected and analyzed from existing sources, that is a film transcript.

I began the data collection by watching the whole film, followed by identifying the sample study. To identify the sample text, I reviewed the film transcript first and then highlighted the chapter numbers presented in the transcript. To identify scenes within given chapters, specifically, I looked for the interactions between the protagonist, Phoebe, and other supporting characters. After selecting the scenes, I numbered the scenes in a chronological fashion. The sample frame (see Table 2) presented the study sample including the chapters and scenes chosen from the film transcript. The text sample frame was delimited to specific scenes in the established chapters. After selecting scenes to be analyzed, I created a data coding sheet for each scene for data coding (see Appendix A).

Table 2

Study Sampling Frame

Ghostbusters: Afterlife (2022)	
Chapters (scenes)	2 (1, 2, 3), 3 (4, 5, 6, 7), 4 (8, 9, 10), 5 (11, 12), 6 (13, 14, 15), 8 (16, 17, 18), 9 (19, 20), 10 (21, 22, 23), 11 (24, 25), 12 (26, 27), 13 (28), 14 (29, 30), 15 (31, 32, 33, 34), and 16 (35).
The numbers of sentences	Around 586 sentences.

Reliability and Validity Reliability and validity are prerequisites for establishing rigor in qualitative research (Cropley, 2022). Customarily, reliability is an intrinsic part of validity in that it is an essential standard to assess the worth of a qualitative study (Mays & Pope, 1995; Cook & Beckman, 2006). To this end, this study assessed and presented the reliability and validity by using inter-rater reliability (IRR).

Ratings The procedure overall focuses on increasing the objectivity of the analysis.

Raters Two Thammasat students participated in rating the study samples. In addition to myself (Rater 1), another student (Rater 2) was asked to perform the coding tasks. A rater is a graduate student majoring in ELT and is moderately familiar with this study's background.

Rater Training and Coding Tasks First, I set out to familiarize the rater with the theoretical frame and coding standards. I began with the key terms along with explanations (See Table 3 below), followed by the coding scheme proposed by Halliday and Hasan (1976) (See Table 5 below), to guide the rater in coding a variety of cohesive ties described in the theoretical framework.

Table 3

Key Terms with Explanation

Terms	Explanation
Discourse	Or *text*. Any instance of language in use or any stretch of spoken or written language (such as a conversation or a story); it can also be called a 'text' in the broad sense, where texts can be either spoken or written.
Discourse Analysis	The study of language in use whether spoken or written.
Cohesion	An essential text property. Refers to a semantic relation between an element in a text and others, in which one cannot be decoded on their own right: it relies on the other for the interpretation.
Texture	Another indispensable text property.
Cohesive Relation	The way cohesion is exhibited through a string of sentences, not in a random fashion.
Presupposition	Established in words: *them*. Required to be satisfied (by other items) for meaning to be decoded. E.g., "Wash and core **six cooking apples**. Put **them** into a fireproof dish";

	Presupposing item: *them,* Presupposed items: *six cooking apples*.
Tie	An instance of a cohesive relation.
Stratal Organization of Language	Writing (phonological and orthographic systems) → Wording (lexicogrammatical system) → Meaning (semantic system). Indicates that cohesion is realized partly through grammar and partly through vocabulary.
Grammatical Cohesion	*Reference*: References to other items for their interpretation. Two ways of making reference: exophora (situational) and endophora (textual). endophora further includes anaphora (looking back) and cataphora (looking forward). *Type*(Item): *Personals*(them), *Demonstratives*(that, here, now), and *Comparatives*(same, other, more). E.g., *Personals*: "Three blind mice, three blind mice. See how they run! See how **they** run![35]"; and *Demonstratives*: "There's a <u>cat</u> trying to get in, shall I open the window? – Oh, **that** cat's always coming here cadging[36]."; and *Comparatives:* "It's the *same* cat as <u>the one we saw yesterday</u>[37]." *Substitution*: A relation within the text where a substitute is used in place of the repetition of a particular item. *Type*(Item): *Nominals*(one/ones, (the)same), *Verbals*(do), and Clausal(so, not). E.g., *Ones*: "I shoot the hippopotamus. With <u>bullets made of platinum.</u> Because if I use leaden **ones.** His hide is sure to flatten 'em.[38]"; (*the*)*same*: "A: I'll have <u>two poached eggs on toast</u>, please. B: I'll have **the same**.[39]"; *Do*: "He never really <u>succeeded in his</u>

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[35] Ibid.
[36] Ibid.
[37] Ibid.
[38] Ibid.
[39] Ibid.

ambitions. He might have **done**, one felt, had it not been for the restlessness of his nature.[40]"; *So*: "a. Is there going to be an earthquake? It says **so**.[41]"; and *Not*: "a. Has everyone gone home? I hope **not**.?[42]", *Ellipsis*: Another kind of substitution, in which the item is substituted by zero. *Nominals* – modifiers updated to Head; *Verbals* – missing items within verbal groups; and *Clausal* – missing items within clausal groups. E.g., *Nominals*: "a. Four other **Oysters** followed them, and yet another four. b. Which last longer, the curved rods or the straight **rods**? – The straight are less likely to break.[43]"; *Verbals*: "a. Is John going to come? He **might**.[44]"; and *Clausals*: "a. What was the Duke going to do? Plant a row of poplars in the park.[45]" *Conjunction*: Exhibits the particular meanings that presuppose other components existing within the text. The linking between the sentences by the sequence of a time. *Type*(Item): *Additive*(and), *Adversative*(but), *Causal*(because/so), and Temporal(*then*). E.g., *And*: "a. For the whole day he climbed up the steep mountainside, almost without stopping. **And** in all this time he met no one.[46]"; *Yet*: "a. For the whole day he climbed up the steep mountainside, almost without stopping. **Yet** he was hardly aware of being tired.[47]"; *So*: "a. For the whole day he climbed up the steep mountainside, almost without stopping. **So** by night time the valley was far below him.[48]"; and *Then*: "a. For the whole day he climbed up

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[40] Ibid.
[41] Ibid.
[42] Ibid.
[43] Ibid.
[44] Ibid.
[45] Ibid.
[46] Ibid.
[47] Ibid.
[48] Ibid.

	the steep mountainside, almost without stopping. **Then**, as dusk fell, he sat down to rest.[49]"
Lexical Cohesion	*Reiteration*: The repetition of a word at one end of the continuum. Four subcategories. *Repetition*: Repeating the same word of the same form or related item. E.g., "a. There was a large <u>mushroom</u> growing near her, about the same height as herself; and, when she had looked under it, it occurred to her that she might as well look and see what was on the top of it. She stretched herself up on tiptoe, and peeped over the edge of the **mushroom**, …**[50]**"; *Synonym*: The repetition of an identical item. E.g., "a. There's a <u>boy</u> climbing that tree. The lad's going to fall if he doesn't take care.**[51]**"; *Superordinate*: The repetition of a different word that is systematically related to the original one. E.g., "a. There's a boy climbing the old <u>elm</u>. That tree isn't very safe.**[52]**"; *General words*: The nouns that refer to the items whose referent is the same as the original. Items: *thing*, *person*, *man*, *make*, *do*, and so on. E.g., "a. I turned to the <u>ascent</u> of the peak. The thing is perfectly easy.**[53]**"; *Collocation*: A pair of words that are prone to exist together, and in fact the association of words has identical collocational patterns and is likely to occur in a similar context. *Types*(item): *Synonyms* and Near-synonyms(climb … ascent**[54]**); S*uperordinates*(skip … play**[55]**); *Pairs of opposites of various kinds such as*

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[49] Ibid.
[50] Ibid.
[51] Ibid.
[52] Ibid.
[53] Ibid.
[54] Ibid.
[55] Ibid.

complementaries(boy … girl[56]), *antonyms*(wet … dry[57]), and *converses*(order … obey[58]); P*airs of words drawn from the same ordered sets*(Tuesday … Thursday[59]); *Pairs from unordered sets such as meronyms*(box … lid[60]), *Co-meronyms*(mouth … chin to holonyms of face[61]), and *Cohyponyms* (chair … table to hypernyms of furniture[62]); *Unclassifiable semantic relations:* usually appears in long cohesive chain (candle … flame … flicker[63]).

Then, I explained how the coding tasks were performed. I first provided some necessary details regarding the data coding: the focus on cohesion across sentences boundaries, as well as the exclusion of exophoric reference and the speech roles (first and second person). Next, I discussed the amount of data units (around 25% of the dataset) to be coded. Regarding the data size used for the training process, the amount used was based on O'Connor and Joffe's (2020) suggestion for inter-coding reliability (ICR). O'Connor and Joffe's (2020) claim that 10–25% of the total data units could be average. In addition, to safeguard the overall data set's representativeness, the subsample must be chosen at random or applying some other appropriate criteria such as choosing a sample from each group in a stratified sample (O'Connor & Joffe, 2020).

