

# Conjunctive Means in “Husbandless Wharf” of Author Duong Huong

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## ABSTRACT

In any discourse, cohesion is considered as the most fundamental characteristics because discourse is not a simple addition of sentences. Sentences in the discourse are cohesion by determinable procedures and means. Any discourse has more than a cohesion method procedure and crisscross among cohesion procedures. For examples: using conjunction and iteration increases accuracy, clearness, closeness; using substitution and ellipsis compresses expression to avoid repeating vocabulary ect. in order to create emotion and determinable values. This article will find out the method of cohesion words in the novel “Husbandless Wharf” of Duong Huong to point out the role of this association in making accuracy and clearness in sentences as well as in maintaining and developing content of the discourse. Simultaneously the writer also shows his way of selecting and using word out that his selecting and using the word are skilful and artistic.

**Keywords:** cohesion, conjunction, Husbandless Wharf, Duong Huong

## 1 Introduction

"Husbandless Wharf" is an important achievement in the Duong Huong's career as a writer. He is considered as a contributor at the peak of literature changing period when “Husbandless Wharf” was awarded the Vietnam Writers Association Award in 1991. By exploiting the harsh, tragedy lives of people during war, the work offers a fresh and insightful look at what farmers have endured throughout history. However, in the lecture about Vietnamese literature after 1986, "Husbandless Wharf" as well as many other works in that period have only been studied from the literary methodology but have not been analyzed or mentioned from the linguistic method. Considering the configuration method of the language, Duong Huong has succeeded in flexibly using the linking methods to create precise clarity as well as maintain and develop the content of the discourse. Therefore, approaching "Husbandless Wharf" from the perspective of language will help readers understand more about the work and the art of using words of Duong Huong.

## 2 Linguistics Review

### 2.1 Links and Linking Methods

Examination of an existing text (a discourse) shows that there are different resources in it: there are sentence-level resources, there are higher-sentence resources, and there are semantic and situation resources. It is the resources of the higher order that make the link.

According to Diep Quang Ban, "A link is a type of meaning relationship between two or more linguistic elements in two sentences (two clauses) in a way that explains each other's meanings" [1; 347]. More specifically, a link is a type of meaningful relationship between two linguistic elements located in two sentences that in order to understand the specific meaning of one element you have to refer to the meaning of the other element, from which the two sentences (two clauses subject) contains them that are linked together.



The link is often based on meaning, due to the meaning relation, and that relationship must be expressed by the formal means of the language. **For example:**

- a. The road is slippery. Because of the long and heavily rained.
- b. It rained heavily in very long time. The road is slippery.

In example (a) the word because at the beginning of the second sentence is used as a linking means to indicate the cause for the event stated in the previous sentence.

In example (b) two sentences have no means of connection, they are coherent with each other purely according to a cause-effect logical relationship: The event stated in the previous sentence leads to the effect of the event stated in the following sentence.

The association can take place between sentence and sentence or between one piece of text and another in the same text. But in fact, the connection still only happen between sentences that are meaning related. To create sentence-to-sentence linking, it is necessary to use linking methods. Methods belonging to the same class have common properties to the whole class, such as the substitution property of the pronouns here, there, so, the linking property of the word relations and, also, but, because, should, if... The specific operation of each class of linked media makes the linking method (linking). Linkage is a way to use linking means with common properties to link sentences with sentences.

The connections between sentences and sentences are established by M.A.K. Halliday and R. Hassan 1976 [3] stated with adjustment according to Halliday and Matthiessen [4] including:

Linking methods	Area
Conjunction: shows the continuing property	Grammar and vocabulary
Reference: create linking between elements	
Ellipsis & substitution: shows the continuing property	
Lexical cohesion: word choice	Vocabulary

In Vietnamese, as well as many other languages, according to the functional – system theory of linking one sentence with another in the text is done by linking means: conjunction, reference, ellipsis and substitution, lexical cohesion. However, within the scope of this article, we only want to study the conjunction in "Husbandless Wharf" by writer Duong Huong.

