PalArch's Journal of Archaeology of Egypt / Egyptology

REFERENCES IN GRAMMATICAL COHESION: A THEMATIC BASED STRUCTURAL APPROACH TO GRIMM'S HANSEL AND GRETEL

Dr. Manzoor Raza[1], Dr. Sahibzada Aurangzeb[2], Anam Khalid[3]

[1] Assistant Professor, Department of Education, The University of Lahore, Sargodha Campus, Punjab, Pakistan.

[2] Assistant Professor, Department of English, Linguistics and Literature, Iqra National University, Hayat Abad, Peshawar, Khyber Pukhtunkhwa, Pakistan.

[3] Lecturer, Department of English, Riphah International University, Faisalabad campus, Punjab, Pakistan.

Corresponding Author Email: [3]anam.mphil@hotmail.com

ABSTRACT

The current research explores the status of grammatical cohesion in *Hansel and Gretel*, a German fairy tale published in 1872 with the notion to expose the nature of stepmother and a love between brother and sister. There are numerous fairy tales in the European tradition, and especially in the Grimms' collection, that employ numerous relationships through themes, characters and motifs. Fairy tales can be seen as a reflection of the ancient mythologies and serve to echo their structure and meaning. Grammatical cohesion, accordingly, become the linking motives between fairy tales and mythologies in a coding system. A language used in spoken or written form has a semantical property that makes it unified and meaningful text. In getting coherence, one element and other elements in a text should be organized and related in a logical way. An important contribution to coherence comes from cohesion. Cohesion refers to grammatical and lexical cohesion. This is true of the popular story, *Hansel and Gretel*. This analysis explores the full significance of grammatical cohesion which beautified the literary text and increase the popularity of this fairy tale. The methodology of this study is based on the grammatical cohesion based on stages of the hero's journey or quest through descriptive approach. This study has concluded that *Hansel and Gretel* skilfully employs numerous grammatical cohesion through which the protagonist struggles for moral maturity and

psychological development with financial success. The result of grammatical cohesion is personal reference (130 items), demonstrative reference (77 items), comparative reference (4 items). The few pages' fairy tale, Hansel and Gretel offers readers rich moral lessons about courage, regression, shrewdness, loyalty, evil, compassion and destiny through the use of English language with special reference to Grammatical Cohesion and its various types.

INTRODUCTION

This study explores the various types of grammatical cohesions that encompass a selected story from the Grimms' Fairy Tales; namely, *Hansel and Gretel*. The stature of the Grimms' work as the most prominent collection of fairy tales has been well established. This book has sold millions of copies worldwide and has been translated into scores of languages. Their collection proves that it is possible to overcome geographical, linguistic, and cultural barriers to establish fairy tales on the world stage. No other collection of fairy tales has met the success of the Grimms' since the genre began in the 18th century. A full appreciation of this popular collection is not possible without the critical examination of the language with special reference to grammatical cohesions.

Undoubtedly, many studies have been conducted on the Grimms' fairy tales. These studies often explore the historical context, themes, and characters of these fairy tales. The role and significance of grammatical cohesions have not received enough attention, especially through the use of English language. This study specifically examines the fairy tale, *Hansel and Gretel*, using the grammatical cohesion approach It utilises numerous other studies that employed historical, references, religious references, and psychological approaches to fairy tales in order to offer a more wholesome critical appreciation of the full thematic dimensions of the heroic quest in *Hansel and Gretel* (1872).

LITERATURE REVIEW

Fairy tales can be seen as a reflection of the ancient mythologies and serve to echo their structure and meaning. Grammatical cohesion, accordingly, become the linking motives between fairy tales and mythologies in a coding system. A language used in spoken or written form has a semantical property that makes it unified and meaningful text. In getting coherence, one element and other elements in a text should be organized and related in a logical way. An important contribution to coherence comes from cohesion. Cohesion refers to grammatical and lexical cohesion.

In this article, the discussion is concerned with the grammatical cohesion only. Grammatical cohesion is presented in reference, substitution, ellipsis, and conjunction. The analysis of grammatical cohesive devices is focused on the children short story, it is hoped that the children short story will be read and understood easily by using descriptive method. This library research which deals with the data taken from written text, such as books, magazines, newspapers, etc. The result of research is presented in tables for effective understandings.

Gatricya Rahman in *The Archetypes of Hero and Hero's Journey in Five Grimm's Fairy Tales* (2014) suggests that journeys in fairy tales can be categorised into several types. These types include the journey to become royalty, the journey to seek courage and resurrection, the journey of learning and rescue, the journey from innocence to experience, and the journey to glory

from humility. For instance, in the tale of the *Golden Goose*, the protagonist was introduced as naive and lacking in wit. After he took on a journey and left his home, he managed to solve the problem; to make the humourless princess laugh. He also went through several difficult tests. As a reward to his success, the king marries him to the princess.

Similarly, Jordan B. Peterson in his *Maps of Meaning* (2002) believes the journey or quest to be an essential psychological manifestation that is found in numerous mythologies and folktales. The journey of the hero is an archetypal fulfilment representing an act of transformation from ignorance to knowledge and equally at the same time from chaos to order.