We (the other rater and I) trained ourselves around 49 sentences (about 8% of the dataset) randomly drawn from the dataset. We coded these data units together and discussed when necessary (such as some discrepancies). Overall, the training session took about one hour and forty-five minutes. After finishing the training session, we performed independent coding of another set of the subsamples around 147 sentences

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[56] Ibid.
[57] Ibid.
[58] Ibid.
[59] Ibid.
[60] Ibid.
[61] Ibid.
[62] Ibid.
[63] Ibid.

(about 25% of the dataset) drawn from the dataset at random. After obtaining the coding results, I used a reliability measure to calculate inter-rater agreement.

Reliability Measurement Inter-rater reliability is the extent to which two or more raters agree on the same coding categories while analyzing the same data using the same coding scheme and method (Larsson et al., 2020). It can be calculated using a variety of statistics (Lange, 2011). The most commonly used measures are "the F statistic, Cohen's κ (hereafter, kappa), precision and recall, percent agreement, and percent positive agreement (also referred to as Jaccard's J)" (Eagan et al., 2020, p.454). Percentage agreement is the easiest to comprehend (Graham et al., 2012). However, Hallgreen (2012) claims that the percentage agreement is dismissed in terms of a sufficient measure of IRR, in that this measure does not correct for the degree of agreement beyond chance which thereby does not offer any information regarding statistical power (as cited in Cole, 2023). Cohen's kappa, by contrast, is a more exact measure than the percentage agreement since it corrects for the possibility that some degree of agreement between the raters will arise by chance (Graham et al., 2012). Herein, Cohen's Kappa was applied in this study.

Statistical Analysis Cohen's Kappa (κ) is used to measure the ratio of the observed agreement between two raters to the ideal agreement while adjusting for chance (Eagan et al., 2020). The calculation of Cohen's kappa is performed according to the following formula:

$$\kappa = \frac{P_o - P_e}{1 - P_e},$$

where Po, o standing for *observed*, demonstrates the observed agreement among raters, and P_e, e standing for *expected*, demonstrates the probability of the agreement to be expected by chance (Cohen, 1960).

Cohen's Kappa (κ) is interpretable as follows.

Table 4

The Interpretation of Cohen's kappa (Adapted from McHugh, 2012).

κ's Value	Level of Agreement	% of Data Reliability
0-.20	None	0-4%
.21-.39	Minimal	4-15%
.40-.59	Weak	15-35%
.60-.79	Moderate	35-63%
.80-.90	Strong	64-81%
Above .90	Almost Perfect	82-100%

The inter-rater reliability between the two raters was 1. This can be stated that both raters had an 'almost perfect' level of agreement. After finishing the coding process including obtaining findings, I carried out the analysis.

3.3.2 Data Analysis: Procedure

This phase of data analysis is to perform coding in line with the eighteen types of grammatical and cohesive ties of cohesion theory (R1, R2, R3, S1, S2, S3, E1, E2, E3, C1, C2, C3, C4, L1, L2, L3, L4, and L5).

Unit of Analysis For this study to be realistically managed, the text is delimited to specific scenes in the established chapters. The unit of the analysis for this study was a conversation, defined as 'people talking together,' (ten Have, 2007, p.3). The data of this study centered on the conversations between the protagonist Phoebe Spengler and her peers within the scenes from *Ghostbusters: Afterlife* (Reitman, 2021). Concerning the protagonist, Batty and Waldeback (2019) define protagonist to mean 'the character travelling the longest journey (emotionally), undergoing the biggest change or facing the biggest problem' (p.21). Batty and Waldeback explain that the protagonist "creates the 'drive for' narrative movement" (p.23). Regarding the scene, Mayes-Elma (2003) defines it as a sequence of connected events. Mayes-Elma expounds that the scene can be varied in length in that it can be a section, whole chapter, or part within the text. Mayes-Elma illustrates the scene with the example from the first chapter of *Harry*

Potter and The Goblet of Fire (Rowling, 2000). That is the scene when Harry was sent to live with his aunt and uncle's family after his parents' death was the specific scene which was the entire chapter of the text.

Particularly, the text was delimited to specific scenes (35 scenes in total) within the identified chapters 2, 3, 4, 5, 6, 8, 9, 10, 11, 12, 13, 14, 15, and 16 from *Ghostbusters: Afterlife*'s (2021) film transcript. The film lasts two hours and four minutes, and the selected scenes comprise around 586 sentences. As the data in this study were focused on the interactions between the protagonist and other supporting characters, the subjects of the study were the characters engaging in the scenes in *Ghostbusters: Afterlife* (2021) including Phoebe, Carrie, Trevor, Gary, Podcast, Lucky, Sheriff Domingo, Ray, Deputy Medjuck, Gozer, and Peter.

Coding of Cohesive Ties First, the text was broken down into sentences (Crystal, 1995). Then, each sentence was assigned an index number. The coding system used for identifying cohesive items was based on the classification scheme put forward by Halliday and Hasan (1976), as shown in Table 5 below.

Table 5

The Classification Scheme of Halliday and Hasan (1976).

Type of Cohesion			Coding
Grammatical			
	Reference		R
		Personals	R1
		Demonstratives	R2
		Comparatives	R3
	Substitution		S
		Nominal	S1
		Verbal	S2
		Clausal	S3
	Ellipsis		E
		Nominal	E1

		Verbal	E2
		Clausal	E3
	Conjunction		C
		Additive	C1
		Adversative	C2
		Causal	C3
		Temporal	C4
Lexical			
	Reiteration		L
		Repetition	L1
		Synonym	L2
		Superordinate	L3
		General word	L4
	Collocation		L5

As is customary in cohesion study by Halliday and Hasan (1976), only cohesive ties across sentence boundaries were coded in this study. Thus, any semantic relation within the same sentence was not counted as a cohesive element. In addition, exophoric reference and the speech roles (first and second person) were not coded. As Halliday and Hasan (1976) stated, exophora has no cohesive force between two items presented in the text; it makes reference to something outside the text (Halliday & Hasan, 1976). Furthermore, the other roles, as in the third person, were only coded because they basically cohere with a preceding element in the text, while the speech roles do not typically relate to any element in the text (Halliday & Hasan, 1976). To illustrate, the example is provided as follows:

Phoebe: **I** kind of met **my** grandfather last night (1). He showed **me** what to do (2).

(Reitman, 2021).

As per the example, the underlined *He* in the second sentence refers across the sentence boundary to the underlined *grandfather* in the first sentence. The bold *I* and *my* within the first sentence, and the bold *me* in the second sentence are considered as

exophora since they all refer to the speech roles of the speaker which are normally interpreted exophorically.

Criterion for Counting Sentences In spoken language, sentence boundaries are often ambiguous; as a result, it could be pointless to pin down the concept of the sentence for spoken texts (Halliday & Hasan, 1976; Crystal, 1995). Still, Halliday and Hasan (1976) put that, the *sentence* can be defined, stating that "a sentence equals a clause complex: that is, any set of clauses that are hypotactically and/or paratactically related, with the simple clause as the limiting case" (p.244).

The sentences in this study's texts were counted in a hypotactic style, in which each main clause, which included dependent clauses, was counted as a single sentence, regardless of whether it was connected to the previous clause by a comma. It also should be noted that this study does not take into account the transcriber's potentially arbitrary procedure of punctuating transcripts of spoken materials. It follows that each of the following sentences can be counted as one sentence:

(i)   Yeah, well, the stories are real.

(ii)   Oh, well, look, when we started, busting ghosts was a gas.

(Reitman, 2021).

Coding Data I performed analyses manually. I used the prepared data coding sheets (see Appendix A) to conduct the coding. I used one data coding sheet for one scene, being coded in a successive order. The data coding sheet basically includes two sections, accommodating for analyzing the data. The first section is used for doing data entry and analysis. On top, there is a chapter and scene number for quick reference. After the chapter and scene number, there is the column for entering utterances, followed by sentence numbers, cohesive items, types, and presupposed or presupposing items. The other section is applied for selecting the category based on the findings evidenced in the data. For each scene's data coding sheet, the total number of codes for each category was counted to be reported in Chapter 4.

