



Cohesion as a Tool for Narrative Coherence: A Hallidayan Analysis of Chekhov's Short Story 'The Bet'

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ABSTRACT

The research at hand discusses the involvement of cohesion and coherence regards the style of narrating in the literary works, with reference to Chekhov's short story *The Bet* which contribute to the gradual formation of a cohesive and coherent narrative. Consequently, by using Hallidayan approach as the theoretical foundation of cohesion, the study examines how lexical ties, reference, ellipsis, substitution, and conjunctions as cohesive devices affect continuity of the short story and the expression of meaning. The study shows that while cohesive devices are used logically throughout the text, they serve both the function of establishing cohesiveness of Chekhov's ideas and adding philosophical and moral dimension to the short story. The study explores how for linguistic cohesion as the means for controlling the reader's comprehension of the story and its main themes of freedom, materialism, and human nature. In that respect, the research advances the knowledge of how textual coherence builds upon the concept of cohesion in the development of narratives, which remains important for the improvement of literary and linguistic analysis. It benefits the fields of literary stylistics and discourse analysis and will be of great interest to those studying language and textual construction.

1. Introduction

1.1. Background of the Study

Anton Chekhov was a Russian playwright, short story writer and dramatist, as well as a physician, renowned as one of the world's greatest writer. Chekhov was born in Taganrog, Russia and although his childhood and youth were poor he was able to study medicine in Moscow and gained his diploma in 1884. While successfully practicing as a doctor, the love for writing was always Chekhov's life's focus. He started writing short stories during his schooldays, and some of his first creations were published in the field of Russian magazines and newspapers anonymously. His unique stepping up the comic element with perceptive perception into the human beings made him highly regarded master of short stories.

Among them, Chekhov has written comedies, tragedies, and psychological pieces His specialty however is considered to have been the creation of the modern short story. Much of his work portrayed the psychological state of commoners, and usually dealt with topics such as pain, social transformation and interpersonal connection. Some his later pieces are *Cherry Orchard* (1904) and *The Three Sisters* (1901) are among his significant contributions to the literature of Russia.

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Finally, it should be mentioned that Chekhov's prose do not overstress the opportunities of symbolic description and the main characters are characterized by the absence of a symbolic plane, so the readers are left alone with their interpretations. Through the main themes of existentialism, human frailty and the meaninglessness of life, his works have relevance to any society at any period of time. However one should notice, that Chekhov lived not very long, but still his contribution into the world literature is immense; many great writers were influenced by Chekhov, and many directions in the modern fiction are connected with him.

The Bet is one of Anton Chekhov's popular short stories and was published in 1889, the story primarily focuses on ethically and philosophically exciting questions. The story revolves around a banker and a young lawyer who make a risk taking wager that focuses on the kind of punishment and how long inmates can endure it. It seems that the banker in the conversation about the death penalty and life imprisonment is a more humane punishment. The lawyer, an idealistic and haughty youth, rebukes the speaker and takes a bet of his life that he is capable of being shut in voluntarily for fifteen years without any companion and without any communication with the outside world for a price of money at the end of the term. The lawyer as a bet is the main focus of the entire story and shows that he has endurance, an intellectual progression, and rejection of the offered money.

These fifteen years pass through such storyline while the banker experiences some sort of financial complicity and starts to rethink his decision. At the same time the lawyer gets involved into reading, learning and writing and the theme of his personality's growth takes a rather important position in the storyline. The climax of the bet or the swindle is reached when the lawyer just before his release hands the shafted-banker the shock of his life as he refuses to take the money that was promised him, because he was replenished with new knowledge – that the material senseless trinkets are not important when it comes to the existence. This rejection of the material world and the lawyer's transformation are apparent when he denounces the materialism of the world.

In *The Bet* Chekhov presents the audience with a message about the subjective nature of values as well as a satirical look at the desire for material possessions; profound themes of existentialism isolation and a search for meaning are all viewed throughout the play. The story raises important questions about the human condition: the disastrous outcomes of antisocial behaviors, the emptiness of hedonistic philosophies and the transformation that person's mind may go through over the course of their lifetime. The authors make use of the bet to explain that life is irrational and that it is necessary not only to grasp this concept but also to focus on the human experience rather than success and money.