Maria Tatar in her book *The Hard Facts of Grimms' Fairy Tales* (2019) explores the common journey in Grimms' fairy tales. She examines the transformation of the female protagonists from rags to riches through a process of humiliation to rapidly climb the ladder of social status. A famous example is *Cinderella*, the female protagonist who eventually marries the son of a king.

Similar to Tatar, Bettelheim (2010) in his book *The Use of Enchantment: The Meaning and Importance of Fairy Tales*, discusses the journey of heroes using a psychological approach. He believes that fairy tales help children make sense of their journey to maturity and find answers to some existential questions and issues such as oedipal complex and anxiety. The extreme violence and ugly emotions of many fairy tales serve to deflect what may well be going on in the child's mind.

Another study that explores the journey of heroes in fairy tales is *The Owl, The Raven, and the Dove: The Religious Meaning of the Grimms' Magic Fairy Tales* by G. Ronald Murphy (2000). The book explores fairy tales from a religious perspective to reveal the influence of Christianity on the Grimms and their creative creation. This influence is traced through various historical versions of the fairy tales that predate the Grimms and is found in thematic concerns, plot structures, and motifs and symbols. For instance, the journey of Hansel and Gretel is guided by God to teach the children self-reliance and that salvation requires divine grace.

Structural Based Thematic Analysis

Often, fairy tales begin in a safe place that is well-known to the protagonist. Usually, it is the home or house of the protagonist. Then, they move to or are thrown into an unfamiliar place. Some heroes voluntarily take on the journey like Beowulf, who was eager to go on a quest across the sea to a new land. However, there are heroes who are forced to take the journey, for instance, Horus. Horus was born as a prince to Isis and Osiris, but has to go on a fiendish quest to defeat his jealous uncle, Seth and reclaim the throne.

The tale begins at the edge of the forest where Hansel and Gretel live with their poor father and their stepmother. As they had little food to feed them, the wife suggested that they should abandon the children in the deep forest because they cannot find enough food for four people. This condition of poverty and famine

is believed to be the callings for the children to take on an adventurous quest. The calling is further accentuated when the abandonment of the children is set into motion by the stepmother. It can be noted here that the plot catalyst - hunger and poverty- is based on a historical famine that struck Europe in medieval times (Doig A. 2022, p. 142 & O Grada, 2009, p. 61). The heroes need to embark on their journey, as no one lives in a perfect world. They must grow and change the world or perish. The other plot catalyst - stepmother- is a relative stranger to the family. In a sense, strangers and economic hardships are main reasons or factors that bring chaos and disorder to a known, orderly world. This in turn spurs the quest of the hero to overcome these factors of chaos and restore order. The stages in the hero's journey have numerous sub-stages or phases which are effectively expressed through grammatical cohesion. Not all phases are applicable to every quest in every mythology or folktales. Some of the phases are sometimes overlapping, missing, or merged together due to various thematic and stylistic considerations. The journey in *Hansel and Gretel* is structured into three major stages. The first stage begins with the protagonists safely at home, where they receive their call to adventure as their stepmother ruthlessly schemes to banish them into the forest. The second stage begins when they find a gingerbread house. The final stage marks the victorious return of the siblings back to their home, after crossing a vast lake. In the following descriptive analysis, some stages are grouped together for the sake of conciseness as not all phases are of equal importance or equal prominence in the tale as for as grammatical cohesions are concerned.

At this phase, the protagonist refuses to heed the call. This might occur due to a sense of fear, insecurity, and unfamiliarity with the new realm. According to Bettelheim (2010), this phase is known as regression (p. 233). This refusal of the calling also might lead the heroes to attempt to go back to the familiar places where they feel safe and comfortable. For instance, in the adventures of *One Thousand and One Nights*, Prince Kamar al-Zaman refuses to change the way he lives and declines his father's advice to marry. The infantile ego of such a protagonist needs to be overcome through a heroic quest (Campbell, 2004, pp. 59-62).

In *Hansel and Gretel*, the children were worried about being abandoned by their guardians. In addition, they were to be abandoned into a frightening deep forest. This led Hansel to come up with an intelligent initiative to return home. In the tale, Hansel and Gretel successfully return home by following the white pebbles that he had marked throughout the path. This behaviour by Hansel is a sign of the refusal to the calling of adventure. The children regress to the previous condition they were in at home with the stepmother trying to get rid of them. They deny the existence of the problem and simply return home. One cannot deal with the challenges of life by regressing and denying them (Bettelheim, 2010). The fears, pragmatism and cold calculations of the stepmother led Hansel and Gretel to the dark forest. New solutions based on courage, love and compassion are needed to overcome the challenges and re-establish order at home. Hence, they need to accept the call. They need to change, learn, and grow. This final separation from the familiar world is the first step to the transformation of the protagonists. In this phase, the heroes encounter helpers and guides. These helpers come in various forms, such as wise old men,

godmother, some sort of good-hearted animal or supernatural creature. The helpers might appear as strangers to the heroes, however, they are easily recognised as benign. For instance, in the tale of *Snow White*, the presence of the seven dwarfs does not present any threat or harm to the protagonist. Instead, the dwarfs help Snow White to free herself from the tricks of the wicked witch several times.