## 2.2 Conjunction and Conjunction Means

Diep Quang Ban said that "*Conjunction is the creation of types of logical-meaning relationships between sentences that have meaning connection to each other by means of connecting effect words*" [1; 352]. Words belonging to the conjunction means that do not form part of a clause are present in the sentence containing it, which mean it is not a syntactic element in that clause. Therefore, the means of conjunction is often used at the beginning of a sentence, outside the clause of that sentence, sometimes it is also placed between the subject and the predicate of the clause.

**For example:** *You leave early tomorrow. So I need to prepare things for you from today*

The word **so** is not in the clause I need... and it is just a conjunction that connects the sentence containing it to the previous sentence.

**In Vietnamese, the commonly used means of conjunction include:**

- i. Word relations, indicating equality relations such as *and, both, then, also, but, or, so..., only dependent relations such as because, so, if, though, to* and words have equivalent value.
- ii. Linking words in Vietnamese include:

Such substitute pronouns, substitutes, or combinations containing substitute pronouns such as *as and therefore, so, however, if so, to be so...* when these words and word combinations come at the beginning of a conjunctive sentence. sentences containing them with the preceding sentence.

Other word combinations (including idioms) have a linking effect such as *at the same time, after that, in addition, moreover, not to mention, in short, in general, in other words., one is, that is...*

From the above theoretical bases, below, we will apply it to study the conjunction and its effects in Duong Huong's work "Husbandless Wharf".

### 3 Methods

The main method used to complete this article is discourse analysis method by analyzing and explaining relationship types in conjunction. Besides, statistical classification also has been used to provide definite data in order to create a basic for analysis. Research result of the article can be considered as an applicable document in teaching and studying literary work based on linguistic perspective.

### 4 Results

#### 4.1 General Comments

In the discourse "Husbandless Wharf", the conjunction has contributed to linking sentences to sentences, paragraphs to paragraphs, one dialogue to another, creating continuity from the entire clause in the sentence, from paragraph to the whole clause in the sentence, in the paragraph is connected to it. The cases where the conjunction is used between clauses inside a compound sentence will not be covered here.

Through statistical, we see that the types of relationships in the conjunction at "Husbandless Wharf" are plenty and diverse. Based on the meaning of the linguistic means used, it can be divided into the following types of relationships:

- [1] Complementary relationship
- [2] Opposite relationship
- [3] Selective relationship
- [4] Space-time relationship
- [5] Cause-effect relationship
- [6] Conditional relationship
- [7] Purpose relationship

The number of use cases of each type of relationship in the join is summarized through the following statistics table:

Types of relationship in conjunction	Number of using cases	Proportion %
Complementary relationship	170	27 %
Opposite relationship	61	9,7 %
Selective relationship	20	3, 2 %
Space-time relationship	310	49,6 %
Cause-effect relationship	31	5 %
Conditional relationship	22	3,5 %
Purpose relationship	12	2 %
Total	626	100%

We will present in detail each type of relationship in the conjunction in "Husbandless Wharf" and the analysis example of each type in the following parts.

## 4.2 Complementary Relationship

In "Husbandless Wharf", conjunction words with complementary meanings are also plentiful. Writers often use word relations and linking words with added meanings such as *and, moreover, also, again, in addition, in sum, had, still... or assert or conjecture as true, perhaps, besides, in addition, like that...* Specific examples are below:

*The discussion for the ancestral day of the Nguyen family has been agreed, total is ninety trays, each tray has two bowls and five plates. The banquet arrangement consisted of seven choppers, six women in the kitchen, two young men chopping wood, and four girls carrying water. **Beside** that there are also peoples carrying the dishes [5; p.37].*

The combination words *beside* that in this case is a means of connecting two sentences with the complementary meaning "plus". In addition to the job positions mentioned in the previous sentence (chopping wood, carrying water, cooking in the kitchen), other jobs are also added (people who carrying dishes) to affirm that the Nguyen family's ancestors are huge due to the careful and thoughtful preparation, the work is divided very clearly and meticulously.

*Hanh suddenly shivered. **Maybe** that flashing bird is a sign of separation. It is natural for young people to join the army at this time. But with Nghia now, she has not thought about it. Nghia is th only son left in his family now [5; p.109]*

The phrase *maybe* is used not only to connect the previous sentence with the following sentence, but also to connect the previous paragraph with the following paragraph, meaning to predict the upcoming separation of the couple as well as Hanh's future when Nghia volunteered to enter. the team. As a result, the content between the sentences as well as the content of the previous and subsequent paragraphs becomes clearer and more coherent.