1.2. Statement of the Problem

Despite rich discussions of *The Bet* by Anton Chekhov along with a broad philosophical concern, there is a limited focus on how the language integration contributes to the emergence of thematic issues and the creation of the work's cohesiveness. There in particular are no outstanding systematic academic studies examining how there cohesive devices as reference, substitution, ellipsis, conjunctions, lexical cohesion contribute the further part of the story's logic and profound meaning. By examining the relation between cohesion and the themes of liberty, acquisition, and people, there will be a chance to investigate a secondary construct which might reveal farther linguistic practices of Chekhov. This deficiency of analysis is what the current study seeks to fill with an eye on deepening the understanding of how cohesiveness in language contributes not only to the construction of narrative but also to the enhancing of thematic and philosophic meaning and therefore to the interpretation of the story by the readers.

1.3. Objectives of the study

- To analyse the role of linguistic cohesion in developing the narrative coherence in Chekhov's short story 'The bet'.
- To identify the ways in which cohesive devices create the themes of freedom, materialism, and human nature in short story 'The bet'

1.4. Research Questions

1. What is the role of linguistic cohesion in developing the narrative coherence in Chekhov's short story 'The bet'?
2. What are the ways in which cohesive devices create the themes of freedom, materialism, and human nature in short story 'The bet'?

1.5. Significance of the study

This study is important as it helps to elucidate the detailed interconnection between the coherence of a text at the level of words and the coherence of the story at the micro level in the short story by Anton Chekhov, 'The Bet'. Through identification of the role of cohesive devices in attainment of generalized themes like freedom, materialism, and nature of mankind, the research improves knowledge on the linguistic support systems of the literary works.

The results of this study are useful to scholars in the literary and linguistic disciplines to give a clear guideline on how they can use cohesion to build their narratives. Furthermore, it expands the exegetical discussion on Chekhov's opus, as it enhances the understanding of how this creator absorbs and develops the thematic-philosophical layers through language.

Furthermore, the implications of the present study are both theoretical and practical: theoretical in that it contributes to the systematic understanding of specific language phenomena; practical in that it helps educators and learners to gain a better understanding of the relations between linguistic features and narrative discourse. In a way, this study helps fill the gap between literary criticism and linguistic theoretical frameworks and, therefore, can be considered as a tool to develop an efficient systematic integration of literature and linguistics.

2. Literature Review

Widely agreed to be one of Chekhov's greatest works, *The Bet* is a short story that was written in 1889. The entire movie focuses on the story of greed between a banker and a lawyer while examining questions of life and humanity. This review on *The Bet* aims forward to considering the philosophical perspectives, the analysis of the characters and the social commentary on this story. Critic and scholars sharply focused on the main philosophical question of the story that whether solitary confinement or death penalty is more humane. Again, following Setchkarev (1977), the opposition of the two ethical systems is used by Chekhov as a basis for probes into more important existential-existential issues concerning the worth of life and the quest for the truth. The decision of the lawyer to remain in self-imposed solitude for fifteen years is presented as search for spirituality, as allusion to the intellectual monasticism, but as it will be seen, meaningless accumulation of things and ideas when deprived of understanding of the value of human relationship.

Whereas the portrayal of the banker and the lawyer reveals a virtuosity of Chekhov as a master of psychologism. To Rayfield (1999) the banker symbolizes an ill-gotten wealth, while the lawyer is an embodiment of the youth's idealism which he loses as he grows older. As Peace (2008) points out this dynamic highlights that Chekhov satirizes society values and the drive of the individual. The lack of material gain after the 15 years – lawyer refusing the money – is a symbol of world devaluing, and the worth of non-material things.