In the tale of *Hansel and* Gretel, due to the refusal of the protagonists to answer the calling, some supernatural aid interferes. It is to force Hansel and Gretel to take on the quest. On the second attempt of the abandonment of the children, the marks that were left by Hansel using the breadcrumbs were nowhere to be found, as birds had eaten them. With this, Hansel and Gretel are not able to go home, or regress, as easily as they did before. The children must adapt to surviving in the realm of the unknown where all the dangerous challenges lurk in waiting. The nature of birds as supernatural aid is further explored in the upcoming phases.

The belly of the whale is the next phase of the departure stage. At this phase, the protagonist of a tale will undergo an experience of being outside of the familiar environment on his/her own for the first time. This stage constitutes the full separation between the hero's known and unknown worlds. The term 'belly of the whale' is taken from the Biblical story of Jonah, who was swallowed by a whale. Inside the whale, he was lost and submerged in proverbial darkness within darkness. During this phase, the hero will go through his first substantial trial and will be helpless and hopeless in the belly of the whale.

Hansel and Gretel lost their marks to go home. This condition forced them to spend three long days and nights wandering in the forest. Then they saw a "lovely white bird," which led them to the gingerbread house.

"It was already the third morning since they had left their father's house…. At the midday, they saw a lovely white bird sitting on a branch…. When it had done singing, it flapped its wings and flew on ahead and they followed until the bird came to a little house and perched on the roof" (Grimn, 3).

This particular part of the story contains the presence of the white bird has divine connotations. In many ancient myths and religions, birds are seen as an incarnation of God or the messengers of God, due to their ability to fly in the sky and across the sea (Ferber, 1999, pp. 26-27). For instance, in Greek mythology, the gods and goddesses owned birds as their familiars and messengers. Zeus owned an eagle, Athena an owl, and Aphrodite owned a dove. In Christianity, the dove is seen as a symbol of God. During the baptism of Jesus, it was described that the spirit of God descended in the form of a dove. The dove also symbolises the Holy Spirit, reflecting one Persons of the Holy Trinity in Christianity (Ferber, 1999, pp. 26-27). The white bird in the tale led Hansel and Gretel towards the gingerbread house. To put it differently, divine power has guided the children to fulfil their quest of adventure and growth. In their helpless state, the children miraculously still have momentum to follow the bird. This shows their readiness to go forward on their quest after being swallowed into the belly of the whale.

In the initiation stage, the protagonist undergoes a series of challenging events that transforms the character of the protagonists. This phase that takes place in an unfamiliar space to the protagonist is considered by Campbell as the most popular phase of the myth-quest, as it has produced great literature of magical and miraculous adventures (Campbell, 2004, pp. 81-90). The trials and tribulations are manifested through spectacular challenges and conflicts. For instance, in the initiation stages of the story of Beowulf and the myth of Horus. Beowulf has to defeat two horrifying monsters, while Horus has to fight the menacing god of chaos and war to reclaim his usurped throne. These quests lead both Beowulf and Horus to become heroes after defeating the challenges present in the initiation stage (Bettelheim, 2010, e-book, Part Two, *Hansel and Gretel*). The salient phases that can be discerned in *Hansel and Gretel* are the road of trials, woman as temptress, and the ultimate boon. The challenges faced by heroes on the road of trials are summed up in *Hansel and Gretel* in their meeting with the witch, who also represents the archetypal evil woman, temptress or trickster. There are not many trials in this phase for Hansel and Gretel save for overcoming this witch. The other trials in this fairy tale, such as the lonely nights in the forest or crossing the lake, are more aptly analysed under different phases of the young siblings' journey.

In the phase labelled as the woman as temptress, protagonists encounter the seduction that might lead them astray from the actual purpose of the journey. The temptation is not necessarily represented by an actual female figure. Sometimes, the female figures are just messengers progressing the plot or storyline by presenting the hero with symbolic temptation. In numerous mythologies, women tempt the heroes through their physical beauty or through tricks they can play to snare the heroes. For instance, Greek mythologies present many examples of this trickster archetype, such as the sirens, who are half-woman half-bird creatures that lure sailors with their enchanting singing and voices to their deaths (Cotterell, 2006, p. 58 & Serman, 2008, p. 416). To those pitiful sailors who listen and fall for the beautiful singing and enchantments of the sirens, these creatures appear as beautiful women. In reality, the sirens are hideous monsters when seen without the magical effect of their voices. Additionally, the woman trickster is also memorably depicted in John Keats famous poem, *La Belle Dame Sans Merci*, where a knight's journey is interrupted by a beautiful maiden who seduces him to his ultimate downfall.

The trials in *Hansel and Gretel* begin with the temptation by the witch in the form of the gingerbread house. It is a tool used by the cannibalistic witch to lure children that are lost in the forest. The children fall for the temptation that is represented by the house as they need nourishment after travelling for nights without proper food. The significance of the house can be analysed on at least three different yet connected levels. It can be seen first, as perceived initially by the children, as a gift from the divine or mother nature - another form of supernatural aid - to save their lives. It can also be seen as a form of temptation similar to the Forbidden Fruit (Genesis 3) that leads those who eat it to more temptations and trials. On a psychological level, the children are subconsciously experiencing regression as if their voracious devouring of the house and refusal to heed to the cautionary whispers symbolize their inability to grow out of the oral psychosexual development stage. In eating the house, the children are

shown to be selfish and gluttonous and lack any growth during the second stage of their journey. (Bettelheim, 2010, e-book, Part Two, *Hansel and Gretel*)). Hansel and Gretel continue to eat the house, which they do not own nor know the owner of, and pretend that the wind is destroying the house.

