

**A Stylistic Study of Cohesive Features in English
Prose Fiction with Some Pedagogical Implications
for Non-Native Contexts**

By:
Biook Behnam

**A Thesis Submitted for the Degree of Ph.D.
in the Department of English Language and Linguistics
University of Sheffield
England**

Supervised by Prof. Norman F. Blake

May 1996

In the Name of God

Dedicated:

to the memory of my mother;

and

to my wife, Manizheh,

my son, Aydin, and

my daughter, Nasrin.

A Stylistic Study of Cohesive Features in English Prose Fiction with Some Pedagogical Implications for Non-native Contexts

Biok Behnam

ABSTRACT

It is often observed that many EFL and EFLit learners, despite their relative lexical competence and high structural awareness of English, have difficulties identifying broader patterns of texture, and thus fail to approach a literary text as a unified and cohesive system. Also, due to the dominance of traditional critical approaches in literary education, they are not familiar with text-descriptive practices and the ways linguistic features in texts can be used to produce interpretative responses to the text.

In view of this background, the present study aims to develop a pedagogically-directed step-by-step approach to the analysis of literary prose texts in terms of their cohesive features. It is demonstrated how cohesive patterns in texts can be described and used to arrive at an interpretation of a text. The approach consists of three elements: IDENTIFICATION, how cohesive relations are identified within pairs of adjacent clauses; CONTEXTUALIZATION, how individual cohesive features are related to contextual elements (Participants, Events and Setting); and EXTENSION, how the principles of cohesion can be applied to a longer text. In the first two a short story by Hemingway ("Indian Camp") and in the second a novel by William Golding (Lord of the Flies) have been used as examples.

It is illustrated that the examination of cohesive relations in texts can address some interesting pragma-stylistic questions related to these texts. Therefore, apart from its pedagogical implications, the thesis can be regarded as a self-contained stylistic investigation in its own right with its methodological and theoretical implications. The step-by-step nature of the methodology developed in the thesis makes it suitable for learners and teachers of English language and literature, particularly in non-native contexts. Moreover, the conclusion outlines how the methods can be beneficial to the learners, teachers as well as the practitioners who are interested in the stylistic analysis of narrative texts.

CONTENTS

	PAGE
<u>LIST OF TABLES AND FIGURES</u>	vi
<u>LIST OF ABBREVIATIONS AND SYMBOLS</u>	vii
<u>ACKNOWLEDGEMENTS</u>	viii
 <u>CHAPTER ONE: SETTING THE SCENE: A SURVEY</u>	
1.0 Introduction.....	1
1.1 Background.....	2
1.2 Aims of Learning/Teaching Literature.....	2
1.3 Curriculum Design.....	3
1.4 Current Classroom Techniques.....	4
1.5 Learners' Attitudes.....	7
1.6 Discussion.....	8
Notes	14
 <u>CHAPTER TWO: STYLISTIC APPROACHES: AN OVERVIEW OF PURPOSES, PROBLEMS AND METHODS</u>	
2.0 Introduction.....	15
2.1 A Broad Classification.....	15
2.2 Purposes and Functions.....	16
2.3 Variety of Terminologies.....	22
2.4 Some Relevant Issues.....	23
2.5 Stylistics and the Properties of Literary Texts: Some Basic Considerations.....	27
2.6 Stylistics and the Phenomenon of Cohesion..	41
2.6.1 R. Jakobson.....	41
2.6.2 G. Leech.....	43
2.6.3 N.F. Blake.....	47
2.6.4 R. Carter.....	51
2.6.5 E.C. Traugot[and M.L. Pratt.....	54
2.6.6 W. Gutwinski.....	57
2.7 Stylistic Approaches and Teaching Literature	63
2.8 Summary and Conclusion.....	96
Notes	101

CHAPTER THREE: AIMS, SCOPE AND APPROACH

3.0	Introduction.....	102
3.1	Basic Analytic Model.....	102
3.2	Aims and Scope	105
3.3	Approach.....	110
3.3.1	Identification.....	111
3.3.2	Contextualization.....	112
3.3.3	Extension.....	119
3.4	Data.....	122
3.5	Conclusion.....	123

CHAPTER FOUR: COHESIVE MECHANISMS: SOME THEORETICAL, DESCRIPTIVE AND METHODOLOGICAL CONSIDERATIONS

4.0	Introduction.....	126
4.1	The Nature of Cohesion.....	127
4.1.1	Two Basic Notions in the Analysis of Cohesion.....	133
4.1.1.1	Cohesive Ties.....	133
4.1.1.2	Cohesive Chains.....	136
4.2	Cohesive Devices: Halliday and Hasan's (1976) Model.....	139
4.2.1	Reference.....	140
4.2.2	Substitution.....	141
4.2.3	Ellipsis.....	141
4.2.4	Conjunction.....	142
4.2.5	Lexical.....	142
4.3	The Pragmatics of Cohesion: Further Elaborations on Cohesive Ties and Cohesive Chains.....	145
4.3.1	Cognitive.....	146
4.3.2	Textual.....	146
4.3.3	Interpersonal.....	149
4.3.4	Modal.....	149
4.3.5	Stylistic.....	152
4.4	Cohesion and Coherence.....	153
4.5	Cohesion and Comprehension.....	156
4.6	The Concept of Cohesion: Modification and Extension.....	160
4.6.1	Obligatory vs. Optional Functions of Cohesive Devices.....	160
4.6.2	Aspects of Cohesion Ignored by Halliday and Hasan.....	171
4.6.2.1	Cohesion by Parallelism.....	172
4.6.2.2	Cohesion by Order.....	175
4.6.2.3	Cohesion by Theme.....	178
4.6.2.4	Cohesion by Graphological Patterns.....	187
4.6.3	Stylistic Interpretation of a Chain Pattern: A Way Forward?.....	191
	Notes.....	199

CHAPTER FIVE: IDENTIFICATION: LOCAL COHESION

5.0	Introduction.....	200
5.1	Local Cohesion in HIC.....	204
5.2	Conclusion.....	240
	Notes.....	242

CHAPTER SIX: CONTEXTUALIZATION: GLOBAL COHESION

6.0	Introduction.....	244
6.1	Context.....	245
6.2	Description of Global Cohesive Relations.	248
6.2.1	Contextualization: Methods and Implications	248
6.2.2	Significant Chain Relations in the Text: A Functional Classification.....	252
6.2.2.1	Chain Patterns Representing Participants.	252
6.2.2.2	Chain Patterns Representing Events.....	257
6.2.2.3	Chain Patterns Representing Setting.....	260
6.3	Interaction Between Chain Patterns: Cohesive Harmony.....	262
6.4	From Description to Interpretation: The Ideological Basis of the Discourse: Humanism or Racism?.....	265
6.4.1	The Nature of References, Naming, and their Distribution in HIC.....	266
6.4.2	The Nature of Participant-Event Relations in HIC.....	269
6.5	Summary Conclusions.....	272
	Notes.....	275

CHAPTER SEVEN: EXTENSION: THEMATIC COHESION

7.0	Introduction.....	276
7.1	Analytical Procedure.....	279
7.2	A Skeleton Outline: A Macroscopic Outlook of the Structure of GOLOF.....	283
7.3	Major Cohesive Patterns in GOLOF: Characterization and Development of the Theme.....	294
7.3.1	Characterization in GOLOF: Ralph and Jack	295
7.3.1.1	Aspects of Ralph's Character.....	297
7.3.1.2	Aspects of Jack's Character.....	301
7.3.2	Development of the Theme.....	305
7.3.2.1	Narrative Sequences.....	307
7.3.2.2	Conversational Sequences.....	307
7.3.3	Pushing the Analysis Further: Repetitive Patterns and their Significance in the Development of the Theme.....	312
7.3.3.1	Relationship between Ralph's Hair and Problematic Situation.....	312
7.3.3.2	Relationship between Jack's Standing up and a Sense of Power/Confrontation.....	314

7.3.3.3	Relationship between Ritual Chant and Savagery.....	314
7.3.3.4	Relationship between Conch and Meeting...	315
7.4	Summary and Conclusions.....	315
	Notes.....	319

CHAPTER EIGHT: CONCLUSION

8.0	Introduction.....	320
8.1	A Summary.....	320
8.2	Implications and Conclusions.....	325
8.3	Related Areas for Further Research.....	335

APPENDICES

App. 1:	Questionnaires.....	337
	Questionnaire A: For Students.....	337
	Questionnaire B: For Teachers.....	341
App. 2:	Tables.....	345
App. 3:	(A): "Indian Camp".....	348
	(B): "Old Man at the Bridge".....	352
App. 4:	Recommendations for the Teaching of Cohesion.....	354

<u>BIBLIOGRAPHY</u>	360
---------------------------	-----

LIST OF TABLES AND FIGURES

	PAGE
Fig. 1-1: Components of EFLit Syllabus.....	4
Fig. 1-2: Learners' Attitudes Towards Classroom Activities.....	7
Fig. 2-1: A broad Classification of Literary Studies	16
Fig. 2-2: Austin's Representation of the Major Theme in <u>Mansf. Park</u> , as Argued by Blake (1990).	49
Fig. 2-3: Literary effects of certain cohesive devices in Hemingway's "Cat in the Rain", as argued by Carter (1982)	53
Fig. 3-1: An Overview of the Scope of the Thesis...	109
Fig. 3-2: Relationship between two groups of Repetitive Patterns	115
Fig. 4-1: Types of Tie, Based on Halliday and Hasan (1976).....	134
Fig. 4-2: Chain Relation for ANIMALS in Hemingway..	137
Fig. 4-3: Five types of cohesive relations, as proposed by Halliday and Hasan (1976)....	140
Fig. 4-4: Cohesive relations and their exponents (based on Halliday and Hasan, 1976).....	144
Fig. 4-5: The Pragmatics of Cohesion: Factors Involved in the Degree and Type of Cohesive Ties & Chains.....	153
Fig. 4-6: Optional vs. Obligatory Functions of Cohesive Devices.....	164
Fig. 7-1: Forms of Manifestation of CONFLICT in GOLOF's Conversational Sequences.....	312
Table 6-1: Cohesive Chains Representing INDIAN Participants in HIC.....	254
Table 6-2: Cohesive Chains Representing NON-INDIAN Participants in HIC.....	256
Table 6-3: Cohesive Relations Representing EVENTS in HIC.....	260
Table 6-4: Chain Patterns Representing General SETTING in HIC.....	262
Table 6-5: Interaction Between P's and E's in HIC	265
Sum. Table 6-1: Participants and the No. of Relevant Tokens.....	263
Sum. Table 6-2: Events, their Corresponding No. of Tokens and Variety of Forms.....	264
Table 7-1: A Scattergram of the Major P's and E's Introduced in Ch.1, Showing Links with the Remaining Chapters.....	291
Table 7-2: Ralph's Appearance.....	297
Table 7-3: Ralph's Personality.....	297
Table 7-4: Ralph's Style of Leadership.....	298
Table 7-5: Ralph's Feelings, Reactions and Attitude	300
Table 7-6: Jack's Appearance.....	301
Table 7-7: Jack's Personality.....	302
Table 7-8: Jack's Style of Leadership.....	302
Table 7-9: Jack's Feelings, Reactions and Attitude	303
Table 7-10: A Summary of Ralph and Jack's Character	304

LIST OF ABBREVIATIONS AND SYMBOLS

- *EFL = English as a Foreign Language
- *EFLit = English as a Foreign Literature
- *HIC = Hemingway's "Indian Camp"
- *GOLOF = Golding's Lord of the Flies

*Single quotation marks (' ') represent an item which is used in its special sense or appears for the first time. Portion(s) of examples mentioned or re-introduced in the body are also referred to within Single quotation marks.

*Double quotation marks (" ") are used to show quotations from other scholars. (Quotations longer than four lines are indented, without quotation marks.)

*Underlinings are used for emphasis.

*Section titles and important terms are CAPITALIZED.

*All examples are used in boldtype face, except for examples of GOLOF reproduced in Tables (see Ch. 7).

*Square Brackets are used to refer to omissions or additions to quotations and are thus editorial.

Note: Specific abbreviations and symbols employed almost exclusively in Chapter 5 appear at the beginning of that chapter for ease of reference.