Beginning with the data coding sheet (section I), I started by identifying the cohesive ties evidenced in each scene and then classifying them with the appropriate types using Halliday and Hasan's (1976) coding scheme (See Table 5, provided in the

previous section). I excluded cohesive ties within boundaries, exophoric reference and the speech roles (first and second person). After the data were coded, I pored over the data from the table to confirm that the data analyzed were related to Halliday and Hasan's (1976) coding scheme. Then, I applied the data coding sheet (section II) to record the findings obtained from the data coding sheet (section I).

CHAPTER 4
RESULTS

This chapter reports the study results obtained from the research methods discussed in the previous chapter.

Halliday and Hasan (1976) proposed that there may be a variety of cohesive ties demonstrated in a specific text or genre, by this, they advocate the application of cohesive ties to explore it. This explanation of Halliday and Hasan (1976), that a particular genre or text is inclined to exhibit various types of cohesive ties, was the center of this current study. It follows that this study explored the use of cohesion theory to look at grammatical and lexical cohesive ties by analyzing the discourse of the film *Ghostbusters: Afterlife* (Reitman, 2021).

Hereafter, a procedure of data analysis is first briefly described, followed by the study results.

4.1 A Brief of Data Analysis Procedure

This qualitative discourse analysis study specifically aimed at determining the types of grammatical cohesion (personal reference, demonstrative reference, comparative reference, nominal substitution, verbal substitution, clausal substitution, nominal ellipsis, verbal ellipsis, clausal ellipsis, additive conjunction, adversative conjunction, causal conjunction, and temporal conjunction) and lexical cohesion (repetition, synonym/near-synonym, superordinate, general word, and collocation), as portrayed in Halliday and Hasan's (1976) cohesion taxonomies.

The research questions guiding this study were:

1) "What types of grammatical cohesion does the protagonist Phoebe (*Ghostbusters: Afterlife*; Reitman, 2021) use in the conversations?"

2) "What types of lexical cohesion does the protagonist Phoebe Spengler (*Ghostbusters: Afterlife*; Reitman, 2021) use in the conversations?"

The procedure of data analysis in this study involves analyzing the existing materials related to the discourse phenomena using cohesion theory. The unit of analysis was the conversations situated in 35 scenes within the identified chapters 2, 3,

4, 5, 6, 8, 9, 10, 11, 12, 13, 14, 15, and 16 from *Ghostbusters: Afterlife* (Reitman, 2021). The procedure and performance of data coding was discussed rigorously in Chapter 3.

4.2 Results

Overall, the analysis of coding revealed that Phoebe Spengler evidenced 179 ties, which include 105 grammatical cohesive ties and 74 lexical cohesive ties. The results will be reported in the order of the research questions. The overall findings from the data coding of the text are first displayed in a table, followed by further descriptions according to each of the type of cohesive tie with examples. Numbers in parentheses denote the number of sentences in each example. Noted that verbal substitution (S2) and clausal substitution (S3) results were excluded since there was no evidence of ties emerging from the data coding.

In response to research question one inquiring about what types of grammatical cohesion that Phoebe Spengler uses in the conversations, the results from data coding revealed that 58.66% of the *Ghostbusters: Afterlife* (Reitman, 2021) codes showed evidence of grammatical cohesive ties. There were eleven types of grammatical cohesion including personal reference, demonstrative reference, comparative reference, nominal substitution, nominal ellipsis, verbal ellipsis, clausal ellipsis, additive conjunction, adversative conjunction, causal conjunction, and temporal conjunction used by the protagonist Phoebe Spengler. Verbal substitution and clausal substitution are two types that were not used. The overall findings of grammatical cohesive ties from the data coding of the *Ghostbusters: Afterlife* are shown in Table 6 below.

Table 6

Coding: Overall Findings of Grammatical Cohesive Ties

Grammatical Cohesion	Ghostbusters: Afterlife	
	Codes (N = 105)	
	No.	%
Personal reference (R1)	58	55.24
Demonstrative reference (R2)	21	20.00

Comparative reference (R3)		2	1.90
	Total	81	77.14
Nominal substitution (S1)		3	2.86
Verbal substitution (S2)		0	0.00
Clausal substitution (S3)		0	0.00
	Total	3	2.86
Nominal ellipsis (E1)		1	0.95
Verbal ellipsis (E2)		2	1.90
Clausal ellipsis (E3)		2	1.90
	Total	5	4.75
Additive conjunction (C1)		3	2.86
Adversative conjunction (C2)		4	3.81
Causal conjunction (C3)		3	2.86
Temporal conjunction (C4)		6	5.71
	Total	16	15.24
Totals		105	100

As presented in Table 6, personal reference was the most frequently used grammatical cohesive tie by Phoebe Spengler (58 out of 105 ties, 55.24%), while demonstrative reference ranked second (21 out of 105 ties, 20.00%), temporal conjunction ranked third (6 out of 105 ties, 5.71%), adversative conjunction ranked fourth (4 out of 105 ties, 3.81%), additive conjunction; causal conjunction; and nominal substitution ranked fifth (3 out of 105 ties, 2.86%), and comparative reference; verbal ellipsis; and clausal ellipsis ranked sixth (2 out of 105 ties, 1.90%). Nominal ellipsis was the least used grammatical cohesive tie (1 out of 105 ties, 0.95%).

4.2.1 Reference

4.2.1.1 Personal Reference Personal reference was the most frequently used grammatical cohesive tie by Phoebe Spengler. Table 7 shows the frequency of the R1 evidenced in the text.

Table 7

Coding: Personal Reference

	R1 Codes	
	No.	%
Phoebe Spengler	58	55.24

The analysis of text revealed that Phoebe exhibited 58 ties of R1 which represented 55.24% of the thirteen grammatical cohesive ties. The classes of personal pronouns, possessive determiners, and extended reference *it* are found in the text.

- Personal pronouns are words that refer to people, things, or entities.
- Possessive determiners are words that show what or who possesses something.
- Extended reference *it*; *it* is used to refer to a sentence or series of sentences.

Table 8 provides the frequency of the class of personal reference used.

Table 8

Class, Number, and Percentage of Personal Reference

Class of personal reference	No. of ties	%
Personal pronouns	50	86.21
Possessive determiners	4	6.90
Extended reference *it*	4	6.90
Total	58	100

From Table 8, personal pronouns were the most frequently used items (50 ties, 86.21%), followed by possessive determiners and extended reference *it* which exhibited the same frequency (4 ties, 6.90%). Table 9 shows the frequency of the items used.

Table 9

Class, Item, Number and Percentage of Personal Reference

Class of personal reference	Item	No. of ties	%
Personal pronouns	he	16	27.59
	it	13	22.41
	they	6	10.34
	him	5	8.62
	you	5	8.62
	them	3	5.17
	she	2	3.45
Total		50	86.21
Possessive determiners	his	4	6.90
Total		4	6.90
Extended reference *it*	it	4	6.90
Total		4	6.90
Totals		58	100

As Table 9 displays, the personal pronoun *he* was the most frequently used item (16 ties, 27.59%), followed by the personal pronoun *it* (13 ties, 22.41%). The personal pronouns are, namely *they*, *him*, *you*, *them*, *she* were slightly used items. Possessive determiners *his*; and extended reference *it* were the least used items. Examples of R1 are presented below.

Example 1:

"Trevor: Pheebs, what's wrong (1)?

Phoebe: **He** was right all along (2).

Podcast: What do you mean (3)?

Phoebe: Our <u>grandfather</u> (4). **He** was right here (5). **He** built this (6). **He** was standing guard, even when no one believed **him** (7). **He** sacrificed everything (8). **His** life (9). **His** friends (10)."

(Reitman, 2021).

In Example 1, there are the personal pronouns: *he* and *him*, and the possessive determiner: *his*. The *he* in (2) cataphorically refers to the *grandfather* in (4), whereas the *he* in (5), (6), (7), (8); *him* in (7); and *his* in (9) and (10) anaphorically refer to the *grandfather* in (4).

Example 2:

"Phoebe: <u>What do you call a dead polar bear (1)</u>?

Phoebe: Anything you want (2). It can't hear you now (3).

Podcast: Wow (4). That was funny (5). You're funny (6).

Phoebe: **It**'s a pretty hilarious joke (7)."

(Reitman, 2021).

In Example 2, the extended reference *it* in (7) refers back to *What do you call a dead polar bear?* in (1).

4.2.1.2 Demonstrative Reference Demonstrative reference was the second most used grammatical cohesive tie by Phoebe Spengler. Table 10 shows the frequency of the R2 evidenced in the text.

Table 10

Coding: Demonstrative Reference

	R2 Codes	
	No.	%
Phoebe Spengler	21	20

The analysis of text revealed that Phoebe Spengler exhibited 21 ties of R2 which represented 20.00% of the thirteen grammatical cohesive ties. The classes found in the text are selective, non-selective, and extended reference *that*.