Solitude is another central theme in *The Bet*, wherein the lawyer effectively is isolated both physically and mentally from the rest of society. According to Pritchett (1970) the loneliness of the lawyer is a reflection of the theme Chekhov engulfs in self-realization but also in loneliness. That epiphany that the lawyer has at the very end of the story thus alludes to existentialist implications – it's only the individual that has to construct and assign meaning. *The Bet* was written by Chekhov during a social and industrial revolution in Russia and that social aspect is reflected in the work. In the given context, Finke (1991) mentions that the writer satirizes the tendencies of materialism and moral depravity born in the Russian upper classes of that period. Using the transformation of the banker and the rejection of the lawyer of wealth, Chekhov places the vain materialism against the quest for truth and meaning.

The Bet opens up philosophical issues connected with the death penalty as opposed to life imprisonment. According to Janko Lavrin (1951) the story is well taken as an allegory of man's search for meaning in suffering. The lawyer who makes the preliminary contention that life imprisonment is better stems from an optimistic view of life, moreover, Chekhov, in telling the story, gives a pessimistic side of this by portraying the serious psychological ramifications of solitary confinement. According to Lavrin Chekhov presents the actual dualism of life; people want freedom but are also burdened by existential decisions. Furthermore Paperny (1994) opines that *The Bet* is the author's comment on the downside of pride of intellect. The lawyer's wide reading which he undertook during his incarceration signifies knowledge which is unanchored in the experience of the suffering of the human soul. Paperny notes that the lawyer finally gives up all material benefits which show that knowledge in the show is sterile.

Of the two issues mentioned in the given work, Greed and the demoralizing role of money become the key motifs of *The Bet*. According to Terras (1985), the banker's propose to take the opposite chance represents the conceit and the dishonesty of the

upper class while his apprehension of his own insolvency during the lawyer's incarceration, reflects how the wealth becomes the instrument of domination and burden at once. Describing the banker's fall into moral degradation, Chekhov reveals that Russian bourgeoisie of the second half of the 19th century failed to own the newly gained wealth and became dissolved in materialism, which reflects the process of the rapid industrialisation and growth of the social gap in Russia during the second half of the nineteenth century.

Solitude is the defining feature of story formulation and ideology. In Chekhov's narrative as analyzed by Karlinsky (1976), the theme of isolation has good as well as bad implications. On one hand, it results in self-progression in the person and this is illustrated where the lawyer transforms into a deep thinking person at the end of the story. On the other, it cultivates disconnection and despair that reach their pinnacle in his refusal of both money and people. Karlinsky also states that the lawyer's change is reminiscent of Chekhov's use of the significance of disappointment among lawsuits, present in lots of his plays. *The Bet* is commonly discussed from the existentialist perspective. In Posusta (2001), the author identifies the law's negation of affluence as well as existentialism in the novels of Camu & Sartre. Therefore, the main character, the lawyer who finds out that all the material and intellectual matters are pointless, is an existentialist hero who progressively tastes the liberty when breaking free from social norms.

In addition, the author uses the lawyer's books and the banker's money to enrich the philosophical and psychological sides of the story. Eikhenbaum (1946) explains that these images express the theme of Chekhov that freight of materiality compelled by the infinite search for meaning. The major feature of the Chekhov in his *The Bet* is that the author does not use many words, but he is very profound in his work. According to Magarshack (1955), by Chekhov not rigid outcome is given and this has made it possible for individuals to reason out the issues involved in the story and the character as developed destroying its essence. Chekhov's choice of giving a flash back between the banker and the lawyer also depicts him as a playwright who masters the psyche of the characters; both the men are presented as evil but human.

Socio-historical elements are equally visible in the theme of *The Bet*. According to Coulehan (1997), the story is characteristic of the rising anarchism or rejection of tradition in the Russia of the latter half of the nineteenth century. The contest of the lawyer, who is still an idealist, and the banker, who represents practical values, reflects the conflict in Russian society at the time when the country was changing, and the aristocracy was being undermined.

3. Methodology

In order to achieve the objectives of this paper, it used a qualitative research paradigm in terms of linguistic cohesion in Anton Chekhov's short story *The Bet*. The present study focused on the question of how different linguistic devices affected narrative coherence and on the question of how cohesive devices furthered the themes of freedom, materialism, and the essence of humanity in the story. Descriptive research methodology was employed with a view of having a deeper understanding about how cohesive familiar devices such as conjunctions, pronouns, lexical cohesion, substitution and reference contributed to the cohesiveness and framework of the selected narrative.