ACKNOWLEDGEMENTS

My warmest thanks are due to my supervisor Prof. Norman Blake, who has given me the benefit of his expertise, calmness and support. His wide knowledge of English language and literature has always been available to me without limitation. I also wish to thank Dr. M. Reynolds, as my acting supervisor, for his insightful comments, especially at the initial stage of the work.

There are also other people who deserve special thanks: Mick Short, Tony Bex, Florence Davies, Peter Jones for their comments and opinions; Prof. D. Burnley for offering his IT "magic touch" whenever I needed; Chris Aldred for her positive attitude and receptivity she has shown all the time; Barbara Flather and Jackie Elkington for their helpfulness and efficient management; my colleagues and students in Iran for their efforts in administrating the survey; and finally my family for their tolerance and understanding.

14 May 1996

CHAPTER ONE

SETTING THE SCENE: A SURVEY¹

1.0 INTRODUCTION

The main aim of this chapter is to establish the background that motivates the thesis, through reporting a survey² which was carried out at some Iranian universities. The motivation of the thesis derives from the problems in which I and my colleagues have been involved while teaching English language and literature in a non-native context, i.e. Iranian universities. Since I did not want to rely only on my own personal judgements in stating those problems, I decided to carry out a survey, of which only four main areas are dealt with briefly here:

- (i) Aims of learning/teaching literature
- (ii) Curriculum design
- (iii) Current classroom techniques
- (iv) Learners' attitude

Before examining these topics, it is necessary to provide some information about the relevant background.

1.1 BACKGROUND

The English departments of four Iranian universities were selected for the purpose of this survey. Those were: (i) Tabriz University (TU), one of the five 'Mother Universities' of Iran, (ii) Tabriz Teacher Training University (TTU), (iii) Tabriz Open University (TOU), and Maragheh Open University (MOU). In addition, a Teachers' Higher in-Service Education Centre (THEC), where a few courses on literature are offered, was included. The total number of students who took part in the survey was 43: 17 from TU, 8 from TTU, 6 from TOU, 6 from MOU, and 6 from THEC. The teachers who were involved in teaching English literature in those situations were also invited to take part in the survey (6 total respondents). Two separate questionnaires were designed: Questionnaire A for students and Questionnaire B for teachers (see App. 1).

1.2 AIMS OF LEARNING/TEACHING LITERATURE

The evaluation of the questionnaires shows that 36% of the students have reported that their most preferred aim of studying literature is to improve their language skills; about 26% have identified this aim as their second preference and another 36% as their third preference. Only 2% have considered this aim to be their least preferred alternative. According to these figures, we can conclude that the most important motivation for a vast majority of the students is improving their language competence via extensive exposure to varied authentic

linguistic forms exemplified by literary texts. An examination of the teachers' reactions to the same sets of questions (see Questionnaire B) indicates that half of the teachers (3 out of 6) agree that learners' involvement in the language of literary texts is necessary for the development of their communicative skills. (For other aims see App. 2.)

1.3 CURRICULUM DESIGN

English studies in our universities, at undergraduate level, are offered with three different specializations: (i) B.A. in English for Teacher Training Purposes, commonly known as ELT, (ii) B.A. in English Language and Literature and (iii) B.A. in Translation Studies³. One can easily conclude from the structure of the first two that they are both different and similar at the same time. They are different in that the range of specialized coursework in each programme is widely different from the other. That is, in (i) the focus of the programme is on the theory and practice of ELT issues, e.g. Principles of Foreign Language Teaching, Practical Teaching, etc. On the other hand, in (ii) the focus is mainly on literature, e.g. Literary Criticism, examination of various literary genres, etc. The similarity, however, lies in the fact that they both cover a number of foundation courses in general English language proficiency such as Reading Comprehension, Grammar and Composition, Study Skills, Listening Comprehension, Writing, and Translation. Both programmes also contain

similar courses on the scientific study of language, covering topics such as English Phonetics and Phonology, Semantics, Syntax, etc. Here is a figure which shows the components of English as a Foreign Literature (EFLit) syllabus (see also App. 2):

A: General Courses:.....13%
 B: Language Proficiency Courses:...25%
 C: Minor Specialized Courses:.....27%
 D: Major Specialized Course:.....35%

Fig. 1-1: Components of EFLit Syllabus

1.4 CURRENT CLASSROOM TECHNIQUES

Naturally, teachers have proved to be different from each other in their approaches to teaching literature. However, in certain sets of activities, a common tendency can be traced in their approaches. Some of their common classroom techniques are as follows:

1. Above 50% of sessions is spent on reading and discussing the "extrinsic"⁴ properties of literary texts, e.g. historical, socio-cultural, and philosophical backgrounds.
2. Translation practice is mostly carried out as a means to help the learners understand the texts. The majority of teachers (4 out of 6) spend above 50% of the class time on this activity; this finding is also supported by the students' responses (22 out of 40).

3. Reading texts aloud is more favoured than reading texts silently. It is assumed, in language teaching contexts, that the objective of the former is to improve learners' pronunciation and to practise intonation patterns or other prosodic features of the language. The latter lends itself to provide learners with an opportunity to concentrate on the text to understand its meaning. As far as the comprehension of texts is concerned, one can hardly see any point in spending so much time on reading aloud.

4. Students are required to produce evaluative essays on particular characters, authors, and literary works. 4 out of 6 teacher respondents and 22 out of 41 student respondents agreed on this point. Doubtless to say, these essays are little more than reproductions of the critical evaluations of the acknowledged critics and scholars. This is so because it is assumed that the critics' views are more "authentic" and "reliable". The result of this overreliance on the critical "packages" obviously hinders learners' own creativity and self-confidence.

5. Similarly, most of the teachers (4 out of 6) reported that they very often give lectures about literature or particular literary works, based on the principles of literary criticism. An investig-

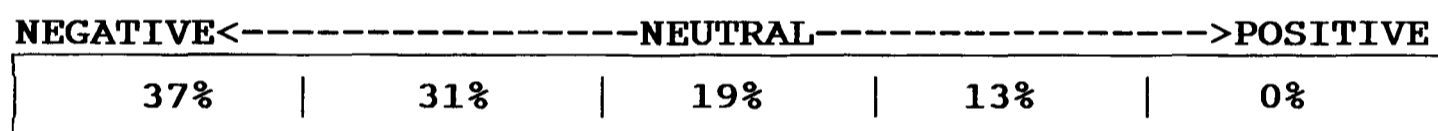
ation of the samples of examination questions (see 1.6.4) strongly supports this finding, as any examination question, to a great extent, can be representative of the teachers' classroom focus and expectations.

6. In sub-sections 1-5 , I tried to elaborate on the aspects of classroom techniques which are currently adopted and practised by the teachers of literature. In the next few sub-sections, however, I would like to illuminate those aspects which are mostly ignored.
 - a) One important aspect which is largely ignored by the teachers is language analysis work within a wider context of student-centred group activities. 4 out of 5 teachers confirmed that they spend less than 50% of the session on this activity; and 28 out of 40 students recorded that student-centred activities, e.g. debates, discussions, and language analysis are the least practised technique in their classrooms.
 - b) This is equally true with writing exercises using the literary language as model: paraphrasing, summarising, re-writing, cloze exercises as well as comparative/contrastive textology.
 - c) Language analysis practice, when performed, is confined to unsystematic teacher-centred sentence-

based analysis, (vocabulary building exercises, sentence construction, grammatical rules, etc.). 4 out of 5 (teachers) and 36 out of 40 (students) believe that text-level analysis of literary texts is rarely performed systematically in their literature classes.

1.5 LEARNERS' ATTITUDE

According to what has gone so far, it is not surprising that the Iranian EFLit learners express negative attitude towards the whole practice of teaching English literature in their universities. I have tried to summarize their attitude towards the current situation through the following figure⁵ (see also App. 1, Quest. A):



NEGATIVE: uninteresting, dry, boring, dull, unexciting, etc.

POSITIVE: interesting, animated, exhilarating, lively, exciting, etc.

Fig. 1-2: Learners' Attitude Towards Classroom Activities

The centre box shows a neutral attitude while the boxes closer to the left indicate negativeness and the boxes closer to the right show positiveness. So 19% of the respondents have expressed a neutral attitude, 37% a more negative attitude and 0% a more positive attitude. The numbers in between (31% and 13%) indicate a less negative attitude and a less positive attitude, respectively.

1.6 DISCUSSION

So far I have tried to present a picture of the situation of teaching EFLit in Iranian universities with special reference to the aims of teaching/studying literature, literature syllabus, teaching methodologies which are currently employed, and learners' attitudes towards the current procedure. In this section, I would like to highlight some findings of this survey to discuss their appropriateness or inappropriateness from a pedagogical point of view.

1. To begin with, it can be argued that, theoretically, perhaps there is nothing wrong with the aims of our teaching and learning literature; however, practically, the way we approach literature in general seems to be inadequate. In other words, we are aware of the ends but unaware of the means. Normally, well-defined goals are self-directive; they point out their direction to follow. What we need to do in this regard is to re-define our goals, which can account for the personal goals of learners, teachers and the educational organizations, with an attempt to explore possible ways to approach those goals.

To the best of my knowledge, the vast majority of our graduates with English Literature Honours are normally engaged in the teaching of English in schools. Therefore, the establishment of an integrated approach to English literature would be a necessary and valuable step to

educate teachers who will not only be competent language users but also familiar with the artistic and cultural knowledge represented by foreign literature.

2. It can be claimed that there is a close relationship between the learners' dissatisfaction with the current FLit teaching procedure and their area(s) of difficulty in understanding literary texts. The majority of the teachers pointed out that among their students' areas of difficulty are: (i) vocabulary and structure, and (ii) literary effects produced by sound patterns, parallelism, deviation, etc., all of which can be classified as "inside-the-text" exploration. Many of them suggested that to improve their power of reading and literary appreciation the learners should be encouraged to pay close attention to the language of literature (in comparison and contrast with the ordinary use of the language system). They should also be directed to read literary texts extensively alongside non-literary ones. About half of the students hold a similar view, feeling the need for extra practice in the language of literary texts.

3. Upon reviewing a number of surveys regarding the situation of teaching EFLit (e.g. A. Akyel and E. Yalçin, 1990; A. Hirvela and J. Boyle, 1988; and S. Zyngier, 1994), I noticed striking similarities in approaches to literature in foreign universities around the world. Above all, as Akyel and Yalçin (1990:174)

observe, "the students' attitudes and goals in terms of linguistic and literary competence are not given due importance in curriculum design". Another similarity is the over-reliance of teachers and learners on the critical evaluations; to quote Zyngier (1994:2),

For years university teachers of literature have assumed that their first year students are sophisticated readers who can produce sensible interpretations crystallized in essay forms at the snap of a finger. Most methods of assessing rely on essay answers produced in the classroom. As a consequence, not only are teachers constantly frustrated with the results, but students have also been resorting to critics (and their teachers) as surrogates of experience and as sources for their paraphrases. This practice has undermined the growth of independent criticism and many students remain unable to produce personal and substantiated interpretations (My underlining).

Then it becomes obvious that the situation of EFLit in most foreign universities is that literature is approached as if it has little to do with its origin as language. Classroom interaction is often confined to what Widdowson (1985: 194) calls "trafficking in fine phrases and packaged judgments". The argument is that, as many scholars, e.g. Widdowson, point out "the task for literature teaching is to develop in students the ability to perform literature as readers, to interpret it as a use of language, as a precondition of studying it" (ibid.). In most foreign settings, however, the language side is largely ignored and the use of a purely critical approach in literature classrooms is continued.

4. In the last three decades or so, attempts have been made by stylisticians to unveil some weaknesses of the principles of traditional critical approaches and the difficulty of their application to the teaching of literature. First of all, it is claimed that critical approaches, due to their "extrinsic" orientations (see Notes to Ch. 1), are incapable of providing learners with precise and objective evaluation of literary meaning. This claim can be substantiated by an examination of the topics which learners are often directed to discuss in critically-oriented classes. Since exam questions are to a great extent representative of the current classroom activities, I reproduce a set of exam questions given by teachers who normally assume that these questions will test their students' literary understanding.

