



The Types and Functions of Conjunctions in *Fearless* by Lauren Roberts

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Abstract

Conjunctions play an important role in creating grammatical cohesion by connecting ideas within a text. This study aims to identify the types of conjunctions and analyze their internal and external functions in *Fearless* by Lauren Roberts based on Halliday and Hasan's (1976) theory. A descriptive qualitative method was employed to identify, classify, and analyze conjunctions throughout the novel. The findings showed that 496 conjunctions were classified into four types: additive, adversative, causal, and temporal. Adversative conjunctions were the most dominant, occurring 195 times. The analysis found that conjunctions serve both internal and external functions, with external functions occurring more frequently (348 occurrences) than internal functions (148 occurrences). These findings indicate that conjunctions contribute not only to grammatical cohesion but also to the development of a clear and coherent narrative.

INTRODUCTION

Conjunctions are used to express semantic relationships between ideas while maintaining cohesion within a text (Mahadewi et al., 2022). In line with this, Halliday and Hasan (1976) state that conjunction is one of the grammatical cohesive devices that expresses semantic relations between clauses, sentences, and larger stretches of discourse. Bloor and Bloor (1995) further explain that conjunctions organize logical relationships between ideas, enabling a text to develop coherently. Through these logical relationships, conjunctions help readers understand how one idea is connected to another throughout a text. The relationship between ideas is closely associated with the concept of cohesion in discourse. Halliday (1985) explains that language functions as a resource for making meaning through the organization of linguistic elements. This view is further developed by Halliday and Matthiessen (2014), who explain that cohesive devices maintain the continuity of discourse by connecting information into meaningful relationships. Cook (1989) also argues that discourse is a meaningful unit whose parts are logically connected rather than a collection of isolated sentences. This organization of meaning allows information to be communicated more clearly in different contexts.

The ability to organize ideas clearly is essential in both spoken and written communication. Holmes (2013) explains that language enables people to communicate ideas, thoughts, and information effectively in different social contexts. Likewise, Dewi and Irwandika (2024) found that conjunctions function as grammatical cohesive devices

that connect ideas and improve discourse coherence. Umedilloevna & Saydulloevna (2026) also emphasize that conjunctions establish logical, semantic, and temporal relationships between ideas, contributing to cohesion and coherence in literary works. These functions can be clearly observed in various forms of written texts, particularly literary works.

Among various forms of written texts, novels provide rich examples of conjunction use because they combine descriptions, dialogues, emotional expressions, and sequences of events within a single narrative. Abrams and Harpham (2015) explain that novels portray human experiences through interconnected characters, conflicts, and events. Similarly, Hasan (2022) points out that conjunctions help maintain relationships between clauses and sentences, allowing readers to follow the development of ideas throughout a narrative. This finding is supported by Soares et al. (2026), who found that conjunctions contribute to the clarity, coherence, and overall flow of a novel. These characteristics make novels an appropriate source for investigating how conjunctions contribute to textual cohesion and the development of meaning. Consequently, conjunctions have been examined in a variety of sources to better understand their roles in different contexts.

Several previous studies have investigated conjunctions in a variety of sources, demonstrating their important role in creating cohesive and meaningful communication. Antari and Juniarta (2024) analyzed conjunctions in *The Target* novel and found that additive conjunctions were the most frequently used type. Similar findings were reported by Marfu'ah and Khristianto (2023), who identified four types of conjunctions and explained their grammatical functions in *The Bridge and Other Love Stories*. Panjaitan and Ambalegin (2024) found that additive conjunctions were dominant in Ivanka Trump's speech, while Saragih and Rudianto (2024) identified the four conjunction types in Jimmy Fallon on *The Tonight Show with Gigi Hadid*, highlighting their role in connecting ideas during conversations. Sanju et al. (2024) reported that additive conjunctions occurred most frequently in *Bali Travel News*, whereas Sanosi (2024) showed that conjunctions are essential for maintaining cohesion in academic writing, although EFL learners still experience difficulties in using them appropriately.

Despite these valuable contributions, several gaps remain. Most previous studies primarily focused on identifying conjunction types or describing their frequency in different texts. Only a limited number of studies have examined conjunctions based on both their types and functions, particularly the distinction between internal and external functions proposed by Halliday and Hasan (1976). Moreover, research on conjunctions in contemporary fantasy novels remains limited. Consequently, a more comprehensive analysis is needed to explain not only the types of conjunctions used but also how they function in developing ideas and maintaining cohesion within a narrative. To address these gaps, this study selects *Fearless* by Lauren Roberts (2025) as the data source. The novel contains rich narrative descriptions, dialogues, emotional reflections, and conflicts that provide various examples of conjunction use. These characteristics make *Fearless* an appropriate literary work for examining conjunctions from both structural and functional perspectives. Therefore, this study aims to identify the types of conjunctions used in *Fearless* by Lauren Roberts and analyze their internal and external functions.