- Selective is used to refer to something that has been mentioned before. It can indicate proximity or distance.
- Non-selective is used to refer to a specific item that is expected to be known by the reader or listener.
- Extended reference *that*; that is used to refer to a longer text.

Table 11 provides the frequency of the class of demonstrative reference used.

Table 11

Class, Number, and Percentage of Demonstrative Reference

Class of Demonstrative reference	No. of ties	%
Selective	9	42.86
Non-selective	6	28.57
Extended reference *that*	6	28.57
Total	21	100

From Table 11, the selective was the most frequently used item (9 ties, 42.86%), followed by the non-selective and extended reference *that* which exhibited the same frequency (6 ties, 28.57%). Table 12 shows the frequency of the items used.

Table 12

Class, Item, Number and Percentage of Demonstrative Reference

Class of demonstrative reference		Item	No. of ties	%
Selective		this	5	23.81
		that	2	9.52
		here	2	9.52
	Total		9	42.85
Non-Selective		the	6	28.57
	Total		6	28.57
Extended reference *that*		that	6	28.57
	Total		6	28.57
Totals			21	100

As Table 12 presents, the non-selective *the*, and extended reference *that* which exhibited the same frequency (6 items, 28.57%) were commonly used item, followed by the selective *this* (5 items, 23.81%), and *that* and *here* which exhibited the same frequency (2 items, 9.52%). Several examples are presented below.

Example 3:

"Podcast: Welcome to Rust City (1).

Phoebe: **This** is where they processed all the raw selenium (2)?

Podcast: Yeah, I guess (3)."

(Reitman, 2021).

In Example 3, the *this* in (2) refers anaphorically to the *Rust City* (1). Here, the *this* is selective and implies proximity (near) to the speaker.

Example 4:

"Trevor: Okay (1). So, what the hell is going on (2)?

Phoebe: In the 1980s, New York was attacked (3).

Trevor: Yeah, no (4). I know the Manhattan ghost stories (5).

Phoebe: Yeah, well, **the** stories are real (6)."

(Reitman, 2021).

In Example 4, the *the* in (6) refers anaphorically to *the Manhattan ghost stories* in (5). Here, the *the* is non-selective and points out to the same thing.

Example 5:

"Phoebe: I kind of met my grandfather last night (7). He showed me what to do (8).

Podcast: No way (9). Was he, like, howling and clanking chains (10)?

Phoebe: No (11). **That** would have been weird (12)."

(Reitman, 2021).

In Example 5, the *that* in (12) refers anaphorically to the extended parts of text, *howling and clanking chains* in (10). Here, the *that* is selective and implies proximity (far) to the speaker.

4.2.1.3 Comparative Reference Comparative reference ranked fourth of all grammatical cohesive ties used by Phoebe Spengler. Table 13 shows the frequency of the R3 evidenced in the text.

Table 13

Coding: Comparative Reference

	R3 Codes	
	No.	%
Phoebe Spengler	2	1.9

The analysis of text revealed that Phoebe Spengler exhibited two ties of R3 which represented 1.90% of the thirteen grammatical cohesive ties. There was only one item: *other* found in the text. *Other* is general comparison showing the contrast between two things. An example is presented below.

Example 6:

"Callie: Phoebe (1)! Uh (2) --What are you doing (3)?

Phoebe: Neighbor's electricity is running out of phase so I tied in and bumped us up to 220 (4).

Callie: Take that off, please (5).

Phoebe: Now I can run my lathe (6).

Callie: And you didn't think to ask me (7)?

Phoebe: I mean, you just demonstrate zero aptitude for <u>science</u> (8).

Callie: Uh-huh (9). Got it (10).

Callie: My hair drier (11).

Phoebe: You're better at **other** <u>things</u> (12). Like quesadillas (13). Your quesadillas are excellent (14).

Callie: Thank you (15)."

(Reitman, 2021).

In Example 6, the *other* in (12) refers anaphorically to the *science* in (8). Here, the *other* is used for comparison and it indicates difference between its accompanied noun *things* and the noun *science* in sentence (8). In addition, *things* is signified as something else other than *science*.

4.2.2 Substitution

4.2.2.1 Nominal Substitution Nominal Substitution ranked fifth of all grammatical cohesive ties used by Phoebe Spengler. Table 14 shows the frequency of the S1 evidenced in the text.

Table 14

Coding: Nominal Substitution

	S1 Codes	
	No.	%
Phoebe Spengler	3	2.86

The analysis of text revealed that Phoebe Spengler exhibited three ties of S1 which represented 2.86% of the thirteen grammatical cohesive ties. There was only one item: *one* found in the text. *One* is used to substitute a noun or a noun phrase that has been mentioned before. An example is presented below.

Example 7:

"Phoebe: A whale… (1) There's two <u>whales</u> in a bar (2). **One** of them goes (3):

Phoebe: And then the other **one** goes: "Go home. You're drunk (4)." Uh… (5)

Podcast: Okay (6)."

(Reitman, 2021).

In Example 7, both S1 items *one* in (3) and (4) are nominal substitutes which anaphorically refer to the word *whales* in (2).

4.2.3 Ellipsis

4.2.3.1 Nominal Ellipsis Nominal ellipsis was the least used grammatical cohesive tie by Phoebe Spengler. Table 15 shows the frequency of the E1 evidenced in the text.

Table 15

Coding: Nominal Ellipsis

	E1 Codes	
	No.	%
Phoebe Spengler	1	0.95

The analysis of text revealed that Phoebe Spengler exhibited only one tie of E1 which represented 0.95% of the thirteen grammatical cohesive ties. An instance of nominal ellipsis found in the text is the nominal ellipsis accompanied with a numerative part: *more*. Numerative refers to a category of nominal group that involves a number or a word that expresses quantity, such as *three*, *twice*, *many*, *more*, and so on. It is used

to show the amount of something, or to identify or categorize something based on its number or quantity. An example is presented below.

Example 8:

"Phoebe: We caught a <u>ghost</u> tonight (1).

Deputy Medjuck: Dirt Farmer's family (2).

Phoebe: It's true (3). And there will be **more** (4).

Sheriff Domingo: Kid, you're starting to sound like your lunatic grandfather (5)."

(Reitman, 2021).

In Example 8, the *more* in (4) refers to the *ghost* in (1). Here, the *more* is numerative which it functions as head in nominal ellipsis. For more information of the omitted part, it can be recovered from *a ghost* in (1). A complete structure of *more* is, thereby *more ghosts*.

4.2.3.2 Verbal Ellipsis Verbal ellipsis ranked sixth of all grammatical cohesive ties used by Phoebe Spengler. Table 16 shows the frequency of the E2 evidenced in the text.

Table 16

Coding: Verbal Ellipsis

	E2 Codes	
	No.	%
Phoebe Spengler	2	1.9

The analysis of text revealed that Phoebe Spengler exhibited two ties of E2 which represented 1.9% of the thirteen grammatical cohesive ties. An instance of verbal ellipsis found in the text is the ellipsis of the lexical part. An example is presented below.

Example 9:

"Podcast: Hey, dude (1). We need a ride (2). <u>Do you know how to drive</u> (3)?

Phoebe: **He doesn't** (4). He failed his driver's test three times (5)."

(Reitman, 2021).

In Example 9, there is verbal ellipsis of a lexical part in (4). The omitted part can be recovered from (3). The complete structure of (4) is, thereby *He doesn't know how to drive*.

4.2.3.3 Clausal Ellipsis Clausal ellipsis ranked sixth of all grammatical cohesive ties used by Phoebe Spengler. Table 17 below shows the frequency of the E3 evidenced in the text.

Table 17

Coding: Clausal Ellipsis

	E3 Codes	
	No.	%
Phoebe Spengler	2	1.9

The analysis of text revealed that Phoebe Spengler exhibited two ties of E3 which represented 1.9% of the thirteen grammatical cohesive ties. An instance of clausal ellipsis found in the text is the ellipsis of a modal element. An example is presented below.

Example 10:

"Callie: Hey (1). Maybe <u>you will make a friend out here</u> (2).

Phoebe: **Make them out of what (3)?**

Callie: I'm serious (4). A new home could be an opportunity to start fresh (5). Just keep an open mind (6)."

(Reitman, 2021).

In Example 10, there is clausal ellipsis of the modal element of (3). The cut-off part can be recovered from (2). The complete structure of (3) is, thereby *I will make them out of what?*

4.2.4 Conjunction

4.2.4.1 Additive Conjunction Additive Conjunction ranked fifth of all grammatical cohesive ties used by Phoebe Spengler. Table 18 shows the frequency of the C1 evidenced in the text.