1. Write the plot of the story.....
2. Write a summary of the story you have already read.
3. Mention kinds of characters and explain each of them in your own sentences.
4. Write the theme of
5. List the main characteristics of realistic literature.
6. Surrealism was a revolutionary movement in literature. (Discuss)
7. Discuss the [sic] Aristotle's definition of tragedy in detail.
8. Name the characteristics of the following literary schools.....
9. Write a short paragraph of three or four sentences on the reason why you like to pursue the study of English literature?
10. What is the significance of the Old Man's dream of the young lion? (Old Man and the Sea)
11. Explain about the two-fold pressures illustrated in the story (The Pearl).
12. Comment on the IRONY in William Faulkner's story That Evening Sun.
13. Using the following extract from....., discuss about [sic.] characterization, theme and conflict or setting.

14. What does Milton want to do in Paradise Lost?
 15. Name 1-2 metaphysical poets.

One can immediately notice the approach and methodology lying behind these questions. In short, extrinsic judgments are the heart of any activity related to literary understanding. What basically these sorts of fuzzy and broad questions can do for foreign students is to elicit some intuitive responses for which little evidence can be drawn from the only available object of speculation, the text. And this activity can do little in activating a general analytic skill which can serve as a first step towards ultimate interpretative responses expected from readers.

5. From a pedagogical viewpoint, the whole question of appreciation of a literary work involves at least two broad lines of activity: (i) linguistic description which involves readers' ability to handle the linguistic organization and patterns (at lexical, syntactic, semantic, pragmatic, etc. levels) which will lead to (ii) interpretative response. What seems problematic in the attitude of literary criticism toward readers is that the first component of the foregoing dualism is ignored or taken for granted. This might be specifically dangerous when the reader is a non-native speaker of English because it is undoubtedly true that "in fact, with very few privileged exceptions, most EFL/ESL students are nowhere near competent enough" (A. Maley, 1989:10). Brumfit and Carter (1986:20) propose that

It is unreasonable to expect non-native speakers to approach literary texts in English with the intuitions of a native speaker, but they can be encouraged to approach them with increasing command of different levels of language organization so that they can systematically check and work out for themselves the expressive purposes a writer might embrace in fulfilling or deviating from linguistic expectations. (emphasis as original)

6. From what was argued above, we can infer that this dilemma can be resolved by the inclusion of stylistic analysis in the course of reading, interpreting, and teaching of literary works because "literary works are the only art-works which consist largely of language" and this is why "theorists have sought to use ideas about language in the construction of theories about literature" (Hawthorn, 1987:52).

7. Having isolated the problems, what I want to do now is to elaborate on how these problems may be addressed and what possible ways of tackling them are available from stylistic approaches. Accordingly, it seems to be necessary to provide some background knowledge about the nature of stylistic approaches, their problems and prospects. It is also necessary to provide a general review over the possible ways literary texts are examined through these approaches and the way they are used by educational stylisticians in language and literature classrooms. Chapter 2 is designed to meet this need by focusing on how stylistic approaches are used in the process of analysing as well as teaching literary texts.

NOTES TO CHAPTER ONE

- 1 A modified version of this survey has been reported to the BAAL Conference held at Southampton, 14-16 Sep. 1995.
- 2 I have benefited from A. Akyel and E. Yalçin (1990) in methodology.
- 3 The Translation Studies Programme has been excluded from this survey.
- 4 R. Wellek and A. Warren (1963) distinguish between Extrinsic and Intrinsic approaches. By Extrinsic is meant the beyond-the-text analysis and it includes biographical, historical, aesthetic, and philosophical backgrounds. On the other hand, the Intrinsic approach is the one which focuses on all processes which are involved in the course of complete reading, and it includes grammatical, lexical, structural, and cultural levels.
- 5 Adapted from L.L. Johnson (1980).

CHAPTER TWO

STYLISTIC APPROACHES: AN OVERVIEW OF PURPOSES, PROBLEMS AND METHODS

2.0 INTRODUCTION

Chapter 1 highlighted some problems related to EFLit education, and concluded that those problems could best be approached, as advised by educational stylisticians, by the inclusion of stylistic analysis in the curriculum. Therefore, this chapter offers a general review of some fundamental issues related to stylistic approaches, i.e. their purposes and problems, their pedagogical role, and their contribution to our understanding of how literary texts work and what some of their common features are.

2.1 A BROAD CLASSIFICATION

Stylistic studies, according to Blake (1990), can be classified into two broad categories: (i) studies which provide background information about the topic with examples from a wide range of literary texts, (ii) studies which are devoted to a detailed analysis of one or more literary texts by applying a particular linguistic methodology. Depending upon whether or not the reader has linguistic knowledge, Blake suggests, two

subdivisions naturally emerge: those books which are necessarily involved in linguistic descriptions and those which are not. Below is presented a general diagram which illustrates the whole scope of literary studies, with a brief specification of the focus of each approach. The aim is to highlight the position of stylistic studies in contrast to other approaches. (For an excellent, comprehensive review of approaches to the study of literature see Birch, 1989a.)

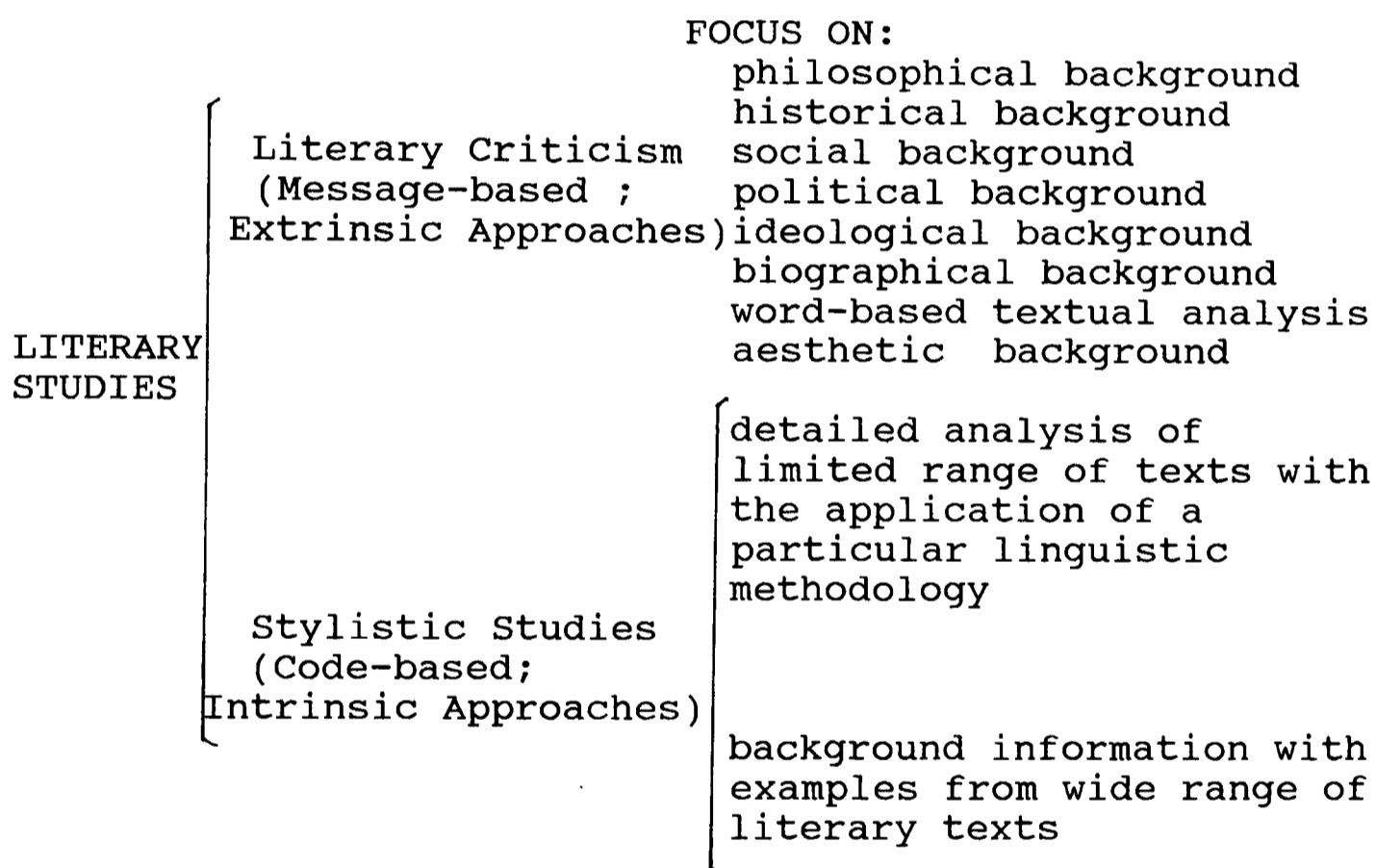


Fig. 2-1: A Broad Classification of Literary Studies

2.2 PURPOSES AND FUNCTIONS

Before proceeding further it will be helpful to point out some fundamental issues related to the conceptions and functions of stylistics itself so that we can give a clear picture of what it is mainly expected to do. First of all, there is no consensus, as is true with the concept of literature itself, among advocates of

stylistics on what it is and what its scope, principles and aims should be. Some researchers (e.g. Leech and Short, 1981) argue that stylistics, as the linguistic study of style, "is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language" (p.13). The goal of literary stylistics, for them, is to explain the relationship between language and artistic function, or in a more interesting sense, "to relate the critic's concern of aesthetic appreciation with the linguist's concern of linguistic description" (ibid). Leech (1970) also contends that linguistic description and critical interpretation are "distinct and complementary" ways of explaining literary texts.

Others have attempted to limit stylistics to a more rigid and mechanical procedure through which the application of a certain linguistic description/theory would automatically yield certain pre-tailored responses/results. The fact is that meaning in literary texts cannot be regarded as, as it were, a mathematical operation. (This is also true, of course, with other text-types.) Therefore it is assumed that elaborate statistical computations are unlikely to account for stylistic subtleties in literary texts (Toolan, 1990). The use of a given literary device (e.g. deviation) in a text might yield a totally different effect in different texts. In other words, these practitioners do not make adequate distinction between "rule-governed" nature of their methodology and "principle-governed"¹ nature of

those texts. By rule-governed is meant absolute, definite and predictable. By principle-governed is meant relational, indefinite, and unpredictable (cf. Leech, 1980). An example of this view is suggested to be that of Louis Milič (1966), which is criticised by Fish (1981:55), in this way:

The machinery of categorisation and classification merely provides momentary pigeonholes for the constitutes of a text, constitutes which are then retrieved and reassembled into exactly the form they previously had. There is in short no gain in understanding; the procedure has been executed, but hasn't gotten you anywhere.

A second example similar to Milič's study might be that of W. Gibson's (1970) model of "Style Machine".

A few stylisticians and linguists have tried to compensate for this fallacy in the development of stylistic discipline. R. Carter (1986) in his "A Question of Interpretation: An Overview of Some Recent Developments in Stylistics", calls for a virtual shift from an exclusively text-oriented discipline into a more socially and communicatively oriented one, (i.e. a shift from the study of "literature as text" to that of "literature as discourse") which is similar in essence to the position held by Widdowson (1975) (See below).

The aim of stylistics, as O'Toole (1988) specifies, is (i) to provide a detailed description of the transmitted text of the work in question, (ii) to prompt and deepen the process of interpretation, and (iii) to test, against

a coherent, valued and experimental piece of language, the power of the chosen model of linguistic description. On the other hand, Widdowson views stylistics in a social perspective, stating that the purpose of stylistics is "to discover what linguistic units count as in communication and how the effects of different conventions reveal themselves in the way messages are organised in texts" (Widdowson, 1974:202). It is then the study of social function of language (ibid.). Then he argues that for two reasons, (one methodological which relates to the nature of literature and the other pedagogical which relates to the value of stylistic analysis for the teaching of literature) "it is fitting that stylistics should first concern itself with literary texts" (p.203).

However, it does not mean that it is impossible or useless to carry out stylistic analysis on other text types. On the contrary, especially for pedagogical reasons, a comparative approach may play a significant role and may be more helpful than the analyses which limit their focus to only "literary" texts in a more limited sense of the word. This is said because the function of deviation and also other literary devices (see 2.6) will best be revealed only when the standard conventions are discussed. In Enkvist's (1973:21) terms "the recognition and analysis of styles are squarely based on comparison. The essence of variation, and thus of style, is difference, and differences cannot be analysed and described without comparison". (For a

comparative approach see Carter and Nash (1990), and Widdowson, 1975, for example).