The data for the study was centrally focused on *The Bet* by Anton Chekhov. Cohesion was analysed by reviewing the text in detail and by looking for instances of connectors, including conjunctions, the use of pronouns, the re-use of specific words, and reference, which bound sentences as well as paragraphs. These cohesive elements were assumed to aid in a kind of narrative coherence rather than simply 'fleshing out' the text; they were to help in order that the story hold together and that, in general, one idea should lead to, or be followed by, the next. It also looked at how these devices worked in order to give emphasis and reinforcement to the main concepts of the story.

After the survey to identify cohesive devices it turned to thematic analysis, which focused on their contribution to themes like freedom, materialism, and human nature. For instance, global cohesive ties including repetition emphasized the loneliness as well as obsession of the lawyer with the bet, which enhanced materialism aspect of the film. Pronouns and reference were also given attention in terms of the connections between different characters to the change of their stances on the issues concerning freedom and human nature. Also, realized both conjunction and substitution in order to show how such skills contributed to construction of the concept of how narrative elaborates the human condition in a movie.

This study was predicated on the cohesive framework from Halliday and Hasan's text (1976) where they distinguished some of the cohesive mechanisms and their function of connecting the co-text. Their model helped Chekhov's scholars learn about the cohesive devices used in the work, as well as form an understanding of how these devices connected the different parts of the

story. Furthermore, theoretical assumptions regarding the thematic level of text organisation were also applied to describe the relationships between linguistic cohesion and the thematic components of the story.

Due to the nature of the task and using only one text for analysis, the text under discussion was *The Bet*, and, although, it was complemented with the theoretical and literary context, all the discussion remained closely connected with the text. The results were explained in the sense of the following major cohesive elements: The resultant cohesive devices were described along with how they supported the coherence in the story and how the themes of freedom, materialism, and human nature were probed.

There was no major focus on ethical concerns for this study since the study was based on a text in the public domain. The discussion involved a proper citation of secondary sources so as to avoid trains of plagiarisms while at the same time making sure that the intent of the text was not lost. Interpretation of themes was also done effectively to avoid straying from the intended message by Chekhov, as was done in this study.

The main weakness of the study was the fact that it examined only one text Chekhov's work 'The Lady with a Dog' thereby lacked the generality and temperate ness which might have been obtained by including more than one story. However, carrying out an analysis of *The Bet* in details assisted in obtaining a clear understanding of how cohesion patterns foster conceptual advancement in literary plot works.

4. Analysis and Discussion

The analysis chapter also contains an elaborate discussion of how cohesiveness of language functions in the narrations by Anton Chekhov in particular, as well as its implication for meaning-making and cohesion of the text. The chapter follows an analytic approach in analyzing several devices: reference, substitution, ellipsis, lexical repetitions, and conjunctions and affords exhibiting how these devices mutually engage in the construction of a coherent and comprehension text. Analyzing all the above-listed devices, the chapter identifies how and to what extent they are significant for Chekhov as an author, and how they help construct the authorial intent as identified in the introduction of this paper.

Using extracts from Chekhov's works, the chapter also demonstrates ways in which coherent features link sentences and paragraphs, facilitate the readership process, and extend the aesthetic pleasure available from prose. Besides, the analysis discuss the significance of the concept of cohesion in the context of literary language and places Chekhov's use of the language in this story, as well as in his other works, in the context of the development of the literary tradition. Thus, analyzing these linguistic features, the chapter shows not only the artistic vividness of Chekhov's short story but also advances the study of language in literature.