Table 18

Coding: Additive Conjunction

	C1 Codes	
	No.	%
Phoebe Spengler	3	2.86

The analysis of text revealed that Phoebe Spengler exhibited three ties of C1 which represented 2.86% of the thirteen grammatical cohesive ties. Additive conjunction expresses the connection between two sentences in the text. There were two items of additive conjunction including *and* and *like* found in the text, in which a*nd* occurred twice and *one* occurred once. Examples are presented below.

Example 11:

"Callie: There it is (1). This is Summerville (2) This is where your grandfather   lived (3).

Phoebe: **And** died (4)."

(Reitman, 2021).

In Example 11, the *and* in (4) is used to cohere (4) with (3). In this sense, the *and* in (4) is used to add further information to what was said before.

Example 12:

"You're better at other things (1). **Like** quesadillas (2)"

(Reitman, 2021).

In Example 12, the *like* in (1) is used to join two parts of sentences of (1) and (2). Halliday and Hasan (1976) explained that the additive can express the sense of "exemplificatory" (p.248). Here, the *like* in (2) is used to introduce an example to (1).

4.2.4.2 Adversative Conjunction Adversative Conjunction ranked fourth of all grammatical cohesive ties used by Phoebe Spengler. Table 19 shows the frequency of the C2 evidenced in the text.

Table 19

Coding: Adversative Conjunction

	C2 Codes	
	No.	%
Phoebe Spengler	4	3.81

The analysis of text revealed that Phoebe Spengler exhibited four ties of C2 which represented 3.81% of the thirteen grammatical cohesive ties. Adversative conjunction demonstrates the contrast or opposite between parts of the text. There were three items of adversative conjunction found in the text including: *but, I mean*, and *actually*, in which *but* occurred twice, *I mean* occurred once and *actually* occurred once. Examples are presented below.

Example 13:

"Callie: Let's go (1). You were supposed to look after her this summer (2).

Gary: I was (3)?

Callie: Not you (4). Him (5).

Trevor: This was her idea (6).

Phoebe: Wait (7). **But** what about our stuff (8)? The Ecto-1 (9)?

Sheriff Domingo: Everything will remain nice and safe in our impound locker (10)."

(Reitman, 2021).

In Example 13, the *but* is used to connect the preceding sections of the text. It expresses the unexpected in relation to previous occurrences.

Example 14:

"Callie: Phoebe (1)! Uh (2) --What are you doing (3)?

Phoebe: Neighbor's electricity is running out of phase so I tied in and bumped us up to 220 (4).

Callie: Take that off, please (5).

Phoebe: Now I can run my lathe (6).

Callie: And you didn't think to ask me (7)?

Phoebe: **I mean**, you just demonstrate zero aptitude for science (8).

Callie: Uh-huh (9). Got it (10)."

(Reitman, 2021).

In Example 14, the *I mean* in (8) is expressed in terms of 'corrective relations' (Halliday & Hasan, 1976, p.255). In other words, the *I mean* is used to correct the point that is being done before.

Example 15:

"Podcast: Speeding (1). Three, two, one (2). She sits alone (3). An outcast, rejected by her peers (4). But what is her secret (5)? Perhaps she's on the run (6). On the run... from herself (7). And go (8).

Phoebe: **Actually**, my grandfather died (9). My mom says we're just here to pick through the rubble of his life (10)."

(Reitman, 2021).

In Example 15, the *actually* in (9) is expressed in terms of 'contrastive' in the sense of 'as against what the current state of the communication process would lead us to expect, the fact of the matter is …' (Halliday & Hasan, 1976, p.253).

4.2.4.3 Causal Conjunction Clausal Conjunction ranked fifth of all grammatical cohesive ties used by Phoebe Spengler. Table 20 shows the frequency of the C3 evidenced in the text.

Table 20

Coding: Causal Conjunction

	C3 Codes	
	No.	%
Phoebe Spengler	3	2.86

The analysis of text revealed that Phoebe Spengler exhibited three ties of C3 which represented 2.86% of the thirteen grammatical cohesive ties. Causal conjunction exhibits that one element indicates the cause or outcome of another. There were two items of causal conjunction including *because* and *so* found in the text, in which *because* occurred twice and *so* occurred once. Examples are presented below.

Example 16:

"Trevor: Hey, how are the jokes coming along (1)?

Phoebe: Why should you never trust atoms (2)? **Because** they make up everything (3)."

(Reitman, 2021).

In Example 16, the *because* in (3) is used to link (3) with (2). Here, it indicates the cause in relation to the previous event in (2). Halliday and Hasan (1976) explain that the structure can be found "reversed" in the causal relationship in which the structure *b. because a* is more common than the structure *because a. b.* In summary, the cause part commonly occurs after the effect part in cohesion.

Example 17:

"Lucky: So how do we get Gozer into the field (1)?

Phoebe: Gozer's protected by two evil spirits (2).

Podcast: The Keymaster and the Gatekeeper (3).

Phoebe: She needs both of them (4). No Gatekeeper, no Gozer (5).

Podcast: But first these spirits must possess two human souls (6).

Trevor: Like Mom (7).

Phoebe: **So** they can unite... Formally (8)."

(Reitman, 2021).

In Example 17, the *so* in (8) is used to indicate the effect. The parts of cause are shown from (2) to (7).

4.2.4.4 Temporal Conjunction Temporal conjunction ranked third of all grammatical cohesive ties used by Phoebe Spengler. Table 21 shows the frequency of the C4 evidenced in the text.

Table 21

Coding: Temporal Conjunction

	C4 Codes	
	No.	%
Phoebe Spengler	6	5.71

The analysis of text revealed that Phoebe Spengler exhibited six ties of C3 which represented 5.71% of the thirteen grammatical cohesive ties. Temporal conjunction shows that two elements of the text are connected in a time sequence. Temporal conjunction found in the text includes three items: *then, so then*, *and then*, and *once* in which *then* occurred three times, *so then* occurred once, *and then* occurred once, and *once* occurred once. Examples are presented below.

Example 18:

"Gary: Oh, I was obsessed (1). New York in the '80s, it was like "The Walking Dead (2)."

Phoebe: **Then** it just stopped (3)?

Gary: Mm-hm (4). I mean, there hasn't been a ghost sighting in 30 years (5)."

(Reitman, 2021).

In Example 18, the *then* in (3) indicates time sequence.

According to study research question two inquiring about what types of lexical cohesion that Phoebe Spengler uses in the conversations, the results from data coding revealed that 41.34% of the *Ghostbusters: Afterlife* (Reitman, 2021) codes showed evidence of lexical cohesive ties. All types of lexical cohesive ties were used which include repetition, synonym, superordinate, general word, and collocation. The overall findings of lexical cohesive ties from the data coding of the *Ghostbusters: Afterlife* are shown in Table 22 below.

Table 22

Coding: Overall Findings of Lexical Cohesive Ties

| Lexical Cohesion | Ghostbusters: Afterlife | |
| | Codes (N = 74) | |
	No.	%
Repetition (L1)	48	64.86
Synonym (L2)	2	2.70
Superordinate (L3)	1	1.35
General word (L4)	3	4.05
Collocation (L5)	20	27.03
Total	74	100

As presented in Table 22, repetition was the most frequently used lexical cohesive tie by Phoebe Spengler (48 out of 74 ties, 64.86%), whereas collocation ranked second (20 out of 74 ties, 27.03%), general word ranked third (3 out of 74 ties, 4.05%), and synonym ranked fourth (2 out of 74 ties, 2.70%). Superordinate was the least used lexical cohesive tie (1 out of 74 ties, 1.35%).

4.2.5 Repetition

Repetition was the most frequently used lexical cohesive tie by Phoebe Spengler. Table 23 shows the frequency of the L1 evidenced in the text.

Table 23

Coding: Repetition

	L1 Codes	
	No.	%
Phoebe Spengler	48	64.86

The analysis of text revealed that Phoebe Spengler exhibited 48 ties of L1 which represented 64.86% of the five lexical cohesive ties. Repetition found in the text includes count noun, proper noun, mass noun, verb, adjective, adverb, and words sharing the same root. Table 24 shows the frequency of the class of repetition used.

Table 24

Class, Number, and Percentage of Repetition

Class	No. of ties	%
count noun	14	29.17
proper noun	13	27.08
mass noun	3	6.25
verb	11	22.92
adjective	5	10.42
adverb	1	2.08
words sharing the same root	1	2.08
Total	48	100

From Table 24, count noun was the most frequently used item (14 ties, 29.17%), followed by proper noun (13 ties, 27.08%), verb (11 ties, 22.92%), adjective (five ties, 10.42%), and mass noun (three ties, 6.25%). Adverb and words sharing the same root were the least used items which exhibited the same frequency (one ties, 2.08%). Table 25 below shows the frequency of the items used.