METHOD AND THEORY

Research Method

The data of this study were taken from *Fearless* by Lauren Roberts, a Young Adult Fantasy Romance novel published by Simon & Schuster UK Ltd in 2025. The novel consists of 76 chapters containing narrative descriptions, dialogues, and interactions

between characters. It was selected because it presents a wide variety of conjunctions used throughout the story, making it a suitable source for examining the types and functions of conjunctions. The data were collected using the documentation method. The novel was read several times to understand the storyline and identify sentences containing conjunctions. Every conjunction identified in the novel was highlighted and recorded in context, after which the collected data were organized into tables to facilitate analysis. This study employed a descriptive qualitative method. First, all identified conjunctions were classified into four types, namely additive, adversative, causal, and temporal, based on Halliday and Hasan's (1976) theory. They were then analyzed to determine their internal and external functions. Subsequently, the frequency and percentage of each type were calculated to show the distribution of conjunctions found in *Fearless*. The findings were presented using both formal and informal methods proposed by Sudaryanto (1993). The formal method presents the results through signs and symbols, such as tables showing the frequency and percentage of each conjunction type and function, whereas the informal method presents the results in ordinary words through descriptive explanations of representative examples taken from the novel.

From the classified data twenty representative examples (five for each conjunction types) were purposively selected based on how clearly they represented each conjunction type and its internal or external function. They were then interpreted based on their context in the novel and Halliday and Hasan's (1976) theory.

Theory

Halliday and Hasan (1976:226) define conjunction as one of the grammatical cohesive devices used to connect ideas in a text. Unlike reference, substitution, and ellipsis, conjunction shows the logical relationship between one idea and another. This semantic relationship enables readers to interpret how one idea is logically connected to another throughout a discourse. Halliday and Hasan (1976:238) classify conjunctions into four types: additive, adversative, causal, and temporal. Additive conjunctions are used to add information related to the previous idea. They help writers introduce similar or additional information. Adversative conjunctions show a contrast between two ideas. They indicate that the following information is different from or opposite to the previous statement. Causal conjunctions express a cause-and-effect relationship. They explain the reason, result, or purpose of an event or action. Temporal conjunctions indicate the sequence of events or ideas, helping readers understand the chronological progression of a text. Halliday and Hasan (1976:240–241) explain that conjunctions have two functions, namely external and internal. An external function connects events or situations that happen in the story or real-world experience. In contrast, an internal function connects ideas within the speaker's or writer's message, such as explaining, expressing an opinion, making an argument, or drawing a conclusion. They also state that the function of a conjunction depends on its context, meaning that the same conjunction can serve either an internal or an external function depending on the context.

RESULT AND DISCUSSION

Result

To answer the research objectives, this section presents the findings of conjunctions identified in *Fearless* by Lauren Roberts based on Halliday and Hasan's (1976) theory. The analysis discusses both the types of conjunctions and their internal and external

functions. The distribution of conjunction types and their functions is presented in Table 1.

Table 1. Types and Functions of Conjunctions Found in *Fearless*

No	Types of Conjunction	Function of Conjunction	Amount	%
1	Additive	Internal	41	8.27%
		External	116	23.39%
		Subtotal	157	31.65%
2	Adversative	Internal	72	14.52%
		External	123	24.80%
		Subtotal	195	39.31%
3	Causal	Internal	33	6.65%
		External	30	6.05%
		Subtotal	63	12.70%
4	Temporal	Internal	2	0.40%
		External	79	15.93%
		Subtotal	81	16.33%
Total		Internal	148	29.84%
		External	348	70.16%
Grand Total			496	100%

Table 1 presents the types and functions of conjunctions found in *Fearless* by Lauren Roberts, based on Halliday and Hasan's (1976) theory. A total of 496 conjunctions were identified throughout the novel. These conjunctions were classified into four types, namely additive, adversative, causal, and temporal. The results show that adversative conjunctions occurred 195 times, making them the most frequently used type in the novel. Additive conjunctions occurred 157 times, while temporal and causal conjunctions occurred 81 and 63 times, respectively. These findings suggest that adversative conjunctions play an important role in connecting contrasting ideas throughout the novel. The predominance of adversative conjunctions differs from the findings of previous studies. Antari and Juniarta (2024) found that additive conjunctions were the most common type in *The Target* by David Baldacci. Similarly, Sanju et al. (2024) reported additive conjunctions as the dominant type in Bali Travel News newspaper articles. This difference may be related to the characteristics of the data source. As a fantasy novel, *Fearless* presents frequent conflicts, betrayals, opposing viewpoints, and unexpected developments that shape the storyline. These narrative characteristics create many situations involving contrast, which may explain the greater use of adversative conjunctions throughout the novel.