4.1. Linguistic Cohesion Contributing to the narrative coherence in Chekhov's short story 'The bet'

Linguistic cohesion and narrative coherence in the context of the short story *The Bet* by Anton Chekhov requires a discussion in terms of how cohesiveness (referentially, by means of pronouns and conjunctions, lexically, through patterns of lexical repetition and substitution) promotes the constructiveness of the story. Below is an analysis of the short story, *The Bet*:

4.1.1. Pronouns and Referential Cohesion

Pronouns are referential cohesive markers which re-end up referents for other nouns or groups of words, thus creating connections between ideas, characters, and objects in a text. This also makes the flow to be seamless so that people do not repeat information they have earlier learnt without them noticing. In the play by Anton Chekhov, *The Bet*, the subject pronouns, such as he, him, his, I, and you help in referring back and building common thread of sentence connections in the text.

Connecting Characters and Their Actions

Pronouns such as him, he, his are used for the prisoner or the banker and there is no need to use their names time and again, thus, making the readers concentrate on what they are doing or thinking.

For example the phrase "He will take my last penny from me..." and here the prisoner is the only possible referent of the word he in that context.. Relative to the passages that engender the use of norms, readers are able to infer through prior context that the noun prisoner is not mentioned.

It also helps avoid redundancy in the story such as instead of reinventing the narrative will be; 'the prisoner will take my last penny'. Usage ensures that the narrative remains centered on the banker's internal monologue about the prisoner's potential actions, maintaining coherence and avoiding repetitive phrasing like "the prisoner will take my last penny."

Emotional Depth and Personalization through Pronouns

The use of first-person pronouns (I, me, my) in the prisoner's letter introduces a direct, personal tone, as the prisoner reflects on his life and renounces worldly possessions:

Example: "I despise your books, despise all your worldly goods and wisdom."

Here, the pronoun *I* expands the notion of prisoner's philosophical and detached process, which makes the reader empathize with his thoughts.

Second-person pronouns (you, your) directly address the banker, creating a sense of dialogue and confrontation:

Example: "Your books have given me wisdom."

The word *your* just for a while transfers the audience back to the banker though he is implicated in the process of the prisoner's discovering himself, but also makes a note of the emotional range of the letter. Such direct interaction creates a feeling that the reader is in a position to respond to it with equal vigour.

Bridging Past and Present Contexts

Pronouns also act as cohesive devices to reference previously mentioned entities, ensuring the narrative flows logically:

Example: "It was an autumn evening..."

Here *it* is used to refer back to the setting and the setting had earlier been realized and established. This association prevents having to recycle information as a result of assuming the audience will not remember certain information mentioned earlier.

In the same vein, *his* and *him* in "His voice trembled, and he felt the weight of guilt pressing on him..." easily refer to the banker. This repetition sustains the banker's changing affect without repeating his name.

Implicit Referential Cohesion

Pronouns themselves produce the strategy that is based on the implicit linking of a pronoun with the extant context, the reader is expected to relate the pronoun to what the specific noun or noun phrase it replaces stands for. The suppressed link creates interest because readers are guided to follow the storyline deep down inside.

In "If he takes the money, I am ruined," *he* directly refers to the prisoner while the pronoun *I* stresses the selfishness of the banker. These sets of pronouns entwine a psychosocial map of both personalities without uttering reiterations.

Enhancing Narrative Economy

Employing so many references to *he*, *I*, and *you* Chekhov serves the purpose of making the story laconic but quite disclosing all the key aspects of the relationship between the prisoner and the banker. This approach eliminates repetitions that while telling the story could divert the audience to other light emotional and philosophical aspects of the narrative.

4.1.2. Lexical Repetition

It is defined as a style of repeating key words or phrases severally in a flowing story known as Lexical repetition. In the story The Bet, Anton Chekhov uses lexical repetition to emphasize vital themes, to influence the reader's emotions and to underline developmental changes in the philosophical and ethical viewpoints of characters most notably the banker and the prisoner.

Following is a detailed breakdown of how lexical repetition operates within the story:

Repetition of Key Words Highlighting Central Themes

Freedom

This word, freedom, is used probably more than any other word in the entire story to reinforce the irony of freedom and the clear differences between the banker and the prisoner's perception of it.

In the beginning of the plot Ray freedom is depicted as those aspects the banker should not allow the prisoner to regain. The banker is concerned by the thought that if the prisoner wins the bet and get free, it will mean that the latter is actually victorious over him (the banker), not only morally, but also from the financial viewpoint.