On the other hand, Short (1983) claims that although activities embraced by literary studies such as biography, intertextual relationships, and so on, may be interesting and valuable in their own right, they "would appear to be ancillary to the central critical task of understanding and judging literary works. [...] Linguistic description is prior to interpretation" (p.70).

Therefore, it is obvious that one important activity which stylistics has tried or should presumably try to perform concerns the exploration of linguistic elements in literary texts. This commitment normally, at least for some, requires attempts to set up a distinction between 'literariness' and 'non-literariness'. In other words, in some studies attempts have been made to distinguish between what literary or poetic language is and what kind of texts are basically excluded from this category. That is to say, since apart from linguistic properties and organisational/discourse patterns as parameters of that distinction, other non-textual features are also involved in the establishment of criteria for literariness (such as cultural tradition, expectations, presuppositions and even individual preferences), it seems very difficult to tackle this controversy. Moreover, it is commonly argued that even in terms of linguistic properties and textual

features one cannot strictly claim that text A is literary or poetic but text B is non-literary. This is so because those features which are conventionally used in literary texts can also be found abundantly in other texts which are not generally assumed to be literary texts (see Carter and Nash, 1990). One way to avoid this "false dichotomy", as Leech (1985:41) suggests, is to note that

...domains such as 'literature' do not have well-defined boundaries : it must be acknowledged that most texts are multi-functional, and that when we consider something to be 'literature' we do so on functional grounds, judging its artistic function to be important as compared with other functions (e.g. as propaganda or as biography) that it may have.

Therefore, I can see little helpfulness in attempting to set up a rigorous boundary between 'literature' and 'non-literature'. What appeals to me here is to focus on some basic considerations about the dominant features of literary texts which, to a great extent, will automatically give some insight toward literariness. Accordingly, I wish to suggest here that perhaps one practical solution of this problem might be to assume that the more criteria of literary features present in the text the more literariness it carries (Carter and Nash, 1990). But the question which arises is : what are those features ? This question will be dealt with in a greater detail in subsequent sections (see 2.5 and 2.6 below). Before going on to examine some properties of

literary texts some other basic points are to be made here.

2.3 VARIETY OF TERMINOLOGIES

Following the obvious discrepancies among stylisticians over the aims, scope, and methodology for stylistic studies, various terms have emerged in the discipline, some of which are worth mentioning. The terms themselves can show the degree of emphasis of the user on one aspect of literature/stylistic studies or another. The main influence of literary criticism is self-evident in the term LITERARY STYLISTICS, mainly used by stylisticians in 1960s and 1970s, while that of linguistics is evident in LINGUISTIC STYLISTICS, and a combination of the influence of those two is demonstrated by the term LITERARY-LINGUISTIC STYLISTICS. Some other interesting terms are SOCIOSTYLISTICS which focuses on sociolinguistic aspects of literary texts; LINGUISTIC CRITICISM (a roughly alternative term might be CRITICAL LINGUISTICS (see Fowler and Kress, 1979, Fowler, 1986), a more recent approach which comes closer to the critical study of discourse; STYLOSTATISTICS (see Enkvist, 1973), which pays attention to the significance of the statistic approach in stylistics; and PEDAGOGICAL STYLISTICS whose main commitment is using stylistic analysis as a pedagogical tool in language and literary studies for native and non-native speakers of English; (another alternative term might be PRACTICAL STYLISTICS, (see Carter, 1982, and Widdowson, 1975, 1992). (For a very

recent collection of readings on various stylistic trends from Jakobson to the present see Weber (ed.), 1996.)

Given this variety of terminologies, some scholars, e.g. Mackay (1994), hold reservations against what is termed as "a rather crowded marketplace" with "five department stores [...] and a number of independent retail outlets" (p.193), and conclude that "If this is stylistics, we really don't need it" (p.202).

Notwithstanding this variety of focus and consequently that of terminology, there seems to be a generally-agreed assumption about stylistics. That is, stylistics, as Birch and O'Toole (1988: 3) note, "is not an independent discipline with its own specific vocabulary and techniques, but an integration of a number of interests drawn mainly from linguistic and literary concerns". Moreover, the relatively short history of stylistic studies demonstrates the fact that they have been deeply affected by the disciplines whose contributions have been significant in the exploration of the system and function of language. For example, in the 1960s GENERATIVE GRAMMAR, and in the 1970s and 1980s discourse analysis and pragmatics, were influential in stylistic developments (Wales, 1989).

2.4 SOME RELEVANT ISSUES

Having outlined a picture of the major stances in the aims of and general knowledge about stylistics, I now

wish to conclude this section by highlighting a number of concepts which may be important for any stylistic analysis. Firstly, according to what has been stated so far, it has become obvious that stylistic analyses are far from being unproblematic (see Carter and Walker, 1989, and Mackay, 1994). One important question which might be asked is how detailed the analyst should make the analysis. Should s/he or does s/he have to carry out a very detailed analysis of the whole text at all linguistic levels, ranging from phonological patterns of all kind to the broader textual organisation in a manner that no linguistic point is left to be further analysed? (See Jakobson and Jones (1970) as an example of this type). What consequences does it have? and what conclusions can be drawn from this "naming the parts"? Sometimes the analyst might proceed so far that s/he and thus the reader/student, due to the enormous body of labels and metalingual categorisations, may be pushed into an unruly and a fuzzy state of mind and consequently may not be able to see the wood for the trees, so to speak.

One possible answer to this important question might be selectivity. "In studying style, we have to select what aspects of language matter, and the principle of selection depends on the purpose we have in mind" (Leech and Short, 1981:14). (For examples of selectivity see Blake's analyses, esp., 1990, and most of the analyses in Carter (ed.), 1982).

Another interesting question to be addressed is which end we should start from -- the linguistic end (appreciation) or the aesthetic end (interpretation) (cf. Leech and Short, 1981). One can infer from Fish (1981) that it is appropriate to start from the latter. A similar position is held by Fowler (1986), suggesting that "extra-textual information generally takes precedence over linguistic structure in understanding language: we make guesses about what the text might mean, and check and revise these against what the text actually says" (p.169). It should, however, be noted that the task of stylistics is not to provide a "hard-and-fast technology of analysis" and that "there is a cyclic motion whereby linguistic observation stimulates or modifies literary insight, and whereby literary insight in its turn stimulates further linguistic observation" (Leech and Short, 1981:13). It is obvious, therefore, that there is no single critical way with precisely pre-determined degree of weight on one aspect, rather than another, of the critical process. However, as far as the students/readers of English literature as a foreign language are concerned, it seems that it is more helpful to start from a linguistic end rather than otherwise (cf. for example, Leech's (1985) technique of analysis on Shelley's "Ode to the West Wind" where he begins with linguistic details and works towards literary interpretation). Linguistic description is the most available technical tool with which students are

presumably familiar and from which the interpretation process can be developed.

Secondly, one might reasonably argue that any attempt to prescribe a generalised set of rules for stylistic analysis which are claimed to be applicable, with a hundred-percent certainty, to all types of literary texts is doomed to failure. One reason for this claim is that any individual text is unique and thus two texts even by the same author may be completely different in language as well as value. Therefore, for the interpretation of a text one needs to discover the regularity within the same text, with which it is distinguished from other works of the same author. Certain linguistic features may be significant in one text but insignificant in others. Patterns of language do not hold predetermined values and effects so that the exploitation of a certain pattern would automatically create fixed and reliably predictable effects. Because if it were the case, anyone familiar with the principles of linguistics and stylistics could abundantly create popularly valued literary works by putting those supposedly one-to-one mathematical operations into the 'machinery of literary-text production'.

It will be evident from the aforementioned facts that it is misleading and even naive to believe that stylistics can act as a pre-programmed interpretive machinery. Undoubtedly, such a miracle is beyond the power of

stylistics as well as any other discipline. What stylistics can do is to provide us with a point of departure from which fruitful insights can be achieved over the nature of literary discourse and from which final interpretive responses can take shape. Therefore, readers, students, teachers and analysts of literature should bear in mind the limitations and problems of stylistics before they resort to it as an analytic tool.

I strongly believe that a flexible pedagogical stylistics can do a great deal for us and our students, and the major aim of this study is to introduce such an approach.

To summarise what I have done so far, I have tried to highlight the position of stylistics in literary studies, its limitations and scope, some precautions regarding stylistic analysis, and major classifications of stylistic studies. (The potential relevance of stylistic approaches to pedagogical domains will be reviewed later in the present chapter). Now let us return to the important question which was posed earlier (see 2.2) as to the properties of literary texts.

2.5 STYLISTICS AND THE PROPERTIES OF LITERARY TEXTS:

Some Basic Considerations

Different approaches have focused on certain aspects of literary texts as a basis for discussion. In this section, however, I would like to deal with those aspects which are more or less generally emphasised and which are

appropriate to my purpose. One thing, however, seems necessary to point out here. As stated earlier, it is not claimed that these aspects are found exclusively in literary texts, nor are these the only criteria with which literary texts can be distinguished from conventional texts, for there are other important factors involved which cannot be ignored such as "socio-cultural context of the text as well as the ideological 'position' of the reader" (Carter and Nash, 1990:59). It is also important to note that what are generally assumed to be literary texts are likely to represent a higher degree of frequency in terms of those features than ordinary texts. To put this in Widdowson's (1975:36) terms:

Essentially the distinction [between literary and other uses of language] is that non-literal expressions occur randomly in ordinary discourse whereas in literature they figure as part of a pattern which characterises the literary work as a separate and self-contained whole. What is distinctive about a poem, for example, is that the language is organised into a pattern of recurring sounds, structures, and meanings which are not determined by the phonology, syntax or semantics of the language code which provides it with its basic resources.

2.5.1 Carter and Nash (1990) in a pedagogically directed work attempt to set up a number of principles that most literary texts follow. These are A) Deviation, B) Medium-Dependence, C) Re-registration, D) Interaction of Levels, E) Polysemy, F) Displaced Interaction, G) Discourse Patterning. Below I will summarize and exemplify each principle in brief.

A) DEVIATION²: Language use in literature, according to deviation theory developed by Formalists, "departs or deviates from expected configurations and normal patterns of language, and thus defamiliarizes the reader [...] and thus generates new or renewed perceptions" (Carter and Nash, 1990:31). e.e.cummings and Dylan Thomas are assumed to be good examples of deviation in English literature. Leech (1969:42-52) proposes eight types of deviation, categorized and exemplified as follows:

1. Lexical deviation: e.g. Eliot's 'foresuffer' in 'And I Tiersias have foresuffered all'.
2. Grammatical deviation: e.g. 'a grief ago' (Dylan Thomas).
3. Phonological deviation: e.g. ''tis' for it is; 'ne'er' for never.
4. Graphological deviation: e.g. e.e. cumming's orthographic deviation in discarding of capital letters and punctuation.
5. Semantic deviation: e.g. oddity of defining beauty and truth given by Keats in 'Beauty is truth, truth beauty'.
6. Dialectal deviation: e.g. Spenser's use of homely provincial words like 'wimble' (nimble) evoking a "flavour of rustic naivety".
7. Deviation of register (see also Re-registration below): e.g. Eliot's
 'The nymphs are departed
 Departed, have left no address'
 where one can notice juxtaposition of "high-flown poetical diction and stock journalistic phraseology".
8. Deviation of historical period: e.g. Milton's 'inspiring' (=breathing in) and 'induce' (=lead in).

It should be mentioned that the validity of this theory is highly questioned by Carter and Nash's criticism. Among their criticisms is the one that concerns the debatable question of setting up an acceptable "norm" of language use from which deviant forms are supposed to be generated. To put it simply, if the poetic/literary language is a "deviant", "marked" or "foregrounded" version of the norms of everyday use of language, then an important question can be raised as to how it is possible to establish explicit criteria to identify normal conventions of language. In fact a piece of work may be counted as deviant in, say, the 18th century but quite normal in the 20th century and vice versa. Another important question here might be that what level(s) of language is/are focused upon: phonology, syntax, lexis or what else? A similar criticism is also raised by Widdowson (1975), but in a more generalised fashion so that the theoretical validity of the theory is not totally rejected. He believes that the unique value of linguistic items is not dependent on deviation, although it is common to find instances of violations in literary writing. He further adds:

...it is neither a necessary nor a sufficient condition for a discourse to be literary that it should be deviant as text. It is not sufficient because [...] other forms of discourse depart from code rules; it is not necessary because there is a good deal of literature which does not show any marked linguistic oddity, and which cannot be defined satisfactorily in terms of textual deviations. Widdowson (1975:37)

However, it seems, at least to me, that although deviation theory is neither necessary nor sufficient for a text to be called literary, it may still retain its value as an analytic device in literary text analysis. It may not be denied that literary language does make use of such a "rule-breaking" device.