The identified conjunctions were further analyzed based on Halliday and Hasan's (1976) theory to determine their internal and external functions. Overall, external functions occurred more frequently than internal functions, with 348 and 148 occurrences, respectively. In the additive category, external functions occurred 116 (23.39%) times, while internal functions occurred 41 (8.27%) times. In the adversative category, external functions occurred 123 (24.80%) times, whereas internal functions occurred 72 (14.52%) times. In the causal category, external functions occurred 30 (6.05%) times, and internal functions occurred 33 (6.65%) times. Meanwhile, in the temporal category, external functions occurred 79 (15.93%) times, while internal

functions occurred only 2 (0.40%) times. These findings indicate that external functions were more dominant in the adversative, additive, and temporal categories, whereas the causal category showed a relatively balanced distribution between external and internal functions. The predominance of external functions suggests that conjunctions in *Fearless* primarily function to connect events and situations throughout the narrative rather than to organize ideas within the discourse. This pattern is consistent with the novel's narrative progression, as the plot advances through successive events, conflicts, and shifts in circumstances.

Discussion

Additive Conjunction

Halliday and Hasan (1976:244) describe Additive conjunctions as conjunctions used to add information or introduce ideas that are related to the previous statement. They express a relationship of addition in which one idea extends or supports another. This type of conjunction helps writers develop information and maintain the flow of ideas within a text. Common examples include *and*, *or*, and *nor*.

Data 1 (Lauren Roberts, 2025:14)

"There is betrayal. There is hurt. **And** history is not easily forgotten by the kings who write it."

Based on Data 1, the word "*and*" is categorized as an additive conjunction because it adds a further statement that reinforces the idea expressed before it. The first statements, "*There is betrayal. There is hurt,*" present Paedyn's realization of the betrayal and emotional pain that remain from her past experiences. The following statement, "*and history is not easily forgotten by the kings who write it,*" continues her reflection by emphasizing that the past still has a lasting influence on the present. The conjunction "*and*" joins these statements into one complete message, allowing the final statement to strengthen the meaning of the previous statements. This conjunction is classified as an internal function because it organizes Paedyn's reflection by introducing another statement that reinforces her previous thoughts. The conjunction connects the previous statements about betrayal and hurt with the following statement about history, creating a clear progression of ideas. Through this connection, Paedyn's reflection develops in an organized way, allowing the final statement to support and strengthen the meaning expressed earlier. As a result, the conjunction helps readers follow the flow of her reflection and understand how the ideas are connected. The use of the conjunction also presents her reflection as a coherent statement, making the overall message clearer and easier to understand.

Data 2 (Lauren Roberts, 2025:47)

"I knew you would go after her, **and** I figured that placing Lenny between you two was the safest option."

The conjunction "*and*" in this sentence is categorized as an additive conjunction because it adds information that links two related clauses into a single statement. The first clause, "*I knew you would go after her,*" presents Kitt's understanding that Paedyn would pursue Blair after learning the truth. The second clause, "*and I figured that placing Lenny between you two was the safest option,*" provides additional information because the first clause presents Kitt's understanding, while the second clause explains the decision he made based on that understanding. The conjunction "*and*" links the second clause to the

first clause, allowing the statement to continue by adding information that supports the previous statement. This conjunction is classified as an internal function by helping Kitt develop his statement and adding information that supports the previous one. The first clause presents his understanding of Paedyn's likely action, while the second clause explains the decision he made based on that understanding. Through this connection, the conjunction helps organize Kitt's communication by presenting his understanding first, followed by the explanation for his decision. As a result, both clauses form a coherent statement that clearly explains Kitt's reasoning. This organization allows the message to be presented in a clear order, making it easier for readers to understand how Kitt's understanding leads to the decision he believes is the safest option.

Data 3 (Lauren Roberts, 2025:51)

"I have dreamed of a free, united Ilya all my life, **and** if this is the only way to achieve that, then so be it."