The prisoner, on the other hand, as he sits in his cell for years on end becomes indifferent to freedom. The fact that the word freedom is repeated several times in his letters, particularly the phrase that *"I have no need of freedom; I despise it,"* demonstrates how he transforms the meaning of freedom – from a thing which was wanted to one which was of no importance.

This repetition emphasizes the irony of the situation: the banker has also been afraid of losing this wealth, while the prisoner trashes both money and freedom which makes freedom one of the thematic ironies of the story

Money

Likewise, money is produced in the narrative to continue the tension of the materialist dilemma that underscores the story of the bet.

From the onset it is apparent that the banker who puts a good deal on the bet has a materialistic value. What dominates his mind is the money, which he has wagered, and which is on the root of his actions, his fear of losing it.

On the other hand, the prisoner's refusal to take money shows herself in his long stay in solitary where he decides to give up money as being materialistic and in vain for knowledge and the soul.

Otherwise, the money repetition is providing the moral opposition between the two characters, the banker's attitude to money and greed, while the posture of the prisoner, at the end, depicts the recall character's smarter dismissal of the monetary values.

Books and Wisdom

In prison the prisoner writes books and wisdom, which became a result of his changes throughout the years.

First, the prisoner asks for books for company and amusement during the confinement so that he will not lose his mind. Instead of books as something that is more or less entertaining, the protagonist turns into a vessel for learning as he advanced into the text. Incarceration and confinement, it facilitates prisoner's enhanced acquaintance with books focusing on the pointlessness of worldly activities and development of his focus towards scholarly studies and thinking.

In this way, wisdom becomes the penultimate for the prisoner or the ultimate goal to achieve. He finally looks for wisdom not only for the sake of, knowledge but for the sake of salvation, which is deliverance from this physical cage known as the body. The usage of the term wisdom in his letters presupposes it as well as the overall transformation that was described.

Repetition of Despise Highlighting the Prisoner's Disdain

It is the prisoner's direct and categorical defiance of material and intellectual culture: the word 'despise' is applied four times in the letter.

Early in the letter, the prisoner states: **"I despise your books, despise all your worldly goods and wisdom."** These characters of repetition signify the prisoner's increasing disillusion with everything he once valued, or which was valued in him.

The use of despise twice is also effective because it emphasizes just how far the prisoner has cut himself off from not only money, but from the world view embodied by the banker. He no longer harbors desire for gold or the acquisition of the desire of power by the expansion of his stock of knowledge. But he loses his freedom while learning his lesson, though the version shown here finds his true freedom in drifting and awakening, which is represented by his complete contempt for all tangible things.

Another interesting point is that usage of this word also reveals the contradiction of the prisoner's position. While the banker thinks only of money, the prisoner having been redeemed from the lure of material things by years of imprisonment becomes contemptuous of the things the banker yet cherishes.

Thematic Resonance through Repetition

Repetition of certain terms like freedom, money, books and wisdom, not only serves to underscore important philosophical issues in the story – the meaningfulness of money or freedom as opposed to wisdom – but also makes sure the audience stays focused on these issues for all the story's length.

It should be noted that such repetition provides for the creation of a pattern, as with the character progression. The more that the banker is attached to materialism, the more the prisoner is liberated from it. This multiplication of these words is also found in the memorial of these corpses and pronounced again in the letter which puts the end to the prisoner's story and refutes everything the banker always stood for.

The repetition use of despise highlights a change of fortune, of power, between the two figures. First of all the banker has all the advantages (wealthy, free) while the prisoner is in this man's hands. By the end however, in his mental and redemptive liberation, the prisoner has gained a kind of liberty, a kind of dominion, which makes the banker's gold laughable.

4.1.3. Conjunctions and Logical Connectives

Conjunctions and logical connectives play a crucial role in establishing **coherence** and **logical flow** within a narrative. In Anton Chekhov's *The Bet*, these linguistic tools help guide the reader through the **contrasting ideas, shifting emotions, and evolving reasoning** of the characters, particularly the banker. By connecting sentences and clauses, they clarify relationships between thoughts, reinforce transitions, and highlight contrasts. Below is a detailed explanation of how conjunctions and logical connectives enhance the narrative cohesion in *The Bet*.