To conclude our discussion on deviation, one major point should be added here. Carter and Nash also focus on the notion of "deflection", introduced by some linguists such as Halliday and Sinclair, which is in a close relation with deviation. I think that this point needs further expansion. Halliday (1971) distinguishes two types of "prominence" (a term used "as a general name for the phenomenon of linguistic highlighting, whereby some feature of the language of a text stands out in some way" (p.340)). Those are a) "negative prominence" which is a departure from a norm, and b) "positive prominence" which is the attainment or establishment of a norm (ibid). He limits the former to the presence of ungrammatical forms which exclude all texts but the one in which they occur. This is called deviation, and, according to Halliday, is of very limited interest in stylistics because it is rarely found and when found, it is often irrelevant. The latter, on the other hand, is concerned not only with deviations but also with what he calls "deflection", i.e. "departures from some expected pattern of frequency" (ibid). Let me cite two short

examples from Carter and Nash (1990) to illustrate the concept of deflection:

1. We go on holiday in August.

2. In August we go on holiday.

As is obvious, the second sentence is not grammatically deviant but stylistically marked, "deflecting" attention, to the potential thematic significance of the fronting (Carter and Nash 1990:5).

B) MEDIUM-DEPENDENCE: Literary texts rarely use another medium or other media in order to be understood; they are dependent only on themselves to make sense. They "generate a world of internal reference and rely on their own capacity to project" (p.38).

C) RE-REGISTRATION means that registers can be shifted from non-literary contexts and are open to exploitation for literary ends. Full unrestricted resources of the language, such as words, stylistic features or registers, etc. can readily be "re-deployed" or "re-registered" for particularly subtle literary purposes (pp. 38-9).

D) INTERACTION OF LEVELS: Literary texts reveal a higher degree of "interactive patterning" at all levels of language (syntax, lexis, phonology and discourse). This process leads to potential reinforcement of meaning.

E) POLYSEMY: It is in contrast with monosemy. While monosemy is connected with "clear, restrictive, and

unambiguous information", polysemy is connected with "plurisignifying", i.e. lexical items signifying or carrying more than one meaning at a time. In polysemic texts, "lexical items do not stop automatically at their first interpretant [...] contents are never received for their own sake but rather as a sign vehicle for something else" (Carter and Nash, 1990:41).

F) DISPLACED INTERACTION: Literary texts contain a greater number of instances of what they call more indirect speech acts which "allows meanings to emerge indirectly and obliquely". (ibid., p.42)

G) DISCOURSE PATTERNING: It is a superasential level of discourse construction/structure achieved by effects such as cross-sentential repetitions, repeated syntactic patterns of clauses and tenses, etc. (For an example, see ibid.)

2.5.2 One of the most intriguing and realistic accounts of literary communication, which is highly pedagogically oriented, can be said to be that of Widdowson (1975). First of all, he makes a distinction between "literature as text" and "literature as discourse", both in a complementary relation to each other. In other words, for a successful analysis of literary texts, which will lead to a better understanding of them, one is assumed to handle them from both textual and discourse perspectives. Let me briefly examine each of these concepts. I intend

to show what contributions his view can make for a fruitful analysis of literary texts on the one hand and for the teaching of literature on the other, the latter of which will be discussed in detail later in the present chapter.

A) LITERATURE AS TEXT: In Stylistics and the Teaching of Literature, Widdowson considers Halliday's discussion of "nominal group" and applies it to a poem by Yeats, namely "Leda and the Swan" and tries to examine the helpfulness of Halliday's approach to the understanding of the poem. Having applied Halliday's proposed system of reference in English (i.e. 'cataphoric', 'anaphoric' and 'homophoric') to the poem in order to describe its linguistic facts, Widdowson (1975:13-4) concludes:

We may say that the description of a poem, or any other piece of literature, as a text, using (as Halliday puts it) "the theories and methods developed in linguistics" may be a "proper" one in the sense that it is an accurate specification of how linguistic elements are exemplified but it does not, on its own, lead to interpretation.

What is important is to explain the significance of such investigations and hypotheses in an understanding of the literary work. Text analysis helps us "get into the poem" and practise an "initial assault" against it; it can be a proper description of the linguistic facts in the text but not a proper description of the poem (ibid., p.14). Then he refers to some of the instances which are frequent in literary writing but cannot be accounted for

by standard grammatical rules. Here are some cases of rule violations which are commonly touched upon when the literary work is looked at as a text:

1) VIOLATION OF CATEGORY RULES: For example, in Shakespeare's Anthony and Cleopatra:

...and I shall see
Some squeaking Cleopatra boy my greatness...

a "category rule" has been violated by transferring boy from the category of noun to the category of verb (Widdowson, 1975:15).

2) VIOLATION OF SUB-CATEGORISATION RULE: For instance, in Ted Hugh's poem Wind

At noon I scaled along the house-side as far as
The coal-house door. (ibid, p.16)

the transitive verb "scaled" has been modified to an intransitive one.

3) VIOLATION OF SELECTION RESTRICTION RULES (COLLOCATION RULES): as in

Seeing the window tremble to come in...(ibid.)

where the lexical item window has been used to function as an animate noun.

Finally he concludes that the significance of such linguistic analyses of texts can be demonstrated only when we look at literature as discourse and only when we

try to touch upon the interpretability of discourse as opposed to grammaticalness of text.

B) LITERATURE AS DISCOURSE: The distinction he makes between "literature as text" and "literature as discourse" is important, for if the analyst confines his/her focus only to text s/he will certainly lose an influential key. That is to say s/he will ignore the significance of those unique structures in relation to the whole context in which they are used, which is a key factor for a final interpretation of a literary work. To quote Widdowson (1975:33):

...an interpretation of a literary work as a piece of discourse involves correlating the meaning of a linguistic item as an element in the language code with the meaning it takes on in the context in which it occurs. This correlating procedure is necessary for the production and reception of any discourse, however, so that the ability to use and comprehend language and communication in general provides the basis for the understanding of literature in particular.

So we find out the value of a linguistic item through "matching up" or "correlating" code and context. To clarify his elaboration in this regard, consider the example he quotes from Yeats, a part of which reads:

**Those that I fight I do not hate
Those that I guard I do not love.**

In this example, the two verbs in each of the lines "are opposite in meaning but the context neutralises the opposition and the two items are conditioned into equivalence" (Widdowson, 1975:40).

C) LITERARY COMMUNICATION: It can be claimed that an important part of his contribution, in this book, to stylistic studies is his characterisation of the nature of literary communication. Let me briefly summarise this. One important feature which is observed in literary communication, according to Widdowson, is that there is no sender addressing a message to a receiver. His idea can be clarified further by a quote from Traugott and Pratt (1980:21), as follows:

One of the pragmatic conventions of fictional narrative is that the speaking I of the speech act is understood not to be the author of the work, but an intermediate narrator or addresser who has been created by the author. [Thus], within the fictional world of the story, the narrator (or addresser), not the author (or speaker), is held immediately responsible for what is said.

In contrast, a normal communication situation is constituted by a typical sender/addresser, and receiver/addressee. In addition to these participant roles, there is a third person denoting someone or something referred to but not engaged in the interaction. In other words, literary communication is a communication situation "dissociated from the immediate social context". The result is that literary discourse is a "self-contained whole interpretable internally" (Widdowson 1975:54). On the basis of such an understanding, Widdowson claims:

Since a literary work does not link up with other discourse it has to be designed so as to be self-contained and the very design, the creation of unique patterns of language,

inevitably reflects a reality other than that which is communicable by conventional uses of the language code (p.54).

The second feature of literary communication as suggested by Widdowson is the combination of what is kept separate in the code and the separation of what is kept combined in the code. For example, a lexical item can combine the semantic feature /-human/ as a part of its signification with the feature /+human/ which the context imposes upon it; "thus creating a unique value whereby the entity referred to is both human and not human at the same time. [...] Something is either human or not human, it cannot be both: but in literature it can" (pp.57-8). An example of the separation of features is suggested to be the separation of addresser from sender and addressee from receiver. He emphasises that this occurs because, as stated above, literary discourse is independent of the "normal processes of social interaction and that it is because of this independence that internal patterns of language have to be designed within the discourse to carry meanings" (p.62).

Thirdly, Widdowson argues, as opposed to ordinary discourse, literary discourse uses third person pronouns in a way that they derive their value prospectively from what follows, rather than retrospectively from what has preceded. Relevant to this discussion might be the literary author's "mysteriousness" and "non co-operativeness" with the reader, which Widdowson mentions elsewhere. He believes:

All the time you are creating meaning by using a knowledge of the code as a resource [in conventional discourse]. But in literature [...] the writer's business is to project your expectations forward and constantly to deny them. In normal discourse the writer isn't trying to be mysterious; the writer is in a way co-operating with you in order to make it as clear as possible what he means, and to relate what he is saying to what you already know. But the writer of literature is in a way deliberately trying to keep you in suspense . You don't know what's going to happen.
(Widdowson, 1983a:32)

To summarise what has been emphasised in this section, in the first place literary communication is "dissociated from immediate situation" (Widdowson 1975:54); secondly, "the sender is no longer to be identified with the addresser, nor the receiver with the addressee" (p.67); thirdly, the third person pronouns are not anaphoric in function but operate in a way which might be described as homophoric or deictic. As a result, the situation in which interaction takes place has to be created. That is to say, all facts about the participants and settings have to be included within the text itself. According to Widdowson, this is why prose fiction is marked by description of places and persons.

It might be helpful to add to Widdowson's characterisation of literary communication Traugott and Pratt's (1980:20-1) speculations. They contend that literary communication is generally "public, not private"; it is "discourse that may be read at a far

distance in time and place from its origin"; and it is often "fictional".

What can be inferred from Widdowson's whole argument so far is that two major levels of analysis are claimed to exist for the analysis of literary texts: one is the investigation of linguistic facts exemplified by the text and the other is the exploration of the significance of such an analysis for the process of appreciation of message.

2.5.3 Sinclair (1970), basing his analysis on the application of Halliday's categories of linguistic description to Philip Larkin's "First Sight", suggests two aspects of linguistic organisation which play an important role in the exploration of literary texts. The first aspect he terms "arrest" by which he means a delay in the completion of a free clause as in the opening lines of Larkin's poem:

Lambs that learn to walk in snow
 When their bleating clouds the air
 Meet a vast unwelcome...
 Sinclair (1970:130, LL 1-3)

Here the completion of the first clause is interrupted or interposed by the adverbial 'When...'. In other words, the first sentence is "arrested". The second aspect he terms "release", by which he means extending a syntactic structure after it is syntactically completed. Consider another part of the same poem:

Her fleeces wetty caked, there lies
Hidden round them, waiting too

Sinclair suggests that in these lines 'waiting too' is "releasing element" since the preceding clause is already grammatically complete.

2.6 STYLISTICS AND THE PHENOMENON OF COHESION

It is self-evident to say that cohesion, as a formal realization of discourse connectedness, is common to all texts, literary or non-literary. Many stylistic studies have tried to take into account aspects of the operation of this phenomenon in literary texts. According to those studies, an author's skilful deployment of cohesive devices throughout the text can play a significant role in creating powerful aesthetic implications for readers (cf. e.g. Traugott and Pratt 1980: 21-24 and Leech and Short 1981:243-54). Below I shall try to review some influential stylistic observations which are basically inspired by the principles of cohesive relations within text.