In the sentence, the word "*and*" is categorized as an additive conjunction because it adds a further statement that follows naturally from the idea before it. The first clause, "*I have dreamed of a free, united Ilya all my life,*" presents Paedyn's lifelong aspiration for a free and united Ilya. The second clause, "*and if this is the only way to achieve that, then so be it,*" provides additional information because the first clause presents her aspiration, while the second clause explains her acceptance of the only possible way to achieve that goal. The conjunction "*and*" joins these two clauses, allowing the second clause to develop and support the previous statement. This conjunction is classified as an internal function because it helps Paedyn continue her statement by adding information related to her aspiration. The first clause introduces her lifelong dream of a free and united Ilya, while the second clause explains the decision she is prepared to accept in order to achieve that dream. Through this connection, the conjunction helps present Paedyn's aspiration first, followed by the explanation of her decision. As a result, both clauses form a coherent statement that clearly explains her reasoning. The use of the conjunction also helps the message develop in a clear and organized way, making it easier for readers to understand how Paedyn's aspiration leads to the decision she is willing to make.

Data 4 (Lauren Roberts, 2025:68)

"He could barely stand to be outside for more than an hour. Any longer **and** he'd clutch his head, convinced that his hair was going to melt."

In Data 4, the word "*and*" is categorized as an additive conjunction because it adds a further detail that completes the idea expressed in the first clause. The first clause, "*He could barely stand to be outside for more than an hour. Any longer,*" presents Kitt's statement about Kai's inability to remain outside for an extended period. The second clause, "*and he'd clutch his head, convinced that his hair was going to melt,*" provides additional information because the first clause presents Kai's condition, while the second clause explains how he would react if he stayed outside any longer. The conjunction "*and*" joins these two clauses, allowing the second clause to develop and support the previous statement. This conjunction is classified as an external function because it links Kai's condition with the action that follows when he stays outside for a longer period. The first clause presents Kai's inability to remain outside for an extended time, while the second clause describes the reaction that occurs after he stays outside any longer. Through this connection, the conjunction presents both actions as a continuous sequence in the narrative. As a result, readers can clearly understand how Kai's condition leads to his subsequent reaction, making the progression of events easy to follow.

Data 5 (Lauren Roberts, 2025:73)

“Shimmers manipulate the sunbeams to create a dazzling display of speckled light that drips down our coach **and** dances across the cobblestones.”

The conjunction “*and*” is categorized as an additive conjunction because it adds a further detail that links two related actions. The first clause, “*Shimmers manipulate the sunbeams to create a dazzling display of speckled light that drips down our coach,*” introduces the source of the visual scene by describing the shimmering light flowing over the coach after the sunbeams are reflected. The second clause, “*and dances across the cobblestones,*” provides additional information because the first clause describes the first visual effect, while the second clause continues the description by showing how the light moves across the cobblestones. The conjunction “*and*” joins these two clauses, allowing the description to continue by adding another event that occurs in the same scene. This conjunction is classified as an external function because it connects two related events that occur in the narrative. The first clause presents the movement of the reflected light on the coach, while the second clause describes its movement across the cobblestones. Through this connection, the conjunction links these events into a continuous description of the same scene. As a result, both clauses form a coherent statement that clearly presents the sequence of events. The use of the conjunction also helps readers follow the progression of the description, making the visual image of the shimmering light easier to understand.

Adversative Conjunction

Halliday and Hasan (1976:250) state that adversative conjunctions are used to show a contrast or opposition between two ideas. They connect an idea that contrasts with or differs from the previous statement. Adversative conjunctions express a relationship of contrast in which the second idea presents information that contrasts with the previous idea. This type of conjunction helps writers highlight differences, contradictions, or unexpected situations in a text. Common examples of adversative conjunctions include *but, however, yet, and although*.

Data 6 (Lauren Roberts, 2025:13)

“I couldn’t bear to look at him then, not unless I wished to see the king staring back. **But** I killed the man I once saw reflected in his son’s green gaze.”

In Data 6, the conjunction “*but*” is categorized as an adversative conjunction because it introduces a statement that contrasts with the idea expressed before it. The first clause, “*I couldn’t bear to look at him then, not unless I wished to see the king staring back,*” presents Paedyn’s statement that she was unable to look at him because she saw the king reflected in him. The second clause, “*But I killed the man I once saw reflected in his son’s green gaze,*” presents a contrasting statement that the man she once knew is no longer the same. The contrast is established between Paedyn’s inability to look at him because she still saw the king reflected in him and her following statement that the man she once recognized no longer exists. By introducing this contrast, “*but*” relates the two clauses as opposing ideas within a single statement. This conjunction is classified as an internal function by introducing a contrasting statement that strengthens Paedyn’s reflection. The conjunction connects her initial statement with the following contrasting statement, creating a clear progression of ideas. Through this connection, the second statement strengthens the meaning of the first statement and highlights the emotional change in her reflection.