Coordinating Conjunctions: Linking Contrasting and Sequential Ideas

But

The conjunction *but* is evident in the story many times meaning that the different contrast or thought had. For example:

“But let us first read what he has written here...”

Here, *but*, marks a significant change of the role of the banker in the plot. It takes the reader from the thoughts of the banker about the murder to him resolving to look at the prisoner's letter. This saves from boring and at the same time impacts the audience due to the conflict going in the mind of the banker – greedy and selfish desire to extort and protect his own skin and the rising curiosity and brief pause of conscience.

The conjunction, *But*, can evoke contrasts to the glory expectations and the moral choice of the businessman and his emotions.

And

The conjunction ‘*And*’ works as the combination link that connects like elements and ideas to make the flows of actions logical. For instance:

“He sat down at the table and laid the letter before him...”

Here, ‘*and*’ sets a direct chain of events, which makes it easier for the readers to track the banker's storms and transitional moves between decisions.

Elsewhere, *and* is used to link ideas together to stress build up or progression, such as the mounting action as the banker wrestles with the implications of the bet.

So

The coordinating conjunction ‘*so*’ is employed to show cause and effect or logical progression, as in:

“So, this means that I shall lose two million...”

In this respect ‘so’ unfolds the mechanism of the thinking of the banker to show how he arrived at the conclusion at the same time as he experienced increasing anxiety over the outcome of the bet in terms of money.

Subordinating Conjunctions

Use of subordinating conjunction such as if and because makes a lot of sense and adds reasoning and condition that explain the implication and motives behind the bet in *The Bet*.

If

Each time the conjunction *if* is used, it signifies conditional reasoning, the deliberation of the banker’s and prisoner and staking of the bet. For example:

“If I do pay him, it is all over with me...”

4.1.4. Substitutions and Ellipsis

Substitution explains why complex languages do not encumber the ears with so many repetitions; similarly, ellipsis as a process leads to the sparing of words. For instance:

“Your books have given me wisdom” (the pronoun your substitutes the banker’s books, which maintains reference without repetition).

4.2. Cohesive Devices Establishing the Themes of freedom, materialism, and Human Nature in *The Bet*

To consider how the analysis of cohesive devices enables the factors of freedom, materialism, human nature to be explored in *The Bet* it is necessary to define the text reference of cohesiveness devices. Connections in ideas are maintained through cohesive devices that include production of conjunctions, pronouns lexical repetition and substitution.

4.2.1. Freedom

Two views on imprisonment and liberty are used to bring out the theme of freedom. Linking words and phrases such as repeat and contrastive conjunctions (But, however, Yet) also brought out the progressive liberty understanding.

- **Pronouns and Possessives:** He, his, it, narrating the lawyer’s confinement, unites descriptions with references to this transformation while wondering about the renunciation of freedom.

“I despise freedom and life and health...” underlines individual anti-popular statement on freedom.

- **Contrasts in Freedom:** The banker compares the freedom of the lawyer’s cage with the necessarily oppressive psychological compulsion (*“The thought that you have the right to step out in liberty... will poison your whole existence in prison”*). The word ‘but’ points out the audience that voluntary confinement is worse psychically than forcible confinement.

4.2.2. Materialism

Obviously, materialism pervades through the constituent elements of the very best and intents of the banker and the lawyer. Cohesive devices show changes in their ideas.

- **Lexical Repetition:** Lastly, words such as millions, money or wealth are used severally in the story as the grounds of the material interest as well as the banker’s primitive pride. At some point, these repeated terms become useless as they do with the transformation of the lawyer from the spiritual high he gains (*“I despise all that in your books is called the good things of the world”*).

- **Temporal Cohesion:** Temporary adverbials such as ‘fifteen years ago’ and ‘to-morrow’ give temporal organization in the narration, and signify the process of deterioration of banker’s property and rejection from the materialistic living by the lawyer.
- **Cause and Effect:** The conjunction because links materialism to the erosion of the worth of human life at large (“*I am ruined because of this cursed bet*”). There is the illustration of how the desire for the accumulation of wealth and fame leads to the degradation of the character of a banker.