*Do you know what your grandfather's ambition toward father is? He forced him to learn Confusions, hoping that he would become a government official. But then you know why my dad became a sardine's collector. My father's ambition is for me to become a talented patriarch. **And** now my ambition wants our children to become poets.*

*For a soldier you are romantic like a poet [5; p. 265].*

The word *and* in the example above is a means of connecting sentences with each other, which is complementary and affirms the expectation from the father's generation to the descendants: starting from the grandfather's expectation with the father (hope he can become a government official) of his father to Nghia (become a talented patriarch). Nghia with his son (hope he become a poet). In addition to the function of linking, the word *and* also have function of developing ideas for the conversation. When she heard that Nghia wanted her son to become a poet, Hanh saw the romance in her husband and Nghia soon explained his romantic nature when he wanted to write poetry on the battlefield.

## 4.3 Opposite relationship

In "Husbandless Wharf" using the concatenation of the opposite relation, the author often uses word relations and words indicating opposite meanings such as *though, but, however, yet, even if, anyway, although...*

*Dong's parents died early, so he lived with his poor sister and brother-in-law. Nghia's parents had to spend money to organize a wedding for them to eat and drink. **Even if** you have to eat porridge, you still have to take care of life and religion. As the head of the clan, I must set an example for the whole family [5; p.77].*

The word *even if* in the sentence is a means of connection that carries the opposite meaning to the following clause, and at the same time, this linking word also clarifies the meaning of the two previous sentences (Dong's parents died early, Nghia's parents had to take care of the wedding for the eldest sister). It can be seen that the two preceding sentences are arguments and that argument leads to the conclusion stated after the word *even if*. Therefore, *even if* is considered the conclusion of the argument.

*Nghia was still trembling, before he could open his mouth, when Aunt Xeng quickly slipped into the banana garden as if someone was stalking her. Nghia is confused about the story in the morning and the sad and worried eyes of his parents, He*

does not want to get involved in adult affairs. **However**, he couldn't let Mr. Chong and Uncle Xeng starve to death [5; p.60]

*However*, a word relation, it has no syntactic function in the sentence containing it. *However* has the effect of stating the strong "opposite" relationship of the meaning in the sentence containing it "not to let Mr. Xung, Mr. Xeng, Mr. Xing starve to death" with the meaning of the previous sentence "do not want to get involved in adult affairs" and leads to the action in the following sentences (bringing rice to grandfather and uncles), on the basis of which it is the vehicle of the conjunction.

*Hanh's mother was silent. A daughter gets married, but her mother is not allowed to receive the groom's family's engagement or wedding ceremony. Mothers are not allowed to make things to give to their village neighbors. Nghia's parents do not want that. **But** the dire circumstances created it. Hanh sadly and quietly sat in front of the eating tray with a plate full of chicken in it [5; p.99].*

The word *but* indicates the strong "contradiction" in the sentence containing it with the idea in the previous sentences. The contrast between "not wanting to" (mentions in the previous three sentences) with "the dire circumstances create it" in Hanh's wedding; means that if "didn't want it", it should have changed, but here it was "created".

*Now, the people of the East village are surprised of how Hanh's character has changed completely. In front of crowded Hanh is no longer gentle like she used to, now she a little bit abusive, but then at night, Hanh hugs her pillow and cries. **Although** she announced her divorce with Nghia, but in her heart, Hanh still loved Nghia more than ever [5; p.310].*

In this part, the word relation *although* indicates the weak contrast in the clause following. Thus, the word *although* has the effect of connecting the idea of the sentence containing it with the meaning of the sentences before and after it, helping to express the idea more clearly: though it has shown the opposite in character of Hanh (divorced but still love Nghia) so that why it is a means of *connection*.

#### 4.4 Selection Relationship

In the work, the conjunction in type of selection relationship is often used by the writer with words such as: or, could, rather.