The climax of the story in *Hansel and Gretel* is when the heroes encounter the evil witch, an encounter that determines their life or death - the success or failure of their journey. A witch is the one who can transform the established order/known/familiar into chaos/unknown/disorder. The journey of the heroes is undergone to create order out of chaos. The epitome of evil or chaos in many stories can be the witch. Jung (2004) considers the witch as one of the evil symbols of the terrible mother archetype (p. 15). According to Brunel (1996), she is the "core, the centre of all that cannot be understood' as well as the 'principle of disorder." As she represents fear, hatred and threat to the society, the witch is often an outcast who resides in the dark, deep forest far from the sociable community (p. 1168).

In *Hansel and Gretel*, the witch's attempt to kill the children is similar to the stepmother's attempts in abandoning the children in the earlier stage, the departure, of the story. In a sense, the witch can be the reincarnation of the evil stepmother. In the beginning, the stepmother was the one who walked the children deeper into a place in the forest which is described as 'they had never been in all their lives'. Furthermore, the second attempt of abandonment happened without the presence of the father, and the deep forest is often the place where witches hide away from society. Both witch and stepmother possess no name. This can allude to their shared identity at one level, and can also facilitate the readers' "projection and identification" with these characters (Bettelheim, 2010).

In the tale, the children trick the witch. They manage to overcome their archenemy who has plotted their downfall every step of the way. The witch had the intention to eat them, and she had the house, cage and oven prepared. The children manage to trick the trickster and defeat the evil foe in her own house of illusions and sorcery. It is Gretel who finally manages to push the witch into the fire. Gretel does not escape alone even when she is able to do so. She can go out, as the witch allows her to draw water outside the house, yet she chooses to stay with Hansel who is caged. She has already passed the stage of selfishness. Through the love and unselfishness that Gretel had for her brother, they found ways to free themselves, defeat the witch and overcome the deadly challenge of their journey.

The hero receives rewards after overcoming the trials and tribulations in the unfamiliar world. This difficult-to-obtain reward is a main goal of the quest. The reward can be material like finding a treasure or the elixir of life, marrying a princess or changing to a higher social status; or non-physical like gaining wisdom. As fairy tales often take place in the physical world their rewards are mostly material. Typically, the hero of the fairy tale achieves domestic, micro-cosmic triumph…prevails over his personal oppressors. The hero is usually able to share the boon with his family or his community.

In the tale, Hansel and Gretel overcome the deadly challenge of the witch. They find her treasure of pearls and precious stones, which they run off with to their home. The treasure is the reward for the children's achievement of defeating the witch. The reason or the catalyst that caused the heroes to embark on their journey was poverty, as shown in the first stage. By finding the treasure, it seems that the reason for being on a journey has been nullified. The reward for the heroes is not something immaterial but rather something that directly ties to the cause of their journey - poverty - as if they have fulfilled the purpose of this journey through this reward.

Both Hansel and Gretel were almost at the end of their lives; both children were trapped in the snare-house and were about to be eaten, yet survived, as they showed their courage, shrewdness and compassion towards each other. The pearls are an apt reward as they are difficult to obtain and hard to find due to their hard shells and location at sea. The difficulties in obtaining the pearls are analogous to the difficulties faced by Hansel and Gretel. Pearls also represent, in numerous tales, the central reward of mystical paths (Cirlot, 2001, p. 251) and wisdom gained through certain tasks (Ferber, 1999, pp. 151-152). Hansel and Gretel also gained wisdom in their journey, and this is exhibited through their reaction to finding the pearls. They were not blinded by the treasure and did not waste all their efforts to collect all the pearls. Rather, they took just enough pearls and focused on continuing the final part of their journey, returning home.

The final stage of a hero's journey is called the return. In this stage, the protagonists still undergo a series of challenges. However, unlike the initiation stage, challenges in this stage take place in both familiar and unfamiliar worlds. Some challenges take place at the periphery of the unfamiliar world, in a place 'bridging' both worlds. This is similar to where the challenges in the departure stage occurred. Notably, the challenges in this stage mark the successful growth of the protagonists who have faced and overcome a slew of challenges in the previous stage. Upon returning, the protagonists share the boon that they collected from the unfamiliar world with their family or people. Some of the famous examples of such protagonists include Prometheus and Jack (from *Jack and the Beanstalk*). According to Campbell, this stage is comprised of six phases; (a) refusal of the return, (b) the magic flight, (c) rescue from without, (d) the crossing of the return threshold, (e) master of the two worlds and (f) freedom to live. The notable phases that can be analysed in *Hansel and Gretel* are (a) rescue from without, (b) the crossing of the return threshold, and (c) freedom to live. In the fairy tale, the stage begins after Hansel and Gretel have defeated the witch and escaped her gingerbread house with the treasure. It ends with their eventual return to their father's arms at home, to complete the symbolic cycle of rebirth as heroes.

After overcoming the trials and tribulations in the initiation, the heroes have to face some final challenges on the way home. This is not an easy task but is necessary for the rebirth to take place. However, it must be noted that not all heroes are willing to return home at once, as some initially insist on continuing life in the unfamiliar place with their boon, such as the Buddha. In any case, those on the return journey face insurmountable challenges that they cannot

overcome on their own and thus require 'rescue from without' from a powerful being to reach home.