Table 25

Class, Item, Number and Percentage of Repetition

Class of Repetition	Item	No. of ties	%
count noun	quesadillas … quesadillas	1	2.08
	map … map	1	2.08
	joke … joke	2	4.17
	people … people	1	2.08
	replica … replica	1	2.08
	stories … stories	1	2.08
	circles … circles	1	2.08
	virgins … virgins	2	4.17
	whales … whales	1	2.08
	bar … bar	1	2.08
	grasshopper … grasshopper	1	2.08
	plan … plan	1	2.08
Total		14	29.17
Proper noun	science … science	1	2.08
	Gary … Gary	2	4.17
	Grooberson … Grooberson	1	2.08
	Gary Grooberson … Gary Grooberson	1	2.08
	Muncher … Muncher	1	2.08

	Egon … Egon Spengler	1	2.08
	Egon Spengler … Egon Spengler	1	2.08
	Gozer … Gozer	3	6.25
	Gatekeeper … Gatekeeper	2	4.17
	Total	13	27.08
Mass noun	money … money	1	2.08
	selenium … selenium	1	2.08
	moment … moment	1	2.08
	Total	3	6.25
verb	make … make	1	2.08
	love … love	1	2.08
	happened … happened	1	2.08
	bothers … bother	1	2.08
	have … have	2	4.17
	trap … trap	1	2.08
	happening … happening	1	2.08
	see … see	1	2.08
	drink … drink	1	2.08
	named … named	1	2.08
	Total	11	22.92
adjective	seismic … seismic	1	2.08
	lizard … lizard	1	2.08

		nuts … nuts	2	4.17
		one … one	1	2.08
	Total		5	10.42
adverbs		right … right	1	2.08
	Total		1	2.08
words sharing the same root		sacrificing … sacrificial	1	2.08
	Total		1	2.08
Totals			48	100

As Table 25 displays, the proper noun *Gozer* was the most common item of L1 (3 ties, 6.25%). Examples of L1 are presented below.

Example 19:

"Trevor: Yeah, no (1). I know the Manhattan ghost stories (2).

Phoebe: Yeah, well, the **stories** are real (3)."

(Reitman, 2021).

In Example 19, there is the repetition of the count noun: the *stories* in (3) refers back to the *stories* in (2).

Example 20:

"Dispatcher: All units, we're getting reports of, well, some kind of animal taking a bite out of Steve Fletcher's truck (1). Apparently he almost took the whole tail gate off (2)?

Podcast: Muncher (3).

Phoebe: **Muncher** (4)."

(Reitman, 2021).

In Example 20, there is repetition of the proper noun: the *Muncher* in (4) refers back to *Muncher* in (3).

Example 21:

"Trevor: Okay, so, what exactly is happening with the map (1)?

Phoebe: <u>See</u> the concentric circles around the mountain (2)?

Trevor: No (3).

Phoebe: Do you **see** the circles (4)?

Trevor: Yes (5)."

(Reitman, 2021).

In Example 21, there is repetition of the verb: the *see* in (4) refers back to the *see* in (2).

Example 22:

"Trevor: I guess I just thought it was easier when I thought he went <u>nuts</u> (1).

Phoebe: He didn't go **nuts** (2)."

(Reitman, 2021).

In Example 22, there is repetition of the adjective: the *nuts* in (2) refers back to the *nuts* (1).

Example 23:

"Phoebe: Once activated, these towers can hold a charge for one <u>moment</u> (1). But in that one **moment**, they can power hundreds of traps (2)."

(Reitman, 2021).

In Example 23, there is repetition of the mass noun: the *moment* in (2) refers back to the *moment* in (1).

Example 24:

"Phoebe: He was <u>right</u> all along (1).

Podcast: What do you mean (2)?

Phoebe: Our grandfather (3). He was **right** here (4)."

(Reitman, 2021).

In Example 24, there is repetition of the adverb: the *right* in (4) refers back to the *right* in (1).

Example 25:

"Trevor: I wonder where this one leads to (1).

Podcast: A <u>sacrificial</u> death pit (2).

Phoebe: What were they **sacrificing** (3)?"

(Reitman, 2021).

In Example 25, there is repetition of the words sharing the same root: the *sacrificing* in (3) refers back to the *sacrificial* in (2).

4.2.6 Synonym

Synonym ranked fourth of all grammatical cohesive ties used by Phoebe Spengler. Table 26 shows the frequency of the L2 evidenced in the text.

Table 26

Coding: Synonym

	L2 Codes	
	No.	%
Phoebe Spengler	2	2.7

The analysis of text revealed that Phoebe Spengler exhibited two ties of L2 which represented 2.70% of the five lexical cohesive ties. There were two occurrences of the synonym, one as adjective and one as a noun found in the text. Examples are presented below.

Example 26:

"Phoebe: What do you call a dead polar bear (1)?

Phoebe: Anything you want (2). It can't hear you now (3).

Podcast: Wow (4). That was <u>funny</u> (5). You're <u>funny</u> (6).

Phoebe: It's a pretty **hilarious** joke (7)."

(Reitman, 2021).

In Example 26, there is the synonym of adjective: the *hilarious* in (7) refers back to the *funny* in (5) and (6).

Example 27:

"Phoebe: Exactly (1). These big <u>silos</u> act as a capacitor (2).

Trevor: Uh, what's a capacitor (3)?

Phoebe: Would it kill you to read (4)?

Trevor: Would it kill you to just tell me (5)?

Phoebe: Once activated, these **towers** can hold a charge for one moment (6).
But in that one moment, they can power hundreds of traps (7)."

(Reitman, 2021).

In example 27, there is the synonym of noun: the *towers* in (6) refers back to
the *silos* in (9).

4.2.7 Superordinate

Superordinate was the least used lexical cohesive tie used by Phoebe Spengler.
Table 27 shows the frequency of the L3 evidenced in the text.

Table 27

Coding: Superordinate

	L3 Codes	
	No.	%
Phoebe Spengler	1	1.35

The analysis of text revealed that Phoebe Spengler exhibited only one tie of L3
which represented 1.35% of the five lexical cohesive ties. The instance of L3 is
presented in Example 28 below.

Example 28:

"Phoebe: Our grandfather was <u>Egon Spengler</u> (1). He was a **Ghostbuster**
(2)."

(Reitman, 2021).

In Example 28, there is superordinate: the *Ghostbuster* in (2) refers back to the *Egon Spengler* in (1). In addition, the *Ghostbuster* is a superordinate of the *Egon Spengler* – i.e., a name for a broad classification.

4.2.8 General Word

General word ranked third of all grammatical cohesive ties used by Phoebe Spengler. Table 28 shows the frequency of the L4 evidenced in the text.

Table 28

Coding: General Word

	L4 Codes	
	No.	%
Phoebe Spengler	3	4.05

The analysis of text revealed that Phoebe Spengler exhibited three ties of L4 which represented 4.05% of the five lexical cohesive ties. General word refers to the words that have a broad meaning a main class of lexical items. The instances include *things … quesadillas*, *guys … Egon Spengler … Ray Stantz,* and *stuff … Ecto-1*. An example is presented in below.

Example 29:

"Phoebe: Wait (1). But what about our **stuff** (2)? The Ecto-1 (3)?

Sheriff Domingo: Everything will remain nice and safe in our impound locker (4)."

(Reitman, 2021).

In Example 29, there is reiteration of the general word: the *stuff* in (2) refers forward to the *Ecto-1* in (3).

4.2.9 Collocation

Collocation ranked second of all grammatical cohesive ties used by Phoebe Spengler. Table 29 shows the frequency of the L5 evidenced in the text.

Table 29

Coding: Collocation

	L5 Codes	
	No.	%
Phoebe Spengler	20	27.03

The analysis of text revealed that Phoebe Spengler exhibited 20 ties of L5 which represented 27.03% of the five lexical cohesive ties. There were four classes of collocation including morphological variants, antonyms, hyponyms, and no perfectly clear criteria found in the text. Table 30 shows the frequency of the class of collocation used.

Table 30

Class, Number, and Percentage of Collocation

Class	No. of ties	%
morphological variants	3	15.00
antonyms	2	10.00
hyponyms	5	25.00
no perfectly clear criteria	10	50.00
Total	20	100

From Table 30, *no perfectly clear criteria* was the most frequently used item (10 ties, 50.00%), followed by the hyponym (five ties, 25.00%), morphological variants (three ties, 15.00%), and antonyms (two ties, 10.00%). Table 31 shows the frequency of the items used.