Data 7 (Lauren Roberts, 2025:166)

"I wish they were my biggest concern then, too. **But** I was busy being cut open by our father."

The sentence above includes the adversative conjunction because "*but*" in this sentence connects two contrasting clauses within the same statement. The first clause, "*I wish they were my biggest concern then, too,*" presents a hypothetical situation in which Kai wishes they had been his greatest concern in the past. This statement reflects his expectation that his difficulties had been limited to the concerns previously mentioned. The second clause, "*But I was busy being cut open by our father,*" presents the actual situation that occurred during the same period. This statement reveals that Kai experienced a far more painful reality than the situation described in the first clause. The conjunction "*but*" joins these two clauses by introducing a contrasting idea, allowing the second clause to emphasize the difference between Kai's expectation and the reality he experienced. This conjunction is classified as an internal function by introducing a contrasting statement that develops Kai's explanation. It connects the hypothetical situation in the first clause with the actual situation in the second clause, creating a clear progression of ideas within his statement. Through this connection, the second clause strengthens the meaning of the first clause by revealing the reality behind Kai's words.

Data 8 (Lauren Roberts, 2025:193)

"My stomach churns at the thought of abandoning solid ground, **but** I force myself to nod convincingly."

In this sentence, the two clauses are connected by the conjunction "*but*" which is categorized as an adversative conjunction because it connects two clauses that present contrasting ideas within the same statement. The first clause, "*My stomach churns at the thought of abandoning solid ground,*" presents Paedyn's physical reaction when she thinks about leaving the safety of solid ground. It shows the fear and discomfort she experiences before taking the next step. The second clause, "*but I force myself to nod convincingly,*" presents a contrasting idea by describing her deliberate action despite the fear expressed in the first clause. Rather than allowing her physical reaction to control her behavior, Paedyn chooses to appear calm and confident. The conjunction "*but*" joins these two clauses into one complete statement, allowing the second clause to emphasize the contrast between her emotional response and her outward action. This conjunction is classified as an internal function by introducing a contrasting statement that develops Paedyn's reflection. It connects her physical reaction in the first clause with the action presented in the second clause, creating a clear progression of ideas. Through this connection, the conjunction strengthens the meaning of her reflection by showing the difference between what she feels and what she chooses to do.

Data 9 (Lauren Roberts, 2025:59)

"Mouths open in unison around the table, **but** the king is speaking before sound is able to escape them."

This sentence is classified in Adversative types, particularly through the use of the conjunction "*but*" which signals a contrast between two related clauses. The first clause, "*Mouths open in unison around the table,*" presents the observable action of the people around the table as they simultaneously prepare to speak. The second clause, "*but the king is speaking before sound is able to escape them,*" presents a contrasting event in which the king begins speaking before anyone else has the opportunity to do so. The

conjunction “*but*” connects these clauses into one complete statement and highlights the contrast between the actions presented in the first and second clauses. This conjunction is classified as an external function by introducing a contrasting event in the narrative. It connects the action of the people preparing to speak in the first clause with the king’s action of speaking first in the second clause, creating a clear progression of events. Through this connection, the second clause emphasizes that the king speaks before anyone else is able to respond, shifting the direction of the situation. As a result, the conjunction helps readers follow the sequence of events and understand the contrast between the two actions, presenting the narrative in a clear and coherent way.

Data 10 (Lauren Roberts, 2025:162)

“Her cheeks are flushed pink beneath the strands of silver hair falling over her face. **But** despite her glistening skin, Paedyn doesn’t remove the thin shawl around her shoulders.”

The conjunction “*but*” in this sentence is categorized as an adversative conjunction because it introduces a contrast between two related statements. The first statement, “*Her cheeks are flushed pink beneath the strands of silver hair falling over her face,*” presents Paedyn’s physical appearance by showing that her cheeks are flushed and her skin is glistening. The second statement, “*despite her glistening skin, Paedyn doesn’t remove the thin shawl around her shoulders,*” presents a contrasting situation because she continues wearing the thin shawl. The conjunction “*but*” links these statements into a complete description and indicates that the second statement contrasts with the condition presented in the first statement. This conjunction is classified as an external function by introducing a contrasting situation in the narrative. It connects the description of Paedyn’s physical appearance in the first statement with her action in the second statement, creating a clear progression of events. Through this connection, the second statement emphasizes that, despite showing signs of warmth, she continues wearing the thin shawl around her shoulders. This contrast highlights the difference between her physical condition and her action within the same situation.