4.2.3. Human Nature

The theme of human nature is revealed in sequences of both reflections and ethical questions. These explorations are connected by cohesive devices.

Contrast and Parallelism

The character of the banker and the lawyer set the themes of humanistic desire: lust for wealth as opposed to spiritual ascension. Words such as ‘fifteen years’ imprisonment had taught him to sit still ... This is because the physical ordeal is equated to the

Conditional Clauses

Speculative observations “*If I had the pluck to carry out my intention...*” reveal the awkwardness of evil in the man, selfishness, as well as fear.

Lexical Chains

Opposing pairs of related words that form a certain series are used (life and death, freedom and imprisonment) which refer to the philosophical views on human existence. These cohesive chains connect the moral and existential spectrum of the work to the general themes of the story.

5. Conclusion

Linguistic cohesion in Anton Chekhov’s *The Bet* is a worth analysis; it adds to the narrative logic the work, enriches philosophical meaning, and raises the level of the characters’ experience. By the proper deployment of minor cohesive markers, namely pronouns, lexical repetitions, conjunctions, substitutions and ellipses, Chekhov educes a coherent text that captivates the reader and at the same time guides the reader’s focus on the changes in the moral and ethical tone of the text.

Pronouns and Referential Cohesion make the work less awkward, although the reader is never left out of the action and unnecessary repetitions are avoided. Simple first person I, second person you, third person he/she etc not only join characters and their performances but also provide sentiment. For example, the use of first-person narrative to represent the prisoner not only individualizes his philosophical evolution also re-establish the second person to ordain the banker in direct conflict to the audience.

Repetition applies to the lexical level enhancing the three major concerns of freedom, money and wisdom. The word freedom which is used by the author several times to depict the prisoner’s spiritual freedom but the banker is chained with property. In the same manner, the different instances of recurrence of money in the novel provide the conflict between greed and asceticism while wisdom depicts the philosophical change of the prisoner from worldly life to a learned man. Such repetition is not only a good emphasis on these topics at also reflects the shift of perspective and priorities of the characters.

Using the conjunctions but, and, so and if, the reader is assisted throughout the differences in emotions and the moral issues as well as all forms of logical progression in the story. These devices smooth transitions between thoughts, promote contrasts and help maintain tensions in a story, as characters’ inner struggles and conflicts; they embody changes in the relations of power and evil.

Substitutions and ellipses being innocent omissions that save words but do not. Next, Chekhov stays concise, yet expresses much, which is only possible with a strict word economy. Such devices help make the work structurally sound, so that each of the words is important and there is no word too many.

Combined, all the cohesive devices highlight the elements of freedom, materialism and nature of human beings which are the main aspects forming the story. These apparent opposites also tie together by linguistic cohesion, thereby showing that *The Bet* is not only a coherently told story but a philosophical one as well. The reader is left with a few questions which include freedom and bondage, the pursuit of wealth all of which are good but in their pursuit they become evils, desire and its dangers and its troubles.

In conclusion, it is to state that linguistic cohesion of the text plays important role in the framework of the narrative coherence of *The Bet* and Chekhov's story. It not only brings more vivid images and better flow to the story; they also provide striking means of expressing the eternal and give it a chance to dwell on themes when they are most important to the reader.

5.1. Suggestions

The further study of the patterns of linguistic cohesion and the concerns of narrative coherence can be developed in subsequent academic studies, in relation to literary works by applying more sophisticated computational methods and techniques of text analysis. For example, a research on cohesive devices in relation to the genre, writers or cultural differences to some extent can help understand the extent and manner the choice of language impacts on the stylistic and thematic concerns of textual display. Further, the investigators can look at the psychological and, in particular, emotional experience of joining the text by using the reader response theory or running experiments. The analysis of discourse or, if desired, cognitive stylistics to other plays by Anton Chekhov or the plays by other authors who worked at the same period will demonstrate how cohesion defines narrative strategies within a particular literary movement.

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