Table 31

Class, Item, Number and Percentage of Collocation

Class of Collocation	Item	No. of ties	%
Morphological variants	education … school	1	5.00
	heart attack … natural causes	1	5.00
	meat puppets … ghosts … spirits	1	5.00
	Total	3	15
Antonyms	died … lived	1	5.00
	reckless … safe	1	5.00
	Total	2	10
Hyponyms	mom … grandfather	1	5.00
	mom … dad	1	5.00
	physicist … scientist	1	5.00
	grandfather … father	1	5.00
	mom … grandfather	1	5.00
	Total	5	25
No perfectly clear criteria	excellent … better	1	5.00
	learning … school	1	5.00
	seismologist … seismic	1	5.00
	labs … lab	1	5.00
	go … went	1	5.00

calling … call	1	5.00
caught … catch	1	5.00
old mine … mountain	1	5.00
mined … mine	1	5.00
drink … drunk	1	5.00
Total	10	50
Totals	20	100

Exemplary instances of L5 are presented below.

Example 30:

"Podcast: Speeding (1). Three, two, one (2). She sits alone (3). An outcast, rejected by her peers (4). But what is her secret (5)? Perhaps she's on the run (6). On the run... from herself (7). And go (8).

Phoebe: Actually, my grandfather died (9). My mom says we're just here to pick through the rubble of his life (10).

Podcast: So you're here to uncover the mystery of his death (11)?

Phoebe: No (12). It was natural causes (13).

Podcast: Are you sure it wasn't unnatural causes (14)?

Phoebe: Yes (15). Pretty sure it was just a **heart attack** (16)."

(Reitman, 2021).

In Example 30, there is a collocation of the morphological variants: the *heart attack* in (16) collocates with *natural causes* in (13). A pair of *natural causes* and *heart attack* are morphological variants in terms of different items.

Example 31:

"Gary: Glasses (1).

Phoebe: Two millimeters of plastic eye protection (2)? Are you sure this is safe (3)?

Gary: Safe (4)? Heh, no (5). No (6). History is safe (7).

Gary: Geometry, that's <u>safe</u> (8). Science is all particle accelerators and hydrogen bombs (9). Science is giving yourself the plague and gambling on the cure (10).

Phoebe: Science is **reckless** (11)."

(Reitman, 2021).

In Example 31, there is a collocation of the antonym: the *reckless* in (11) collocates with the *safe* in (3), (4), (7), and (8).

Example 32:

"Phoebe: What kind of <u>scientist</u> was Grandpa (7)?

Callie: The kind that repels loved ones (8).

Phoebe: Maybe a **physicist** (9)?

Callie: Sure (10). So tomorrow I was thinking of grabbing dinner with Gary (11)."

(Reitman, 2021).

In Example 32, there is a collocation of the hyponym: the *physicist* in (9) collocates with the *scientist* in (7). Both *physicist* and *scientist* are hyponyms of a *career*; and this indicates that *career* is hypernym of the *physicist* and *scientist*.

Example 33:

"Trevor: Okay, so, what exactly is happening with the map (1)?

Phoebe: See the concentric circles around the <u>mountain</u> (2)?

Trevor: No (3).

Phoebe: Do you see the circles (4)?

Trevor: Yes (5).

Phoebe: Something's happening inside that **old mine** (6).

Trevor: Yeah (7). I know that (8). It's pretty obvious (9)."

(Reitman, 2021).

In Example 33, there is collocation of the *old mine* in (6) and *mountain* in (2). Both *old mine* and *mountain* can be classed in the category of 'no perfectly clear criteria'

CHAPTER 5

DISCUSSION, CONCLUSION, AND RECOMMENDATIONS

This chapter concludes with a discussion of the findings, a conclusion, pedagogical implications, and suggestions for further research.

5.1 Discussion

This section discusses the findings in the discourse of the film *Ghostbusters: Afterlife* (Reitman, 2021).

5.1.1 Grammatical Cohesion in Ghostbusters: Afterlife (Reitman, 2021)

As for reference, the text included personal reference, demonstrative reference, and comparative reference.

Personal Reference. In the text, there were personal pronouns, possessive determiners, and extended reference *it*. One important finding is that Phoebe used personal pronouns (50 ties, 86.21%) more frequently than other classes, namely possessive determiners *his* and extended reference *it* which exhibited the same frequency (4 ties 6.90%). As in Example 1, it is evident that the *he* is being used to refer to the *grandfather*. Phoebe referred to the people in this sentence using personal pronouns rather than the same term twice. This finding is in line with that of Warma Ari Putri et al. (2016), Putri (2016), and Wahyuni and Oktaviany (2021). These studies used R1 to refer to people or things in the interaction. In fact, the use of personal reference relies on film genres and the protagonist; specifically, how the protagonist narrated the story.

Demonstrative Reference. In the text, there were selective, non-selective, and extended reference *that* were found. As in Example 3, Phoebe specifies the location by using *this*; in Example 4, she specifies things by using *the*; and in Example 5, she specifies a bit of text by using *that*. This finding is consistent with that of Putri (2016) and Wahyuni and Oktaviany (2021). That is, these studies used R2 to identify locations or objects in terms of proximity. Another significant finding is that, even though the selective occurred more frequently than other classes (9 ties), the non-selective and

extended reference *that* which exhibited the same frequency (6 ties, 28.57%) are frequently used over the selective items (such as *this* (5 ties, 23.81%), and *that* and *here* which exhibited the same frequency (2 ties, 9.52%)). This suggests that the class of selective is generally frequently used but the usage of items is relatively low.

Comparative Reference. Phoebe only used one R3 item, which was *other*. As in Example 6, Phoebe used the tie to compare things: *quesadillas* in (13) is compared to *science* in (8).

As for substitution, only nominal substitution was found in the text. The description is as follows.

Nominal Substitution. In the text, there was only one S1 item, which was *one*. The use of *one* is in Example 7: whales … O*ne ... one*. Phoebe used this tie in order to avoid the repetition of the same noun and to keep the story interesting to follow. This finding is in line with that of Warma Ari Putri et al (2016). That is, this study used S1 to avoid repeating the same noun.

As for ellipsis, the text involved nominal ellipsis, verbal ellipsis, and clausal ellipsis. In spoken English, interlocutors tend to keep the text succinct to achieve effective communication. As a result, ellipsis is mostly used to avoid the repetition of certain parts of the sentence.

Nominal Ellipsis. An instance of E1 found in the text involves the nominal ellipsis accompanied with a numerative part: *more*. As in Example 8, Phoebe used this tie to omit a noun that functions as head, rather than saying *more ghosts*. This outcome is consistent with that of Warma Ari Putri et al (2016) and Wahyuni and Oktaviany (2021), that is these studies used S1 to leave a noun out that has been mentioned to avoid the repetition of that noun.

Verbal Ellipsis. An instance of E2 found in the text consists of the ellipsis of the lexical part, as in Example 9. Phoebe used E2 in order to leave out a lexical part and to keep the response concise, rather than saying the full structure, *He doesn't know how to drive*.

Clausal Ellipsis. An instance of E3 found in the text includes the ellipsis of a modal element. As in Example 10, Phoebe used this tie to omit a clause rather than saying the full sentence, *I will make them out of what?*

As for conjunction, there were additive conjunction, adversative conjunction, causal conjunction, and temporal conjunction found in the text. Conjunction plays an important role in creating logical relations between texts.

Additive Conjunction. There were two items of C1: *and* and *like* found in the text, in which a*nd* occurred twice and *one* occurred once. As in Examples 11 and 12, additive conjunction can connect parts of text in several ways: adding more information or introducing examples. This finding is in line with Warma Ari Putri et al (2016) and Putri's (2016) studies, in which C1 is used to provide additional information to the previous statement or fact.

Adversative Conjunction. There were three items of C2: *but, I mean*, and *actually* found in the text, in which *but* occurred twice, *I mean* occurred once and *actually* occurred once. Adversative conjunction can create the contrasts between texts. As in Example 13, Phoebe used the *but* to express the unexpected. This finding is consistent with that of Warma Ari Putri et al (2016) and Putri (2016), in which C2 is used to show the opposite of the previous statement.

Causal Conjunction. There were two items of C3: *because* and *so* found in the text, in which *because* occurred twice and *so* occurred once. As in Example 16, the *because* shows the result before the reason, while in Example17, the *so* shows the reason before the effect. This finding is in agreement with that of Warma Ari Putri et al (2016), that is *because* suggests a relationship between cause and effect; and Putri (2016), that is, *so* signals an outcome.