Causal Conjunction

Halliday and Hasan (1976:256) explain that Causal conjunctions are used to express the relationship of cause, result, or purpose between ideas. This type of conjunction shows that one event or statement is logically connected to another through a causal relationship. Common examples include *because*, *so*, *therefore*, *thus*, *consequently*, and *as a result*. These conjunctions help readers understand the logical connection between events in a text.

Data 11 (Lauren Roberts, 2025:15)

“Now he calls me queen, and all I hear is laughter. **Because** this fate may prove to be worse than Death himself.”

The word “*because*” is categorized as a causal conjunction because it introduces an explanation for the preceding statement. The first statement, “*Now he calls me queen, and all I hear is laughter,*” presents Paedyn’s reaction to being called queen. The second statement, “*Because this fate may prove to be worse than Death himself,*” explains the preceding statement. By introducing this explanation, the causal conjunction links the second statement to the preceding statement, establishing a logical relationship between the statement and its explanation. This conjunction is classified as an internal function because it presents the reason that develops Paedyn’s reflection. The first statement presents her reaction to being called queen, while the second statement explains that

reaction. Through this connection, the conjunction establishes a logical relationship between the statement and its explanation, contributing to the cohesion of the text. The explanatory statement expands the information introduced in the preceding statement, resulting in a coherent relationship between the two statements. As a result, the conjunction helps readers follow the flow of Paedyn's reflection and understand why she reacts with despair rather than pride, presenting her reflection as a coherent message.

Data 12 (Lauren Roberts, 2025:19)

"He wears all of it and more. **Because** that ring in his shaking hand represents everything he was taught to hate."

The conjunction "*because*" is categorized as a causal conjunction because it connects the preceding statement with the explanation presented in the following clause. The first clause, "*He wears all of it and more,*" presents Paedyn's observation that Kai carries all of her fear and unease. The second clause, "*Because that ring in his shaking hand represents everything he was taught to hate,*" explains the preceding statement. The conjunction "*because*" links these two clauses into one complete statement and establishes a logical relationship between the statement and its explanation. By connecting the explanation presented in the second clause to the statement expressed in the first clause, the conjunction enables both clauses to form a unified meaning within the same statement. This conjunction is classified as an internal function by presenting the reason that develops Paedyn's reflection. It connects her observation of Kai's condition in the first statement with the explanation provided in the second clause, creating a clear progression of ideas. Through this connection, the second clause explains why Kai carries the burden described in the first statement by revealing the meaning of the ring in his shaking hand. As a result, the conjunction helps readers follow the flow of Paedyn's reflection and understand the reason behind her observation.

Data 13 (Lauren Roberts, 2025:42)

"Every order obeyed **because** that banner has me bound for life."

The use of "*because*" is categorized as a causal conjunction because it explains why the situation in the first clause occurs by introducing its cause in the second clause. The first clause, "*Every order obeyed,*" presents the effect, describing that every command has been carried out. The second clause, "*because that banner has me bound for life,*" presents the cause, explaining why those orders have always been obeyed. The conjunction "*because*" connects the effect with its cause, making the reason for the action explicit. The conjunction links the cause presented in the second clause to the effect expressed in the first clause, allowing both clauses to present a complete meaning. This conjunction is classified as an external function by presenting the cause of the action described in the first statement. It connects the action of obeying every order in the first clause with the explanation presented in the second clause, creating a clear progression within the narrative. The second clause reveals that the banner symbolizes Kai's lifelong duty as an Enforcer, explaining why he continues to obey every order without hesitation. This explanation provides readers with a deeper understanding of the motivation behind his actions and clarifies the cause of his obedience.

Data 14 (Lauren Roberts, 2025:76)

"These screaming Slummers chose me to go into the Purging Trials, **because** they saw hope for one of them to become something more."

In this sentence, the word “*because*” is identified as a causal conjunction because it introduces the reason for the preceding statement. The first statement, “*These screaming Slummers chose me to go into the Purging Trials,*” presents the effect, describing the decision made by the Slummers to choose Paedyn for the Purging Trials. The second statement, “*because they saw hope for one of them to become something more,*” presents the cause, explaining the reason behind their decision. The conjunction “*because*” connects the effect in the first statement with the cause presented in the second statement. By connecting the cause presented in the second statement with the effect expressed in the first statement, the conjunction enables the relationship between the two statements to be interpreted as a unified sequence of meaning. This conjunction is classified as an external function by presenting the reason for the event described in the first statement. It connects the action of the Slummers choosing Paedyn in the first statement with the reason provided in the second statement, creating a clear progression of events. Through this connection, the second statement explains why the Slummers selected Paedyn for the Purging Trials by revealing that they believed she represented hope for one of them to become something more.