In *Hansel and Gretel*, the children have to cross a big body of water - a lake - in order to go home, after leaving the snare-house without hesitation. On their way into the forest, the children did not find such a body of water. It strangely appears on their way back home. The children manage to cross the lake by seeking the assistance of a white duck that transports them individually to the other side where they walk on to reach home. The lake as a representation of the unknown, within an already unfamiliar forest, serves as a new unforeseen predicament for the children to overcome. They seem unable to cross the lake on their own and Gretel seeks the help of the white duck. This can show that the young heroes, or any other hero for this matter, cannot achieve their full potential and goal without help from without. The story of Moses in the Bible is similar in this sense as Moses seeks help from God and is miraculously able to cross the water and defeat his enemy. In this context, the help from without is Divine Grace that reflects the Christian beliefs about salvation through God's mercy during the times of the Grimm brothers (Murphy, 2000, pp. 62-63).

The duck is another bird that symbolizes the Spirit of God and His intervention in the world. This symbolism can also be found in the Bible, in the story of Noah. Genesis 8:10-11 mentions how the bird that was sent out from the ark brought back a fresh olive branch. This represents the grace of God in giving new hope of life to Noah and all other creatures on the ark. Usually, animals in fairy tales represent hidden desires and sensual motives (Sorea, 2018, p. 93). However, such representation does not appear in the case of the birds in this story. The dove and the duck are representations of the guidance granted by God to the heroes on their path.

The lake is not merely a representation of the unknown or chaos. It has strong mythological and religious connotations as water is a source of life - birth -, abolition and baptism. Accordingly, crossing the water can signify the cleansing of their potential sins, such as eating the gingerbread house and killing the witch (Murphy, 2000, pp. 63-64). It can also herald their baptism and rebirth as newly-minted heroes who have completed the cyclical journey and are back on their way home after achieving their potential and receiving Divine Grace, making them Masters of the Two Worlds. The children knew to seek help when they needed it – a sign of maturity – and did it through a song to the duck as in praying to God for help. Later they showed compassion and full individuality by riding separately on the back of the duck (Murphy, 2000).

In the fairy tale, the heroes achieve material gains and spiritual maturity as indicated in the analysis above. Furthermore, they find their way home out of the forest into the arms of their remorseful father. A noticeable absence at this stage is that of the stepmother who has died all of a sudden before the return of the children. She was the catalyst for the journey of Hansel and Gretel and now that the heroes have returned victorious, she is no longer needed to further complicate their free life. Additionally, the children have defeated the archetypal representation of chaos, or the epitome of evil, in the form of the cannibalistic witch. Thus, any further challenges with a minor villain are

superfluous. There is no need to bring the disorders of conflict back into the family home after the children have completed their journey. Thus, the heroes are able to live with their father and share their treasure of pearls and precious stones in total peace and pure happiness.

References in Grammatical Cohesion

Demonstrative References

NO	Line Number	Reference	Referred to	Line Number
1	1	The	Great forest	1
2	1	There	Preceding clause (on the edge of a small clearing, near a great forest)	1
3	3	The	Wife	2
4	3	The	Hansel and Gretel	2
5	6	The	Context	-
6	6	The	Poor woodcutter	2
7	7	The	Woodcutter	6
8	11	The	Context	-
9	11	The	Hansel and Gretel	2
10	14	The	Context	-
11	14	The	Hansel and Gretel	2
12	14	The	Great Forest	1
13	15	The	It (forest)	15
14	17	That	Preceding clause (we will be rid of them)	16
15	17	The	Woodcutter	7
16	20	The	Morning	14
17	20	The	Context	-
18	20	The	Stepmother (wife)	13
19	21	The	Hansel and Gretel	18
20	22	The	Forest	15
21	24	The	Forest	22
22	25	The	Context	-
23	26	The	Context	-
24	27	The	Woodcutter	17
25	29	The	Context	-
26	29	The	Context	-
27	31	The	Stepmother	20
28	31	The	Sun	20
29	32	The	Roof	30

30	33	The	Forest	33
31	33	The	Forest	24
32	33	The	Father	27
33	34	The	Stepmother	31
34	34	The	Context	-
35	37	The	Context	-
36	38	The	Context	-
37	38	The	Pebbles	26
38	39	The	Way home	16
39	40	The	Stepmother	34
40	41	The	Next	20
41	45	The	Bread crumbs	44
42	46	The	Home	39
43	46	The	Next	41
44	50	The	Roof	32
45	50	The	Context	-
46	54	The	Hansel and Gretel	36
47	56	The	House	56
48	56	The	Little house	48
49	57	The	Hansel and Gretel	36
50	58	The	Old woman	56
51	62	There	Her house	61
52	63	The	Context of Situation	-
53	64	The	Old woman	56
54	66	The	Old woman	64
55	68	The	Context	-
56	69	The	Next	46
57	75	The	Context	-
58	77	The	Wicked witch	67
59	81	The	Witch	77
60	82	The	Fire	34
61	82	The	Context	-
62	84	The	Witch	81
63	84	The	Context	-
64	87	The	Oven	84
65	87	The	Context	-
66	88	The	Witch	84
67	88	The	Door	56
68	90	The	Oven	87
69	91	The	Door	88
70	93	The	Old witch	88
71	95	The	Context	-