Temporal Conjunction. There were three items of temporal conjunction: *then, so then*, *and then*, and *once* found in the text, in which *then* occurred three times, *so then* occurred once, *and then* occurred once, and *once* occurred once. As in Example 18, The C4 item, *then*, shows that the statement in (2) happened before the response in (3). This finding is in keeping with Warma Ari Putri et al's (2016) study, that is C4 shows the sequence of time.

5.1.2 Lexical Cohesion in Ghostbusters: Afterlife (Reitman, 2021)

Repetition. In the text, there were count noun, proper noun, mass noun, verb, adjective, adverb, and words sharing the same root found. The most common classes were count noun (14 ties), proper noun (13 ties), and verb (11 ties). One noticeable

finding was that the proper noun *Gozer* was the most commonly used item (three ties, 6.25%). This may be because *Gozer* is one of the film's main characters and does not have any associated pronouns. Accordingly, *Gozer* was kept repeating when *Gozer* is referred to.

Synonym. There were two occurrences of synonyms in the text, one as adjective and one as a noun. The usage of synonyms such as *hilarious … funny* in Example 26 and *towers … silos* in Example 27 can avoid monotonous discourses and give variety in discourses.

Superordinate. There was only one instance of superordinate occurred in the text, which is the *Ghostbuster … the Egon Spengler*. The usage of L4 creates a sense of cohesion among varied individuals. As in Example 28, Egon Spengler belongs to the Ghostbusters' member.

General word. There were three instances of general word in the text: *things … quesadillas*, *guys … Egon Spengler … Ray Stantz*, and *stuff … Ecto-1*. The general word found in these instances all refer to major characters. L4 is used when referring to words with a broad meaning.

Collocation. There were classes of morphological variants, antonyms, hyponyms, and no perfectly clear criteria in the text. One interesting finding is that the class of no perfectly clear criteria was frequently occurred in text. This implies that the majority of collocations are flexible. In other words, depending on the situation or character choice, they can be varied and changeable. One exemplary instance is the chain of *mountain … old mine* in Example 33. Here, the *old mine* can only be interpreted as the *mountain* in this film.

5.2 Conclusion

The aim of this study was to investigate types of grammatical and lexical cohesive ties that the protagonist, Phoebe Spengler, uses in the conversation of film *Ghostbusters: Afterlife* (Reitman, 2021). Specifically, this study looks at how those semantic relations are intertwined in discourse of film with a particular attention given to the aspect of structure. Based on the findings, it can be concluded that a variety of cohesive ties depends on film genres. Further description is provided as follows.

As for grammatical cohesive ties, the analysis of cohesion demonstrated that the personal reference is the most frequent tie used by Phoebe. Demonstrative reference is the second most used tie. The use of temporal conjunction, adversative conjunction, additive conjunction, causal conjunction, nominal substitution, comparative reference, verbal ellipsis, clausal ellipsis is slight. Nominal ellipsis is the least used tie. Moreover, the results show that there is no difference in the frequency order of grammatical categories according to film genres when compared to previous studies by Warma Ari Putri et al. (2016), Putri (2016), and Wahyuni and Oktaviany (2021). The findings may thus imply that reference is most frequently used in discourse of film, followed by conjunction, ellipsis, and substitution.

As for lexical cohesive ties, repetition is the most frequently used tie by Phoebe. Collocation is the second most used tie. The use of general word and synonym is slight. Superordinate was the least used tie. Additionally, the results of previous studies by Warma Ari Putri et al. (2016), Putri (2016), and Wahyuni and Oktaviany (2021), show that, the use of lexical cohesive ties alters as per different film genres, except repetition. As a result, the findings may imply that discourse of films may most frequently utilize repetition, while other types of lexical cohesive ties may be used differently. Discourse of films may also commonly use synonyms since they appeared in all of the works.

Grammatical and lexical cohesive ties are important features in creating cohesive and coherent discourse of film, *Ghostbusters: Afterlife* (Reitman, 2021). Further, the results of the study using Halliday and Hasan's (1976) coding scheme indicate that Halliday and Hasan's (1976) cohesion theory aptly fits the data. Based on the results of this study, Halliday and Hasan's (1976) cohesion theory could be used to explore the text with Present-Day English in different genres, revealed most cohesive ties, and accounted for them as the significant features in creating the association between discourses.

5.3 Recommendations

Rested on the findings of the study, recommendations are put forward for pedagogical practice and future works. For pedagogical practice, recommendations are given to educators. For future works, recommendations are suggested for future researchers to consider.

5.3.1 Pedagogical Practice

Discourse analysis is the study of language use within a text or conversation to observe patterns, meanings, and relationships. Cohesion is one aspect of discourse analysis. Regarding grammatical cohesion, it refers to the relation between words or sentences within the text. It creates a connected and coherent text through the use of grammatical cohesive ties, namely, reference, substitution, ellipsis, and conjunction. Regarding lexical cohesion, it refers to the relation between words or phrases within the text. It creates a text cohesive and coherent through the use of lexical cohesive ties, namely, repetition, synonym, superordinate, general word, and collocation.

In the context of the film *Ghostbusters: Afterlife*, the use of grammatical and lexical cohesion in the film can be investigated by doing a discourse analysis in the context of teaching. The description is provided as follows.

Terminology and Conceptual Cohesion. In terms of grammatical cohesion, instances can be introduced and pointed out how the terms and concepts apply to film. For instance, "Phoebe: There's two <u>whales</u> in a bar. **One** of them goes: … And then the other **one** goes: "Go home. You're drunk."" Here, it can be demonstrated by showing that substitution was used to replace a word that can be interpreted from the context or what has been mentioned. In terms of lexical cohesion, the film may use specific terms related to ghostbusting, paranormal activity, and scientific concepts to enhance teaching and comprehension. These terms, such as *Ectoplasm*, *Proton stream*, *Cadillac*, or *demigod*, are repeated throughout the film which create conceptual cohesion and emphasize the central theme of teaching the characters and the audience about the supernatural world.

Expository Dialogue. In terms of grammatical cohesion, in film dialogue, the film may exhibit different types of cohesive ties, namely, reference, substitution, ellipsis, and conjunction to create cohesion and maintain unity. Film can teach how the choices of grammatical cohesive ties are realized and used throughout dialogue, for example, identifying the demonstrative reference *this* which refers to the place, such as *Rust City*. In terms of lexical cohesion, the film may use expository dialogue to teach concepts or share knowledge. For example, the characters may talk about ghostbusting techniques, equipment use, or the history of previous Ghostbusters. The film aims to

teach both the characters in the story and the audience about the ghostbusting profession and its related expertise through such dialogue.

Visual Demonstrations. The film might use visual demonstrations to teach concepts and techniques. For example, the characters might show how they do experiments, how their equipment works, or how they explain scientific ideas about paranormal activity. These visual cues can help the audience understand and contribute to the overall educational narrative.

Character Learning and Development. The film shows how the characters grow and learn new things. This character development is a kind of teaching, as they learn from their experiences, mistakes, or interactions with others. The use of consistent language and thematic motifs show the learning process within the story.

Intertextual References. *Ghostbusters: Afterlife* is a sequel to the original *Ghostbusters* films, and it may use intertextual references to its predecessors. These references can be teaching moments for fans of the franchise, as they remind them of earlier events, characters, or iconic lines. In addition, they can create the cohesion in the narrative by connecting different elements of the story and building on prior knowledge.

In conclusion, one can gain insights into how *Ghostbusters: Afterlife* uses grammatical and lexical cohesion to create teaching moments within its storyline by examining its language, dialogue, visual cues, character development, and intertextual references.

5.3.2 Future Works

Future studies should explore protagonists or characters in other popular film texts, especially the Present-Day English texts, to determine types of grammatical and lexical cohesive features exhibited. The aim can be how the features make texts cohere in a particular film text.

Knowing that cohesion is a requisite for text construction, however, cohesion only cannot provide meaningful text. In other words, text cannot be a text if it is without texture/coherence. As this study was not designed to study texture, it is recommended for future researchers to examine it. Certainly, this may extend the research area of cohesion.

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APPENDICES

APPENDIX A

DATA CODING SHEET

Chapter: _____

Scene: _____

Utterances		Sentence No.	Cohesive item	Type	Presupposed/ Presupposing item
Total sentences					

Sentence no.	Grammatical cohesion												Lexical cohesion				
	Reference			Substitution			Ellipsis			Conjunction				Reiteration				Collocation
	R1	R2	R3	S1	S2	S3	E1	E2	E3	C1	C2	C3	C4	L1	L2	L3	L4	L5
Total																		