Data 15 (Lauren Roberts, 2025:216)

“The ship still rocks enough to have me struggling with my footing, **so** I drop to my knees before the waves send me sprawling.”

The conjunction “*so*” is categorized as a causal conjunction because it links the cause in the first clause with the effect presented in the second clause. The first clause, “*The ship still rocks enough to have me struggling with my footing,*” presents the cause by showing that the ship continues to sway, making it difficult for Paedyn to remain steady on her feet. The second clause, “*so I drop to my knees before the waves send me sprawling,*” presents the effect, showing the action she takes in response to the ship’s movement. The conjunction “*so*” connects the cause with its effect, creating a logical relationship between the two clauses. The causal conjunction establishes the connection between the condition expressed in the first clause and the resulting action presented in the second clause, allowing the two clauses to function as a unified statement. This conjunction is classified as an external function by presenting the result of the condition described in the first clause. It connects the unstable movement of the ship with Paedyn’s action of dropping to her knees, creating a clear progression of events. The second clause shows how she responds to the ship’s movement in an attempt to keep her balance before the waves knock her down. This sequence makes the relationship between the cause and its effect easier to understand.

Temporal Conjunction

Halliday and Hasan (1976:261) noted that Temporal conjunctions are used to show the sequence of events or the relationship between ideas based on time. Temporal conjunctions express the order in which events occur, helping readers understand how one event is connected to the next. Common examples of temporal conjunctions include *then, next, after, after that, before, meanwhile, and finally*. These conjunctions help writers present events in a logical order and maintain the continuity of a text.

Data 16 (Lauren Roberts, 2025:37)

“Several seconds pass **before** his head jerks up suddenly, having heard my thundering footsteps with that Hyper ability.”

The conjunction “*before*” is categorized as a temporal conjunction because it links the first event with the event that follows in the second statement. The first statement, “*Several seconds pass,*” presents the initial event by showing that a brief period of time elapses before another action occurs. The second statement, “*before his head jerks up suddenly, having heard my thundering footsteps with that Hyper ability,*” presents the following event, describing the moment when his head suddenly jerks up after hearing Paedyn’s approaching footsteps through his Hyper ability. The conjunction “*before*” connects the passage of time in the first statement with the event presented in the second statement, allowing both statements to present a complete sequence of events. This conjunction is classified as an external function by presenting an event that occurs after the passage of time described in the first statement. It connects the brief interval with the character’s immediate reaction, creating a clear progression of events. The second statement explains what happens after those few seconds have passed, showing that the character reacts immediately upon hearing Paedyn’s footsteps. As a result, the conjunction helps readers follow the order of the events and understand how the second event develops after the first, presenting the narrative in a clear and coherent way.

Data 17 (Lauren Roberts, 2025:48)

“When my gaze lands on Pae, she nods in silent gratitude **before** continuing, “Every Elite in this kingdom despises the Ordinaries.”

The conjunction “*before*” is categorized as a temporal conjunction because it marks the point where one action gives way to another within the same statement. The first statement, “*When my gaze lands on Pae, she nods in silent gratitude,*” presents the initial event by showing Paedyn’s silent gesture of appreciation after Kai looks at her. The second statement, “*before continuing, ‘Every Elite in this kingdom despises the Ordinaries,’*” presents the following event, showing that Paedyn resumes speaking after expressing her gratitude with a silent nod. The conjunction “*before*” connects the first event with the action that follows, allowing both statements to present a complete sequence of events within the same statement. This conjunction is classified as an external function because it indicates that the second event occurs after the first in the narrative. It connects Paedyn’s silent gesture of gratitude with her decision to continue speaking, creating a natural progression of events. The second statement demonstrates that she resumes her statement only after acknowledging Kai with a silent nod. This order makes the transition between the two actions clear and allows readers to understand how one event follows the other. As a result, the conjunction helps readers understand the order of events by making the progression from one action to the next easy to follow.

Data 18 (Lauren Roberts, 2025:160)

“Kitt contemplates this for a moment **before** deciding he doesn’t have much of a choice. In silent agreement, we stride towards the dance floor.”