72	100	There	Preceding clause (just when they had given up hope, they heard a happy cry)	99
73	101	The	Father	100
74	103	The	Context	-
75	105	The	Glittering jewels	94
76	105	The	Context	-
77	105	The	Witch	88

Personal Reference

NO	Line Number	Reference	Referred to	Line Number
1	2	His	Poor woodcutter	2
2	2	His	Poor woodcutter	2
3	4	Them	Hansel and Gretel	2
4	5	They	Poor woodcutter, wife, children	2
5	7	His	Woodcutter	6
6	9	He	Woodcutter	7
7	9	We	He (woodcutter) and wife	9
8	9	We	He (woodcutter) and wife	9
9	9	We	He (woodcutter) and wife	9
10	12	Us	He (woodcutter) and wife	9
11	13	I	Stepmother	13
12	14	We	Woodcutter and his wife	9
13	15	Them	Hansel and Gretel	2
14	15	It	Forest	15
15	15	They	Hansel and Gretel	2
16	16	Their	Hansel and Gretel	2
17	16	We	Woodcutter and his wife	9
18	16	Them	Hansel and Gretel	2
19	17	I	Woodcutter	17
20	18	Them	Hansel and Gretel	2
21	19	He	Hansel	18
22	19	His	Hansel	18
23	21	You	Hansel and Gretel	18
24	21	We	Woodcutter, wife, and children	2
25	22	It	A piece of bread	22
26	23	You	Hansel and Gretel	18
27	24	They	Woodcutter, wife, and children	2
28	25	Their	Hansel and Gretel	24
29	26	He	Hansel	26

30	28	You	Hansel	27
31	29	I	Hansel	30
32	29	My	Hansel	30
33	30	She	White kitten	29
34	30	Me	Hansel	30
35	31	You	Hansel	30
36	33	They	Woodcutter, wife, and children	2
37	34	We	Woodcutter and wife	9
38	35	We	Woodcutter and wife	9
39	35	You	Hansel and Gretel	24
40	36	They	Hansel and Gretel	36
41	36	It	Preceding clause (when they woke up)	36
42	38	They	Hansel and Gretel	36
43	39	They	Hansel and Gretel	36
44	39	Them	Pebbles	38
45	40	They	Hansel and Gretel	36
46	41	Them	Hansel and Gretel	36
47	41	Them	Hansel and Gretel	36
48	41	We	Hansel and Gretel	36
49	41	I	Stepmother	40
50	43	He	Hansel	43
51	45	They	Hansel and Gretel	36
52	46	Them	Bread crumbs	45
53	46	They	Hansel and Gretel	36
54	48	They	Hansel and Gretel	36
55	48	Them	Hansel and Gretel	36
56	49	They	Hansel and Gretel	36
57	49	It	A little house	48
58	50	They	Hansel and Gretel	36
59	52	They	Hansel and Gretel	36
60	53	My	Old woman	56
61	54	It	Nibbling	53
62	54	They	Hansel and Gretel	36
63	59	She	Old woman	56
64	59	You	Hansel and Gretel	36
65	60	You	Hansel and Gretel	36
66	60	You	Hansel and Gretel	36
67	61	She	Old woman	56
68	61	Her	Old woman	56
69	61	Them	Hansel and Gretel	36
70	62	She	Old woman	56

71	62	Them	Hansel and Gretel	36
72	62	They	Hansel and Gretel	36
73	63	They	Hansel and Gretel	36
74	64	They	Hansel and Gretel	36
75	65	Them	Hansel and Gretel	36
76	66	She	Old woman	66
77	68	She	Old woman	66
78	68	She	Old woman	66
79	69	She	Old woman	66
80	69	She	Old woman	66
81	69	Him	Hansel	69
82	70	He	Hansel	69
83	70	Her	Gretel	70
84	72	I	Old woman	66
85	72	She	Old woman	66
86	72	You	Hansel and Gretel	76
87	72	You	Gretel	76
88	73	My	Old woman	66
89	76	It	The best kind of food	76
90	77	Him	Hansel	76
91	77	It	Preceding clause (it would make him fat)	77
92	78	She	Old woman	66
93	78	She	Old woman	66
94	78	Him	Hansel	77
95	78	His	Hansel	77
96	79	He	Hansel	77
97	79	She	Old woman	66
98	80	She	Old woman	66
99	80	He	Hansel	77
100	81	Him	Hansel	77
101	82	She	Gretel	82
102	83	She	Gretel	83
103	85	It	Oven	84
104	86	I	Gretel	86
105	86	I	Gretel	86
106	86	It	Preceding clause (crawl in the oven)	84
107	88	I	Witch	88
108	89	Myself	Witch	88
109	90	She	Witch	88
110	90	Her	Witch	88