*Do we just keep being sneaky like this forever? (...) **Or** later when Uncle Van come back, we could tell him the truth. Only Uncle Van is the one who sympathizes and understands us the most [5; p.79].*

The word *or* in the above example indicates the transition between the idea in the previous sentence (keep sneaking around) and the sentence containing it (tell the truth to Uncle Van). On that basis, it links the two sentences together.

*You are so stupid. The situation is tense, the elders are afraid that you will die. **Or** maybe your wife wants it too much to jump to you. Woman who just married like that. [5; p.141].*

The word *or* here is a means of a concatenation, expressing two different possibilities, one possibility (the elders are afraid of their children dying) then the other (the wife misses her husband), at least one of the two possibilities occurs.

*Han is the first person run and return to the village from the army. Han returned the day before, the next day there was a paper sent to the commune. That very night, Ms. Thao, the youngest child of Mr. Chong, Han's fiancé, return engagement stuffs back to Han's family. **Even if** they die, the girls of the East village do not want to marry the deserters. They **rather** marry a fool than to marry a coward [5; p.163].*

In this case the words *even if*, *rather* have the meaning a choice in relation to the clause that follows it. Neither of these words is part of the following clauses. Usage of the word *though*, *rather* as a conclusion to the facts stated earlier.

*Hanh carried the hoe and jumped into the newly exploit fields next to the river bank and shuffled it around until smooth. On the riverbank, the children called each other to leave. If only Nghia wrote Hanh a letter like the gunner wrote to Tham. Or just write a sentence "I'm still alive" that's good enough [5; p.212].*

The relationship word *or* has the effect of connecting two sentences, the sentence containing it and the sentence before it. Or express the selective relationship between what is said in the previous sentence (write a letter to Hanh) and what is said in the following sentence (you just need to write one sentence).

#### 4.5 Space-time Relationship

This is the type of relationship used by the author with the most frequency in the conjunction. Because the time mentioned in the discourse is extended for more than forty years following the length of the nation's history (from 1945 to after 1975), the space is also expanded from the village to the city, so the time indicated words expressions are very variety, including words indicating the relationship of contemporaneous, precedent, continuous, and discontinuous; indicate time, mean repetition or frequency: *once upon a time, since then, now, then, first, that day, this time, so far, back in the day, once, from that day, now, long ago...* as the following examples:

*Mr. Nghien said that once upon a time, there was a young man from the East village who went to war against the enemy for ten years and returned with majestic appearance, his eyes were sharp and he can use any weapon. The warrior had just returned to the village field, when he heard that at home his wife was unfaithful, he jumped up on the nearby mound and shouted out loud, spitting out bright red blood like Thuy Kien's Tu Hai.*

*Since then, the people of the East village have thrown a handful of earth there to commemorate the brave warrior who did not die in battle, but died for love. The tomb is getting bigger and bigger every day" [5; p.21].*

This word combination *since then* not only helps to connect the previous sentence with the following sentence, but also connects the previous paragraph with the following paragraph to clarify more about the fate as well as the respect and gratitude of the Dong village people for the hero but also develop the following idea for the next sentences, thereby expressing the ideas clearly, logically, and coherently.

*You don't understand me? How many people in my village are difficult more than us? Thinking of the Di family, loving them, each stone shaft has to exchange for the eldest son. Now he's just an idiot [5; p.53].*

In this example, the phrase *now* is used as a means of connecting with the past and present time comparison: *now* implicitly compared to before of Uncle Di's situation. Besides connecting sentences, this combination also creates coherence for the whole paragraph and develops the next idea for the dialogue.

There are many paragraphs, Duong Huong uses a concatenation with a series of time words to connect events, creating logic for the text:

*At first time, Nghia was tortured because his father invited Mr. Tang every night to teach Nghia to practice the zither. Every night, when Mr. Tang did not go to his father to teach Nghia to play the lute, he gradually became interested, and when he went to herd buffalo, Nghia also put paper in the waistband of his pants. When come to the river bank, he sitting on a buffalo's back, playing the flute and seeing that life is also very fun. That day, little Hanh kept clinging to Nghia, perhaps because he was fascinated by Nghia's flute (...). Since Hanh was no longer live with Uncle Van, Nghia was rarely near Hanh. Every day Nghia couldn't help but find a way to see Hanh [5; p.83].*

The phrases *First time, every night, that day, from day to day, every day* in this case both help connect sentences together and tie events together during the span of Nghia's childhood.