2.6.1 R. JAKOBSON (1967): It is assumed that it was Jakobson who first developed the idea of cohesion in detail and characterized literary texts, with reference to poetry, as having "cohesion or internal patterning and repetition far exceeding that of most non-literary texts" (Traugott and Pratt 1980:21). Jakobson (1967) in a stimulating paper, "Linguistics and Poetics", after giving an explanation of various functions of language,

brings into focus the poetic function of language and provides analyses of a considerable range of literary examples, exclusively from poetry. For Jakobson, "poetic function is not the sole function of verbal art but only its dominant, determining function, whereas in all other verbal activities it acts as a subsidiary, accessory constituent" (Jakobson, 1967:302).

One of his remarkable contributions to literary studies is his investigation of the fact that there are relationships between rhetorical conventions predominantly used in poetry such as refrains, stanzas, rhymes, alliteration, metre, and meanings intended by the poets. It should be mentioned that although almost all of his examples are exclusively poetic in its narrow sense, he does not mean that other literary forms should be excluded from investigation, when dealing with poetic function. Jakobson believes that any attempt to define such poetic devices as metre, alliteration, etc. only from the standpoint of sound would be "an unsound oversimplification". "The projection of the equational principle into the sequence has a much deeper and wider significance" (p.312). He cites Caesar's famous statement Veni, vidi, vici (I came, I saw, I conquered--English version by Traugott and Pratt, 1980:22) and adds that "the symmetry of three disyllabic verbs with an identical initial consonant and identical final vowel added splendor to the laconic victory message of Caesar...(Jakobson, 1967:304). His evaluation of cohesion

in this way, in this short example, is best reinforced and further clarified by Traugott and Pratt (1980:22) within the following lines:

At the semantic level, the cohesion has a particularly interesting effect. By seeming to equate the acts of coming, seeing, and conquering, Caesar's sentence implies that the last act was as easy for him as the first two. Hence, the impression of majestic arrogance it produces.

A major part of Jakobson's discussion about the poetic function of language centres around the notion of parallelism or "equation". In poetry not only the phonological sequence but also sequence of semantic units strive to build an equation (Jakobson, 1967:315). Concerning this feature, what he calls "fundamental problem of poetry", he declares that

...equivalence in sound, projected into the sequence as its constitutive principle, inevitably involves semantic equivalence, and on any linguistic level any constituent of such a sequence prompts one of the two correlative experiences which Hopkins neatly defines as "comparison for likeness' sake" and "comparison for unlikeness' sake" (p.314).

He also adds that "as soon as parallelism is promoted to canon, the interaction between meter and meaning and the arrangement of tropes ceases to be 'the free and individual and unpredictable parts of the poetry'" (ibid.). He finally emphasizes that in poetic message any verbal element is in interaction with other elements to produce a highly cohesive verbal product.

2.6.2 G. LEECH (1970) introduces a three-dimensional stylistic approach to the exploration of literary texts. For him, there are two "distinct and complementary" ways of explaining literary texts: "linguistic description" and "critical interpretation". Emphasizing cohesion, he discusses how cohesive patterns are related to foregrounded elements in a poem by Dylan Thomas, entitled "This Bread I Break". The three dimensions of his approach are

A) COHESION -- "the way in which independent choices in different points of a text correspond with or presuppose one another, forming a network of sequential relations" (p.120),

B) FOREGROUNDING -- "motivated deviation from linguistic or other socially accepted norms" (p.121), and

C) COHESION OF FOREGROUNDING -- "a separate dimension of descriptive statement, whereby the foregrounded features identified in isolation are related to one another and to the text in its entirety" (ibid).

Let me quote the poem and see how these three features are jointly used by him to provide a linguistic description followed by a critical interpretation.

This bread I break was once the oat,
 This wine upon a foreign tree
 Plunged in its fruit;
 Man in the day or wind at night
 Laid the crops low, broke the grape's joy. 5

Once in this wine the summer blood
 Knocked in the flesh that decked the vine,
 Once in this bread
 The oat was merry in the wind;
 Man broke the sun, pulled the wind down. 10

This flesh you break, this blood you let
 Make desolation in the vein,
 Were oat and grape
 Born of the sensual root and sap;
 My wine you drink, my bread you snap. 15
 Leech (1970:119)

A) COHESION: Leech, among other things, points to the choices of tense in the poem. Lines 1, 11 and 15 are used in the present tense but lines 1, 3, 5, 7, 10, and 13 are used in the past tense. He notes that there is a consistency between the present tense patterns and the 1st and 2nd person pronouns--'I'(1), 'my'(15) (twice) and 'you' (11 twice, 15 twice). On the other hand, there is a relationship between the past tense pattern with 'man' (4, 10) (3rd person) and the adverb 'once' (1, 6, 8). The function of these distributions is that they "accord with the semantic opposition between immediacy ('thisness') and non-immediacy ('thatness') of temporal and spatial reference" (p.121).

B) FOREGROUNDING: Two kinds of foregrounded lexical patterns most appeal to Leech in this poem. The first patterns are "those which yoke together inanimate nouns and items denoting psychological states ('grape's joy' (5), 'the oat was merry' (9), 'desolation in the vein' (12), 'sensual root' (14))" (p.122). The second patterns are "those which consist in the use of verbs of violent action in an 'inappropriate' context ('Plunged in its fruit' (3), 'broke the ...joy' (5), 'knocked in the flesh' (7), 'broke the sun (10), 'my bread you snap' (15))" (ibid).

C) COHESION OF FOREGROUNDING: Leech argues that despite the fact that the initial pattern 'This bread ...This wine...' (1,2) is deviant with respect to the code, it becomes a normality in the context of other parallelisms present in the poem, e.g. 'Laid the crops low', 'broke the grape's joy' (5); 'My wine you drink, my bread you snap' (15) . He further observes instances of "extended foregrounding" in the overall phonological pattern of the poem and notes "the phonemic congruity of 'wind', 'wine', 'vine', 'veins'" and the "striking predominance of monosyllabic words" in the poem. (95 out of 100 words are monosyllabic.)

Giving a detailed phonemic description of a group of words in the poem, he points out that the foregrounding of particular consonants (e.g. voiceless plosive consonants: (/p/, /t/ or /k/) or a voiced plosive (/d/) in ('bread', 'wind', 'pulled') "together with the overall consonantal foregrounding, builds a characteristic phonological 'texture' which strikes the ear as austere and unresonant" (p.124). As is obvious, he gradually comes to an interpretation of the poem by a step-by-step linguistic description, with special reference to those three levels outlined above. For the reason of economy, I want to conclude his discussion by quoting only a part of his detailed interpretation of the poem:

The basic argument seems to run as follows:
 "Christ (the speaker) offers bread and wine, which are the result of the destruction of life in nature (1-5). In this destruction, man collaborates with natural forces (the wind, 4); but whereas natural forces (sun and wind) both destroy (4,5) and sustain life (5-9), man alone is wholly destructive; he even, in a manner of speaking, destroys the sun and wind (10), by interfering with the normal course of nature." [...]. This account illustrates the cumulative nature of the interpretative process (pp.126-7).

2.6.3 N.F. BLAKE (1990): Having formulated and exemplified the general principles of cohesion, he tests it out against two passages (a Shakespearean Sonnet and a piece of literary prose text: Mansfield Park by Jane Austen). I would like to consider his observations on the latter. It is appropriate to quote the passage in full:

(1) About thirty years ago, Miss Maria Ward of Huntingdon, with only seven thousand pounds, had the good luck to captivate Sir Thomas Bertram, of Mansfield Park, in the county of Northampton, and to be thereby raised to the rank of a baronet's lady, with all the comforts and consequences of an handsome house and large income. (2) All Huntingdon exclaimed on the greatness of the match, and her uncle, the lawyer, himself, allowed her to be at least three thousand pounds short of any equitable claim to it. (3) She had two sisters to be benefited by her elevation; and such of their acquaintance as thought Miss Ward and Miss Frances quite as handsome as Miss Maria, did not scruple to predict their marrying with almost equal advantage. (4) But there certainly are not so many men of large fortune in the world, as there are pretty women to deserve them. (5) Miss Ward, at the end of half a dozen years, found herself obliged to be attached to the Rev. Mr Norris, a friend of her brother-in-law, with scarcely any private fortune, and Miss Frances fared yet worse. (6) Miss Ward's match, indeed, when it came to the point, was not contemptible, Sir Thomas being happily able to give his friend an income in the living of Mansfield, and Mr and Mrs Norris began their career of conjugal felicity with very little less than a thousand a year.

Blake (1990:118)

Firstly, Blake examines the pronominal forms acting as ties across sentences. Both examples of 'her' in sentence 2 as well as 'she' refer back to 'Miss Maria Ward', but later in sentence 3 'Miss Maria' is preferred to pronominal form or Lady Bertram; and this is important because the choice carries a pragmatic or additional meaning based on the fact that "it is her potential as a marriage which is at issue" (p.118). That 'Miss Maria' "drops out of the picture" and no further references are made to her after sentence 3 is justifiable by reference to the fact that her 'two sisters' "become the focus of attention" from now on. 'Their' in sentence 3 refers to 'two sisters'. In sentence 4 'them' links back to 'men of fortune'; 'herself' and 'her' in 5 refer to 'Miss Ward', who is linked in turn to 'Mr Norris'. (Some other references are ignored here.)

Secondly, focusing on the major theme of the passage, Blake tries to provide evidence from the text, to support his views. He assigns marriage as the major theme of the passage by picking out relevant linguistic elements. The gist of his argument in this regard can be summarized through a diagram:

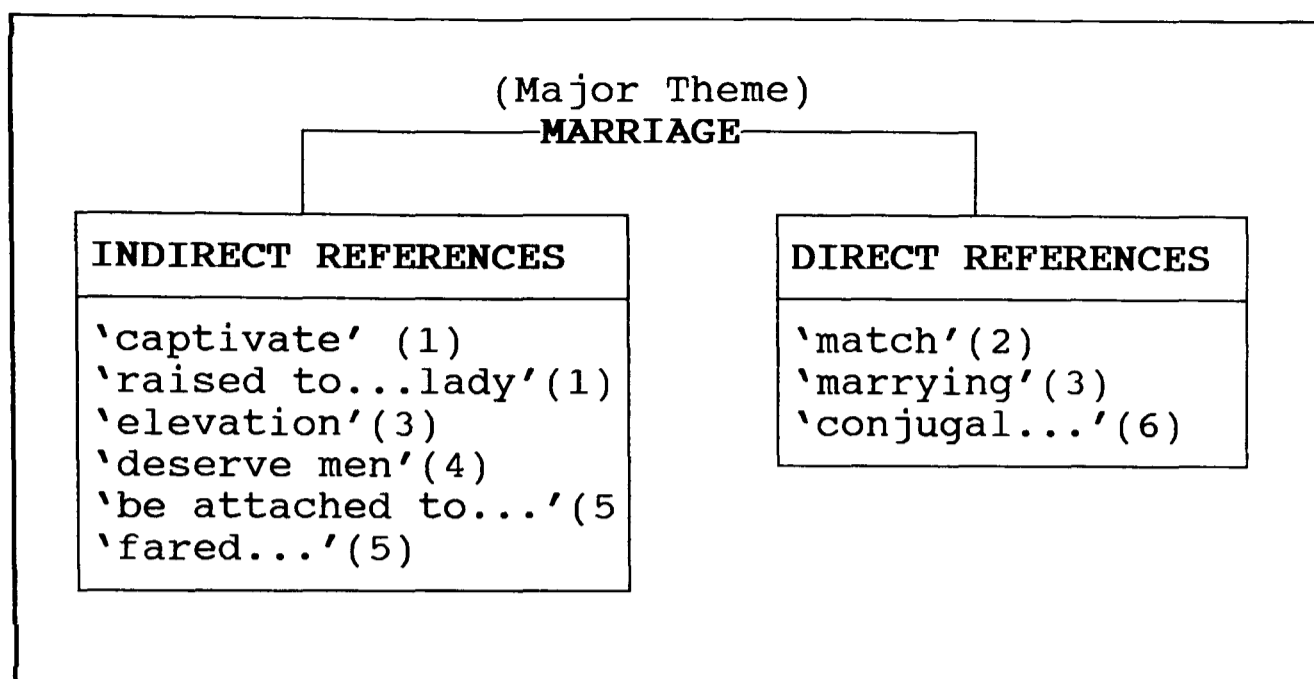


Fig. 2-2: Austen's Representation of the Major Theme in Mansfield Park, as Argued by Blake (1990)

The major theme of the passage, as shown in the diagram, is highlighted and defined by two types of references: a) direct references, b) indirect references. Additionally, one can deduce from the diagram that, as far as the characterization of the major theme is concerned, the novelist is inclined to make more indirect references than direct ones: six instances of indirect references versus three direct ones. It might equally be interesting to note that the author is strictly avoiding the use of mere repetitions in characterizing the theme. Thus, the diversity of non-repetitious items leads to a diverse and unmonotonous conception of marriage on the one hand, and indicates the colourful style of the author on the other.