111	91	Her	Witch	88
112	92	His	Hansel	92
113	93	We	Hansel and Gretel	67
114	93	She	Gretel	92
115	94	They	Hansel and Gretel	67
116	94	Their	Hansel and Gretel	67
117	94	I	Hansel	97
118	95	They	Hansel and Gretel	97
119	95	Their	Hansel and Gretel	97
120	97	They	Hansel and Gretel	97
121	99	They	Hansel and Gretel	97
122	99	They	Hansel and Gretel	97
123	99	Their	Hansel and Gretel	97
124	99	Them	Hansel and Gretel	97
125	101	I	Father	100
126	101	Them	Hansel and Gretel	101
127	102	You	Hansel and Gretel	101
128	103	He	Father	101
129	103	Their	Hansel and Gretel	103
130	105	They	He (father), Hansel and Gretel	103

Comparative Reference

No	Line Number	Reference	Referred to	Line Number
1	38	Than	Following clause (Hansel had dropped)	39
2	76	The best	Food	76
3	80	Fatter	Preceding clause (Hansel stuck out an old bone)	79
4	91	Quick as flash	Following clause (Gretel pushed her head in)	91

CONCLUSION

A language used in spoken or written form has a semantical property that makes it unified and meaningful text. In getting coherence, one element and other elements in a text should be organized and related in a logical way. An important contribution to coherence comes from cohesion. Cohesion refers to grammatical and lexical cohesion. In this research, the discussion is concerned with the grammatical cohesion. Grammatical cohesion is presented in reference. The analysis of grammatical and lexical cohesive devices is focused on the children short story, it is hoped that this children short story will be read and understood easily by using descriptive method. This thesis uses library researchwhich the source and data taken from written text, such as books, magazines, newspapers,

ect. The result of research is presented by diagram.

The result of grammatical cohesion is personal reference (130 items), demonstrative reference (77 items), comparative reference (4 items), The analysis shows that the children short story entitled *Hansel and Gretel* isa coherence text. It is proved by the continuity that is established by the grammatical cohesive devices. They join one element and others in the text to make the elements related in a logical way by presenting the meaning along with the hidden sense. The study mainly focused on identifying the key grammatical cohesions and exploring their significance in *Hansel and Gretel* before analysing their thematic dimensions. Subsequently, the study examined the language structure environment that is delivered through the use of grammatical cohesions. The moral themes in the tale mainly revolve around self-reliance, courage, shrewdness, compassion and cooperation, family values, fearing strangers, dangers of illusions, seeking divine grace and facing challenges audaciously which is presented beautifully through language. All of these themes are based on the concept of self-transformation that results from taking on the heroic quest. Accordingly, this study has reached numerous conclusions that can lead to a better appreciation of *Hansel and Gretel* structurally and its various thematic messages.

Hansel and Gretel convey numerous moral messages that are not necessarily manifest to readers, especially children. For example, one might not be fully aware of the various dimensions of the stepmother or witch in the story. However, it is the contention that such moral messages are communicated to the collective unconscious and that they operate on a deeper psychological level. The quest of the hero or the monomythic serves as the backbone that delivers the main themes of the tale and connects its various elements. The various grammatical cohesions are found to represent the characters (evil witch), setting (forest) and symbols (birds). The three stages of the hero's journey - departure, initiation and return- are clearly present in *Hansel and Gretel.* The departure stage mainly focuses on teaching children the importance of self-reliance and independence. The initiation stage mainly focuses on the vitality of courage, cooperation and intelligence in overcoming adversity. The return stage chiefly delivers a message about divine grace and destiny. Although the stages are clearly present and demarcated in the story, the sub-stages or phases are not as clearly distinguishable. Some phases are abridged or merged together. This is mainly due to the limited scope of the fairy tale as a short story. Its limited number of pages does not allow for all seventeen phases to be substantiated. This is not uncommon in fairy tales or other genres that employ the monomythic. The moral message of *Hansel and Gretel* is adequately expressed without resorting to adding more struggles or phases. The use of children as the heroes of the tale makes it easier for other children to identify with them and partake in the moral lessons shared through archetypes. Some characters in the story remain nameless due to their universal nature and to facilitate identification as well. The story delivers a universal message about self-transformation and growth through universal archetypes and characters. The journey of the adventurous siblings through adversity shows the importance of determination and resilience in the life of a young person. The children succeed in overcoming the challenges of the unknown world to achieve their hopes. The archetypal monomythic instils a sense of purpose and direction in the mind of

its young readers. In doing so, it manifests and valorises their psychological needs in a concrete manner. It teaches children to overcome their deepest fears such as the fear of abandonment by parents, the fear of being lost or kidnapped, the fear of strangers and the fear of deception. Readers of *Hansel and Gretel* learn, through the grammatical cohesion that actions have consequences and sometimes severe ones -such as being cooked alive in an oven. These consequences are mostly achieved due to one's own attitude and hard work. Children must cease their reliance on parents and face life on their own using their skills. However, divine grace is always there to reward those who toil and take risks. Using the structure of the journey as the foundation of such endeavour promises to elucidate numerous themes that relate to the coming-of-age or rite-of-passage genres that are important to young readers. Educators can use the archetypal hero's journey to illustrate the moral lessons of fairy tales and ensure their full apprehension through reading. In conclusion, the scope of this study is limited to analysing the final version of *Hansel and Gretel* in the Grimms' collection using the grammatical cohesion

BIBLIOGRAPHY

Anderson, G. (2000). *Fairytale in the ancient world*. Routledge.

Audi, R. (1999). *Cambridge dictionary of philosophy*. Cambridge University Press.