In Data 18, the conjunction “*before*” is categorized as a temporal conjunction because it separates a moment of hesitation from the action that follows it. The first clause, “*Kitt contemplates this for a moment,*” presents the initial event by showing Kitt taking a brief pause to weigh the situation. The second clause, “*before deciding he doesn’t have much of a choice,*” presents the event that follows, describing the conclusion he reaches after that pause. The conjunction “*before*” connects these two events in chronological order, allowing both clauses to present a complete sequence within the same statement. This conjunction is classified as an external function because it links two events that occur within the narrative. The first clause presents Kitt’s brief consideration,

while the second clause presents the decision that follows once that consideration ends. This is reinforced by the sentence that follows, "*In silent agreement, we stride towards the dance floor,*" which shows the narrative moving forward once Kitt reaches his decision. As a result, the conjunction helps readers follow the progression from hesitation to decision to action, presenting the sequence of events clearly and coherently.

Data 19 (Lauren Roberts, 2025:161)

"I grab a flute of champagne from a servant's tray and gulp down the liquid in a matter of seconds. **Then** I exchange that empty glass for a full one and do the same."

In this sentence, the word "*then*" is identified as a temporal conjunction because it indicates the chronological sequence of events in the narrative. The first statement, "*I grab a flute of champagne from a servant's tray and gulp down the liquid in a matter of seconds,*" presents the initial event by showing Paedyn taking a glass of champagne and finishing it within a short time. The second statement, "*Then I exchange that empty glass for a full one and do the same,*" presents the following event, showing that she immediately replaces the empty glass with another full glass and repeats the same action. The conjunction "*then*" connects these actions by indicating that the second event takes place after the first, allowing both statements to present a complete sequence of events. This conjunction is classified as an external function by marking the next event in the narrative. It links Paedyn's first action of finishing her drink with her decision to take another glass, creating a clear progression of events. The second statement demonstrates that her next action follows directly after the previous one without interruption. This sequence makes the order of the events easy to understand and allows readers to follow the development of the narrative naturally.

Data 20 (Lauren Roberts, 2025:203)

"I give her a look **before** sprawling onto her bed, my head in her lap."

The word "*before*" is categorized as a temporal conjunction because it marks the point at which one action is followed by another within the same statement. The first clause, "*I give her a look,*" presents the initial event by showing Kai looking at Paedyn before taking the next action. The second clause, "*before sprawling onto her bed, my head in her lap,*" presents the following event, describing Kai lying down on Paedyn's bed with his head resting in her lap. The conjunction "*before*" connects the initial action with the event that follows, allowing both clauses to present a complete sequence of events within the same statement. This conjunction is classified as an external function because it indicates that the second action occurs after the first action in the narrative. It links Kai's glance with the action of lying down, creating a clear progression of events. The second clause shows that Kai chooses to rest on Paedyn's bed only after looking at her, making the order of the actions easy to understand. This sequence helps readers follow how one action leads naturally to the next without disrupting the flow of the narrative. As a result, the conjunction makes the progression of the events easy to follow by presenting the actions in their proper order.

CONCLUSION

Based on the findings of this study, it can be concluded that all four types of conjunctions proposed by Halliday and Hasan (1976), namely additive, adversative, causal, and temporal conjunctions, were found in the novel *Fearless* by Lauren Roberts. A total of 496 conjunctions were identified throughout the novel. Among these types, adversative conjunctions were the most dominant, occurring 195 times. The

predominance of adversative conjunctions reflects the nature of the novel, which is characterized by frequent conflicts, opposing viewpoints, betrayals, and unexpected developments throughout the narrative. The use of adversative conjunctions helps express contrasts between ideas and supports the development of the storyline.

The analysis shows that conjunctions perform two functions, namely internal and external functions. The external function was dominant, with 348 occurrences, compared to 148 occurrences of the internal function. The predominance of the external function indicates that conjunctions are primarily used to connect events, actions, and situations throughout the narrative. This finding reflects the nature of *Fearless*, in which the storyline develops through conflicts, changing situations, and a sequence of events. In contrast, the internal function is mainly used to organize explanations, reflections, conclusions, and contrasting ideas expressed by the narrator or the characters. In conclusion, conjunctions in *Fearless* are not only grammatical devices that link ideas but also an important element in presenting the narrative in a clear, coherent, and well-organized manner.

This study has some limitations that should be considered. The analysis was limited to one novel, *Fearless* by Lauren Roberts, and focused specifically on conjunctions based on Halliday and Hasan's (1976) theory. Therefore, the findings may not represent the use of conjunctions in other literary genres or texts. Future research could examine conjunctions in different novels, genres, or other types of texts to provide a broader comparison. Further studies could also apply Halliday and Hasan's (1976) theory to other texts or examine other cohesive devices to provide a more comprehensive understanding of how ideas are connected and organized in texts.

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