Thirdly, by applying the same method, Blake identifies other themes in the passage, which can be called 'minor themes', for the sake of argument. He believes that "money and social advancement" are minor themes of the passage, and traces the ties which can reinforce this

belief. Elements such as 'raised', 'comforts and consequences of an handsome house and large income', 'seven hundred pounds' (1); 'three thousand pounds' (2), 'elevation', 'equal advantage' (3); 'large fortune' (4), 'private fortune', 'fared...' (5) (getting its contextual meaning from its contrast to the condition of other two sisters). While marriage, he contends, is referred to by "circumlocutions", money is referred to "unambiguously"; and thus "cohesion is expressed strongly through the financial side of marriage" (p.120).

Another interesting point which Blake concentrates on, among others, is that "the cohesive links among expressions of female excellence are far fewer than those which pinpoint money and social class" (p.120). He also finds 'handsome'(1) significant in the passage, which is a word used also of the house Miss Maria occupies through her marriage, and adds that "this cohesive tie suggests that the sisters are marketable property whose value has to be exploited" (p.120).

Finally, he notes a social contrast in this text by underlying an example of what he calls "contrastive cohesion" between 'Miss Maria Ward of Huntingdon' and 'Sir Thomas Bertram of Mansfield Park, in the county of Northampton'. This contrastive cohesion in the text, Blake asserts, implies that "Miss Ward is clearly not socially elevated" , because she has no distinguished title and no social position, but Sir Thomas is a "landed

man of wealth" and has a social position; he is a baronet and also has a seat (Mansfield Park). Similar cohesion exists in references to the three sisters, which clearly represents what Blake calls a "pecking order": that is, only one sister is referred to by her full name, 'Miss Maria Ward'. Another is referred to by 'Miss Ward' and later by 'Mrs Norris', whereas the third is called simply 'Miss Frances'. The reason for this difference in techniques of reference, as Blake notes, is that "neither of these two sisters has the additional title of Huntingdon, because they are clearly poorer in every way" (p.121).

2.6.4 R. CARTER (1982a), in an article entitled "Style and interpretation in Hemingway's "Cat in the Rain", unearths a number of key literary meanings produced by the author, through close examination of the linguistic features of the text. He combines three levels of analysis : NOUN GROUP STRUCTURE, VERBAL STRUCTURES AND INDIRECT SPEECH, and COHESION, REPETITION AND AMBIGUITY. However, what appeals to me here is to see what significant stylistic values he attaches to certain cohesive devices within a selection of the text and how, in his opinion, they contribute to the establishment of certain literary effects, because in his practical analysis of the aforementioned text cohesion plays a significant part.

It should be borne in mind that, as far as the analysis of cohesion is concerned, Carter restricts his attention, in this article, mainly to various cohesive functions of the definite article, 'the', as well as repetition. Having given a background of a number of the functions of 'the' in English (namely, 'exophoric', 'homophoric', and 'anaphoric') as a cohesive factor, he tries to examine the effects produced by such a cohesion in the following excerpt from the first paragraph of 'Cat in the Rain'.

In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colours of the hotels facing the gardens and the sea. Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees.

There are examples of definite article occurring anaphorically ('the rain'; 'the palm trees') and exaphorically ('the hotel', 'the sea', 'the gardens'). The passage is, therefore, "especially cohesive and harmonious". Cohesive effects in this passage "operate to strengthen and reinforce expectations" (p.74). He also suggests that "expectations are deflated as well as confirmed" (ibid). This is done by the verbatim repetitions of lexical items. Recurrence of the reference to 'the hotel', 'the square', 'the palm tree', 'the war monument' causes us to expect that "there will be a variation in the way cohesive links are established" but this expectation is not fulfilled. "There is cohesive fit, but the discourse does not actually go anywhere" (p.74). Cohesive devices, hand in hand with the

positioning of words, tense and sentence structure, further reinforce the "deflation of expectations".

Put simply, according to Carter, the expectations of good weather and the romantic picture of artists and bright colours (which is lexically connected to 'glistening') are suddenly deflated and the reader is left without them. A "familiar and stereotypical world" is reinforced by repetition, leading to "over-familiarity". This expectation, however, is disrupted by "frustration". This relationship can be shown through the following diagram. (I have added READER, PASSAGE and WRITER to my figure to complete the circle of relationships.)

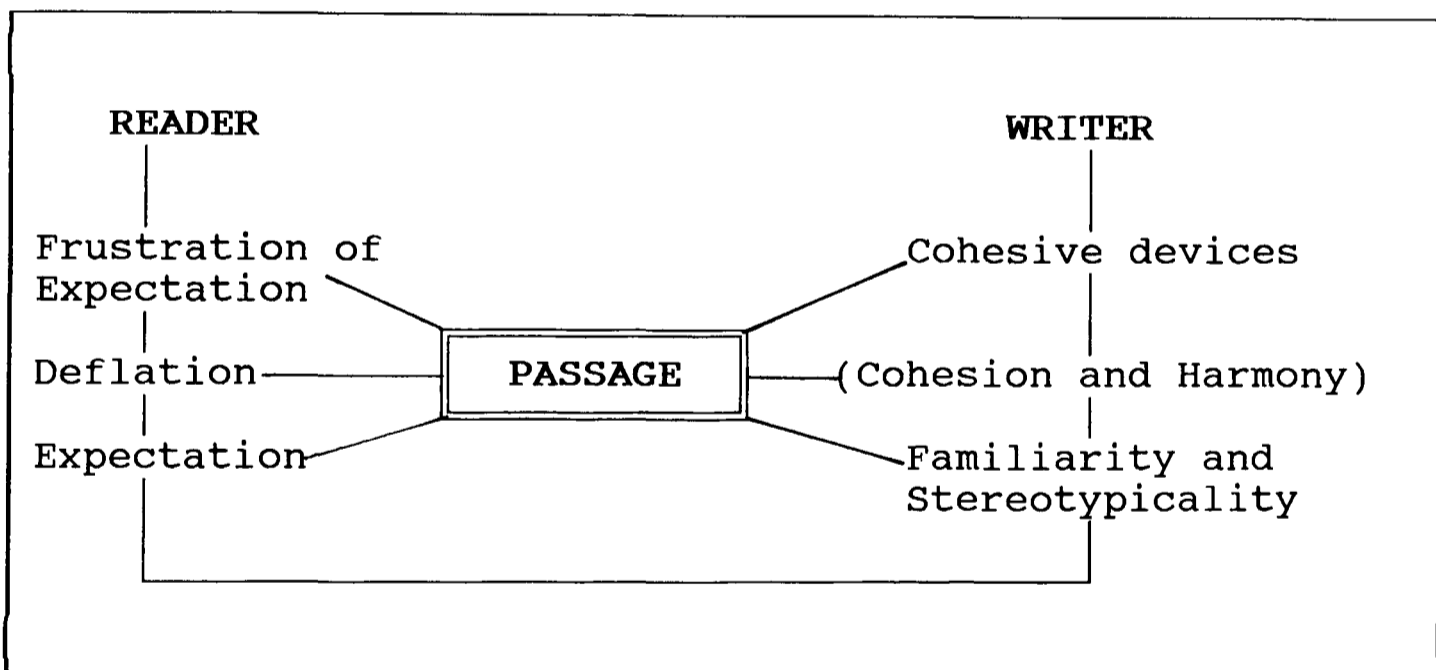


Fig. 2-3: Literary Effects of Certain Cohesive Devices in Hemingway's "Cat in the Rain", as Argued by Carter (1982)

The diagram clearly illustrates that the writer's choice of cohesive devices creates cohesion and harmony in the text. Cohesiveness and harmony develops familiarity and stereotypicality which in turn leads to expectation. But expectation is suddenly deflated and it is the point

where the hypothetical reader is forced into a feeling of frustration. All these can be said to form a unified communicative event taken place in a PASSAGE, produced by a WRITER and received by a READER. Taking the overall relationships into account, one may also be tempted to suggest that patterns of cohesion, along with other structures mentioned in the opening lines of this section, have led to a formulation and signalling of a discourse pattern running through the text.

Carter concludes that within the whole story, the static use of the 'hotel-keeper' and 'George' as well as the dynamic use of 'cat' (= 'kitty') and 'woman' (= 'wife' or 'girl') cannot be without significance. (For a similar observation concerning these motivated repetitions or shifts of particular cohesive features see Blake 1990, dealt with in 2.6.3.) (For a very recent treatment of this phenomenon in non-literary texts see Toyota, 1996.)

2.6.5 E.C. TRAUGOTT AND M.L. PRATT (1980) believe that one of the most important characteristics of literary discourse is cohesion, "recurrent linguistic patterning [...] which may be found to operate at all levels of the grammar" (p.21). One literary example of cohesion which is analyzed by them is a short song by Robert Browning:

The year's at the spring
 And day's at the morn;
 Morning's at seven;
 The hillside's dew-pearled;
 The lark's on the wing;
 The snail's on the thorn:
 God's in his heaven--
 All's right with the world!
 Traugott and Pratt (1980:22)

Significant cohesive patterns in this text, as speculated by Traugott and Pratt, fall into three categories:

A) SYNTACTIC PATTERNING: Each line is a single clause consisting of N+'S+X, X being a prepositional phrase, except for lines 4 and 8. This variation itself displays another cohesion: both lines occur at the same point in each pairs of four lines, and both contain an adjective. An "increasing specificity" is evident among a series of time nouns in the first four lines: year --> spring --> day --> morn (morning) --> seven, joined by the preposition 'at'. In the second four lines, semantic likeness (two animals) as well as contrast of 'lark' and 'snail' ("higher" versus "lower animals", respectively) loosens the "extremely tight patterning of the first four lines".

Traugott and Pratt find an interplay of syntactic and lexical likeness with semantic difference in 'on the wing' and 'on the thorn', where the prepositions are formally similar but semantically different. They also believe that 'God', by virtue of its occurrence in an identical syntactic patterns with 'lark' and 'snail'

(lines (5) and (6)), is "unexpectedly placed on the same level of existence as 'lark' and 'snail'" (p.23).

B) METRICAL PATTERNING: In this poem, Traugott and Pratt suggest, there is a subtle interaction between metrical patterning and lexical and syntactic ones. That is to say, in each group of four lines the first, second and fourth lines have an identical metrical pattern (^/^/^/, where ^= unstressed, and /= stressed) but the third line in each group has a different pattern (/^^/^). They conclude from this argument that though the last line of each part breaks syntactic and lexical patterns (see A above), there is a metrical conformity between them. They further suggest that metrical variation used in the third and seventh lines "helps counteract any monotony arising from the syntactic and lexical cohesiveness" (p.23)

C) DEVIANT PATTERNING: Despite the fact that we can see a syntactic, semantic and metrical regularity within the poem itself, as discussed under the last two headings, one can find many of its expressions deviant, with respect to normal spoken English (e.g. 'Year's at the spring' or 'Day's at the morn'). Emphasizing the fact that literature often uses expressions which are no longer common in spoken language, Traugott and Pratt assign a particular pragmatic value for these "decidedly irregular" patterns in the poem. They suggest that since the fictional singer in this poem is a young Italian woman and the song is sung in Italian, undoubtedly,

"Browning wants to remind us of this by estranging us from the English in the text" (p.23).

Elsewhere in Linguistics for Students of Literature, Traugott and Pratt (1980) further explore the interplay between "semantic sameness" and "pragmatic difference" in literary texts, with reference to Samuel Becket's novel Murphy. They cite a passage from the novel where the same complicated semantic contrast is reformulated in four different versions, each exploiting particular sets of linguistic features (ellipsis, nominalization, etc.). They claim that there is a pragmatic reason behind this variety of choices for a single semantic entity. The purpose is to provide shortest and clearest formulation and to "meet the needs of a variety of hypothetical readers, so that they [themselves] may do the choosing" (p.31). They also argue that the selected passage is a novelistic example of cohesion, based on the "linear sequencing of equivalent units" (ibid.).