Baldick, C. (2001). *The concise Oxford dictionary of literary terms*. Oxford University Press.

Bettelheim, B. (2010). *The uses of enchantment: The meaning and importance of fairy tales.*Vintage Books.

Blaxter, L. (1997). *How to Reseacrh*. Philadelpia: Open University.

Brown, G. and Yule C. (1983). *Discourse Analysis*. Cambridge: Cambridge UniversityPress.

Brunel, P. (1996). *Companion to literary myths, heroes, and Archetypes*. Routledge.

Campbell, J. (2004). *Heroes with a thousand faces*. Princeton University Press.

Chirila, A. (2010). Archetypal Criticism. In M. Ryan (Ed). *The encyclopedia of literary and cultural theory* (1st ed., 1, pp. 41-51). Wiley-Blackwell.

Cirlot, J. E. (2001). *A dictionary of symbols (e-book ed.).* Taylor & Francis e-Library.

Cotterell, A. (2006). *Encyclopedia of mythology.* Hermes House.

Cruse, D. (1986). *Lexical Semantic*. London: Cambridge University Press. Djajasudarma,

Cuddon, J. A. (1999). *The Penguin Dictionary of literary terms and literary theory*. Penguin Books.

Denecke, L. (n.d.). *Brothers Grimm | Biography, Stories, & Works*. Encyclopedia Britannica. https://www.britannica.com/biography/Brothers-Grimm

Doig, A. (2022). *This mortal coil: A history of death.* Bloomsbury. *English Standard Version Bible*. (2001). ESV Online. https://esv.literalword.com/

Eggins, S. (1994). *An Introduction to Systemic Functional Linguistics*. London: PrinterPublisher.

Evelin M. (1992). *Discourse and Language Education*. Cambridge: Cambrifge University Press.

Ferber, M. (1999). *A dictionary of literary symbols.* Cambridge University Press.

Frye, N. (1957). *Anatomy of criticism.* Princeton University Press.

Gatricya, R. (2014). *The archetypes of hero and hero's journey in five Grimm's fairy tales.* Yogyakarta State University.

Grimm, B. (1954). *A Little Golden Book: Hansel and Gretel.* New York: Western Publishing

Company, Inc

Halliday, M. (1994). *An Introduction to Functional Grammar.* London: EdwardArnold.

Halliday, M. and Hasan, R. (1976). *Cohesion in English.* London: Longman.

Halliday, M. and Hasan, R. (1985). *Language, Context, and Text*: Victoria: DeakinUniversity

Press.

Haase, D. (2008). *The Greenwood encyclopedia of folktales and fairy tale.* Greenwood Press.

Heidi, S [Tedx Talk]. (2018, May 24)*. Myths, Folklore & Legends: We Still Need Our Fairy Tales | Heidi Shamsuddin | TEDxUniversityofMalaya* [Video]. YouTube. https://www.youtube.com/watch?v=5HlBwSYjUPI

Jung, C. G. (2004). *Four archetypes: Mother, rebirth, spirit, trickster.* Taylor & Francis e-Library.

Lyons, J. (1995). *Linguistics Semantics An Introduction.* New York: CambridgeUniversity Press.

McMilan, J. (1992). *Educational Research: Fundamentals for the Costumer.* New York: Harper Collins.

Mohamad A. Q., & Rosli, T. (2000). *Dictionary of literary terms revised edition.* Prentice Hall.

Murphy, G. R. (2000). *The owl, the raven, and the dove: the religious meaning of the Grimms' magic fairy tales*. Oxford university Press.

Nunan, D. (1993). *Introducing Discourse Analysis*. London: Penguin Book Ltd. Tarigan,

OGrada, C. (2009). *Famine: A short history*. Princeton University Press.

Payne, M., & Barbera J. R. (2010). *A dictionary of cultural and critical theory second edition*. Wiley-Blackwell.

Peterson, J. B. (2002). *Maps of meaning*. Routledge.

Quinn, E. (2006). *A dictionary of literary and thematic terms.* Facts on File.

Serman, J. (2008). *Storytelling: An encyclopedia of mythology and folklore*. Sharpe Reference.

Silva, R. S. (2012). Fairy tales and moral value: A corpus-based approach. *BELT Journal, 3*(1), pp. 133-145. https://revistaseletronicas.pucrs.br/ojs/index.php/belt/article/view/1032 6

Sorea, D. (2018). The role of fairy tales in the self-realization process. In A. Repanovici, M. Koukourakis, T. Khecyoyan (Eds), *Book power in communication*. Trivent Publishing.

Tatar, M. (2015). *The Cambridge companion of fairy tales*. Cambridge University Press.

Tatar, M. (2019). *The hard facts on Grimms fairy tales expanded edition*. Princeton University Press.

Teverson, A. (2013). *Fairy tale*. Routledge.

Teverson, A. (2019). *The fairy tale world.* Routledge.

VandenBos, G. (2015). *APA dictionary of psychology*. American Psychological Association.

Zipes, J. (2000). *The Oxford companion to fairy tales* United States. Oxford University Press.

Zipes, J. (2012). A fairy tale is more than just a fairy tale, *Book 2.0, 2*(1), pp. 113-120. doi: 10.1386/btwo.2.1-2.113_1