#### 4.6 Cause-effect Relationship

Linking words belonging to the cause-effect relationship type often appear in discourse with word and word relationships of cause such as: *also because, precisely because, therefore, also because...* or relations words and words indicating consequences such as: *so, why..* Here are specific examples:

*Love wharf water is cool, easy to please people. Therefore, many young couples often sneak to Love Wharf to take a bath, forgetting all about the water monsters.*

*It is also because of the charm of Love Wharf that many heartbreaking things happen. The most tragic story is still the story of the two families of Nguyen and the Vu family, who left an insidious feud that will not be forgotten [5; p.23].*

In the above case, *therefore* is the consequence of the cause mentioned in the previous sentence, which also has the effect of connecting the two sentences. It is also because (the charm of the riverbank) and also the argument to lead to the result in the following sentence (leading to the feud between the two families). It is also because it not only has the function of connecting two sentences but also is a linking word that helps to connect the ideas of two paragraphs and develop ideas for the next sentences.

*It turned out that this time he was also cool. What you say is true, but not true. It was true that that time I lingered at home to marry my girl. Also because I already have her. Right that night when I said try a little bit [5; p.279].*

Combination is *also because* it is a word that connects two sentences with the intention of indicating the cause of the incident (having the girlfriend) whose consequences were stated in the previous sentence (late uniting).

The use of words linking the cause-effect relationship as above not only has the effect of linking sentences, linking statements into an argument, but also has the function of creating coherence and coherence. closely in expression, helping readers better understand the work.

#### 4.7 Conditional Relation

In this type of relationship, Duong Huong often uses conditional word and word relations such as *if, if so, what if, when, then...* as the following examples:

*The love affair between two of you will eventually fall apart. I beg you, please come to your senses. You don't see how much trouble happens. This, Nghia must understand better than me. You are restoring the Nguyen family, now you going to burn it again. Hanh, you don't understand. I also once loved your mother. What if I didn't hold on to myself, I would have lost everything by now*

*You're a coward. You are a heartless man [5; p.83].*

The word combination *what if* in this use case is only the affirmative condition stated in the following clause (firmly hold on to yourself). Also if as a conclusion to the events stated earlier and develop ideas to prolong the conversation between two people.

*Hold on, don't do it anymore. Dau said. The more you happy the more suffering you have to take. You just give birth, if he doesn't accept it, I'll accept it. I will be the father of the child. I'm trying to give birth but I can't give birth (...). If anyone asks who the father of your baby is, you just say it's mine. Ha ha , of the Dau [5; p.358].*

The word *if* here refers to the affirmative condition stated in the following clause and placed in relation to the previous sentences. The word *if* not only helps to link sentences with sentences, but also helps to connect ideas to help the speaker's ideas be expressed in a coherent and consistent way.

#### 4.8 Purpose Relationship

In conjunction, in this relational form, we find very few words such as relational purposes such as *to, let...*

[...] –*Forget it, mom. Let's wait till we have our own home. We will make a big dinner*

The word relationship “*let*” indicates the purpose of the event stated in the sentence containing it in relation to the event mentioned earlier: expect Nghia come to have a meal together (in the [...]), so that the meaning in the sentences is adding and completing each other.

In general, the word used as a means of connection in the work is very diverse with all types of relationships. In addition to the linking function, the conjunction method in the discourse also has the function of developing the text content to make the text clear and easy to understand.

## **5 Conclusion**

Approaching "Husbandless Wharf" from the perspective of linking, especially through conjunction, has shown the diversity in the types of relationships that the writer uses, with all 7 types of relationships: complementary relations, opposite relationship, selective relationship, space-time relationship, cause-effect relationship, purpose relationship, conditional relationship. These types of relationships are not only the linking methods that help connect the meanings of sentences and paragraphs, but also increase the coherence and accuracy of the discourse, making it easier for readers and listeners to understand. In addition, approaching the work "Husbandless Wharf" from the linking perspective also shows the richness and diversity of Vietnamese and Duong Huong's ingenious choice of words.

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