2.6.6 W. GUTWINSKI's (1976) work, Cohesion in Literary Texts, can be regarded as one of the most illustrative and illuminating research in its own type. It begins with a theoretical and descriptive discussion of the phenomenon of cohesion and ends with practical analyses of two selected literary prose texts, namely, a paragraph of Henry James' The Portrait of a Lady and a passage of similar kind and length by Hemingway: "Big Two-Hearted

River (Part 1). He compares and contrasts Hemingway and James' styles with reference to their exploitation of cohesive choices and gives some implications.

One important fact about his work is his taxonomic characterization of cohesive features, which is different in some respects from other works carried out in the field (e.g. Halliday 1970, Hasan 1968, Halliday and Hasan 1976). Gutwinski believes, above all, that the order in which sentences follow one another in a text is an important cohesive factor which makes a group of sentences a text. He reports an experiment of his own which can testify the assumption that native speakers, when provided with even a random conglomeration of sentences chosen from various distant parts of a text, try to impose some interpretation on the whole (see pp.54-5). He does not explicitly make any mention of this factor in his analyses because he believes that it is "a necessary feature of any text" (p.56). Order is exemplified by Gutwinski in the following pairs of sentence:

- (1) She took arsenic and fell ill.
- (2) She fell ill and took arsenic.

In these sentences, Gutwinski suggests, the interpretation of the cohesive function of 'and' in (1) and (2) is different and depends on the order of the clause.

Another point about his characterization of cohesive features is that he introduces, following Gleason, two related categories: "enation" and "agnation". Gleason (1965:199) defines enation as follows:

Two sentences may be said to be enate if they have identical structures, that is, if the elements (say, words) at equivalent places in the sentences are of the same classes, and if the constructions in which they occur are the same.

A literary example of enation, according to Gutwinski, can be the following well-known passage from Julius Caesar (see Gutwinski, 1976:77):

...As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition...

According to Gleason's definition, one can easily notice the predominance of two types of enate structures in this example. The first is a dependent clause beginning with a subordinating conjunction of 'as' followed by an independent clause of SVO pattern. The second is basically N+Prep.+Poss. Pron.+N which occurs frequently. The so-called "empty subject" 'there' and the linking verb 'is' occur only once as the governing pattern but is left out in subsequent sentences.

One can notice a striking similarity between Gleason's enation with the notion of parallelism, developed and examined by other linguists (cf., for example, Jakobson,

1967 and Carter and Nash, 1990). Of course Gutwinski notices this similarity, but prefers enation to parallelism or "structural similarity", because he believes that the latter is "open to misinterpretation or imprecise use" (p.76). Parallelism as illustrated by Carter and Nash (1990) would include anything which involved repetition, ranging from lexical parallelism to a more complete form of parallelism "in which whole structural units are marked by being placed in a relationship of congruent repetition" (p.4).

Agnation, on the other hand, is characterized by Gleason in these terms:

Pairs of sentences with the same major vocabulary items, but with different structures (generally shown by differences in arrangement, in accompanying function words, or other structure markers) are agnate if the relation in structure is regular and systematic, that is if it can be stated in terms of general rules (p.202).

For example in the following fragment of discourse

There was nothing left for her to sell but the old family house. This she couldn't do.

the use of the agnate structure 'This she couldn't do' is a cohesive factor (p.78).

Again here it seems that agnation is similar in principle to the notion of "deflection" introduced by Halliday (1971), where a structure or pattern is defined (and assessed) by its frequency within the linguistic system. Deflection, according to Halliday, is seen as "departures

from some expected pattern of frequency" (p.340). As discussed earlier, for him it is a "positive prominence" which attains or establishes a norm rather than breaks or deviates from it. In Carter and Nash's (1990:5) words, "there may be no grammatical rule-breaking involved; only a slight displacement of the expected sequence serves to mark the language stylistically".

According to the explanations and definitions of these terms, one can conclude that there seem to be very few significant differences between Gleason's enation and the notion of parallelism, as it is currently used frequently in literary discourse analysis, on the one hand, and between his agnation and Halliday's notion of deflection, on the other. However, a major difference rests on the fact that Halliday includes neither parallelism nor deflection as components of his taxonomy on cohesion, although he recognizes that cohesion by structural parallelism is an important type of grammatical cohesion (Halliday, 1970:66). Perhaps his reason for the exclusion of parallelism is that "too little is known to permit accurate assessment" (ibid).

Other minor differences between Gutwinski's taxonomy and Halliday's original listing are concerned with 'deictics' and 'pronouns'. Halliday's notion of deictics is replaced by two more specific terms (in Gutwinski's listing): 'determiners' and the 'personal possessives'; and his

category of 'pronouns' is specified as the 'personal pronouns' and the 'demonstrative pronouns'.

Given these preliminary arguments, it seems now to be reasonable to consider Gutwinski's analytic methodology. His analytic procedure is carried out at two main levels: a) cohesion in pairs of adjacent sentences and between clauses of individual sentences, b) overall cohesion in the whole passage. As to the former, all cohesive elements, grammatical and lexical, are examined only within pairs of adjacent sentences to illustrate the kind of each cohesive relation with respect to the elements of preceding sentences. The latter method, however, deals with the examination of cohesive elements in relation to the whole paragraph. Information obtained through this method of analysis is organized and presented in a tabular fashion, in order to present clear discussions. The same approach is followed in his analyses of both selected data (James and Hemingway).

His separate tables which summarize each author's tendency to rely on particular sets or class of cohesive devices highlight interesting facts about each author's characteristic style with reference to these texts. For example, he reveals by comparison that James heavily exploits grammatical cohesion (93% vis-a-vis 7% lexical devices), while Hemingway is proportionately much more inclined to use lexical cohesive devices (46% vis-a-vis

54% grammatical devices). One conclusion which Gutwinski draws from this evidence is

...there is an interdependence between the number of the two kinds of cohesive items employed in a text. The writer's freedom may lie not so much in how large the total number of cohesive elements he has to use in a text will be as in the choice among the various kinds of cohesion that he can employ. He may, for example, rely more heavily either on lexical or on grammatical cohesion. The patterning of cohesive choices within each of the two kinds of cohesion seems also to be more open to the writer's option (p.142).

Giving a number of more detailed numerical evidence about the style of these two authors, Gutwinski further relates these pieces of information to the authors' styles and draws some conclusions and implications. His approach can be said to be valuable, particularly from the viewpoint of comparative stylistics, on the grounds that it provides an explicit and step-by-step model for the analysis of cohesion in selected English prose texts. However, one may assume that it could have been rather more valuable if he had developed further stylistic elaborations, using his massive and precise information relevant to the styles of the two authors.

2.7 STYLISTIC APPROACHES AND TEACHING LITERATURE

In the preceding section I set out to present a picture of the situation of stylistics in literary studies, by focusing on its significance in the analysis of literary texts, clarifying some basic issues involved in stylistic analysis, and characterising some properties of literary

texts as recognized by major stylistic trends. I also concentrated on a number of stylistic approaches which used the principles of cohesion in literary texts from stylistic perspective. In what follows, however, I intend to examine how stylistic approaches to English literature have been implemented in English literature classrooms and to elaborate on general principles focused on by stylisticians on this issue.

Two points need to be mentioned before proceeding. First, the discussion of the use of a stylistic approach in the classroom will necessarily involve a consideration of certain broader teaching methodologies within which stylistic analysis plays a significant role. Therefore, this part of the review will have to be integrative in nature. Second, teaching literature has proved to be so highly interrelated with the teaching of language, especially in foreign situations (see for example Short and Candlin, 1986) that attempts to make a distinction between these two at this stage seem to be of little significance and will lead to the exclusion of some influential experiments carried out in literature classrooms by recognized teachers of English language and literature. Accordingly, although my major concern here is to examine the way stylistic-analytical procedures and methods have been employed in literature teaching, on some occasions where literature and language teaching are closely related, the application of stylistic-

analytical approaches to literature teaching will be discussed in conjunction with language teaching.

Despite occasional dissatisfaction expressed by some teachers of English language and literature over the proposed central role of stylistic analysis for pedagogical purposes (for example, Gower (1986)), a majority of stylisticians have pointed out the value of applying stylistic principles in language and literature classrooms³. The following quotations illustrate this advocacy .

The value of stylistic analysis is that it can provide the means whereby the learner can relate a piece of literary writing with his own experience of language and so extend that experience. The establishment of such a relationship can then serve as a base from which literary criticism, or rather a teaching approach deriving from it , can conduct its operations. Seen in this light [this] kind of approach [...] is (in most teaching situations at least) a necessary stage on the way to literary appreciation.

Widdowson (1975:116)

...although the aim of using stylistics is to help students to read and study literature more competently, it also provides them with excellent language practice.

Lazar (1993:31)

...via detailed stylistic analysis it should be possible to explain to foreign students how meanings and effects come about in poems, etc. even if they do not perceive them at first sight. [...] Moreover, such analysis, as it depends upon the explication of norms via grammatical analysis etc., will also serve to teach the student about the structural characteristics of English or some variety of English from which a particular text derives or to which it aspires. In other words, by

teaching him how meanings arise in specific instances, the English teacher has a powerful, double-edged tool. By showing how meanings come about he increases enjoyment of and sensitivity to good literature; at the same time, he increases the student's explicit awareness of the general norms and conventions governing English usage.

Short (1983:73)

When, as critics or teachers, we attempt to define the meaning and values of the work, not for ourselves alone but for other competent readers, our inability to describe explicitly the linguistic facts of the text puts us in an awkward and even invidious position. [...] Our criteria for the establishment of public meaning remain almost entirely subjective and impressionistic. [...] As teachers of literature, we must be able to do rather more than assert the superiority of our own intuitions over those of our students, however tactfully. [...] For most, however, our insights will remain a mystery because we can only transmit their content and not our way of arriving at them.

Rodger (1969:93-4)

2.7.1 Now I need to describe some particular methods used in the teaching of English literature through stylistic approaches.

2.7.1.1 Short and Candlin (1986) in "Teaching study skills for English literature", give an account of the procedure and result of a series of courses conducted at Lancaster University during 1980 and 1981, which were designed as in-service courses for non-native teachers of English who were involved in teaching both English language and literature in foreign settings. Some relevant features of the course design were concentration on texts, the correlation of literature and language

teaching, and sensitization of the participants to the processes involved in reading. Furthermore, early decisions were made not to include traditional approaches to English literature and/or practical criticism on the grounds that this would replicate the skills and approaches which the participants already possessed or were familiar with. The students were given three course units, namely Stylistic Analysis, Reading in a Foreign Language, and Curriculum Development/Discourse Analysis. In other words, in their model, describing, interpreting, and evaluating text involve the exploitation of stylistic analysis in conjunction with two other complementary components, i.e. Reading Strategies and Curriculum Design.

Precisely, by Stylistic Analysis they mean understanding language as literary communication, by Curriculum Design understanding the purposes, methodology and evaluation, and by Reading Strategies understanding the process of comprehension. The stylistic strand of the course revealed the advantages of non-native learners over native speakers. The chief advantage, according to Short and Candlin (1986) is that foreign learners are equipped with the ability to analyse sentences grammatically and show a higher level of awareness over phonological structures and the relationship between linguistic structures to meaning. They suggest, however, that the teacher, in order to guarantee the success of a stylistic approach in class, should inform more general and less

technical discussions if the level of his/her students' linguistic/analytical skill is below that needed for a stylistic approach. (cf. Short's "softening-up" technique reviewed in 2.7.1.3 below).

It can be argued that they attempted to provide a coherent and integrative approach to the teaching of literature in which a stylistic strand played a central part. This can be illustrated by a detailed description of a workshop organized by them which provided the learners with opportunity to discuss in group a range of issues required for each component of the course.

A WORKSHOP

Workshops took place during the half-day periods at the end of each week. A selection of workshop titles and topics suggested by Short and Candlin are as follows:

- the language of poetry and the language of advertising;
- the language of instruction and poems making use of this particular variety (e.g. Ted Hughes's 'To Paint a Water Lily');
- passport descriptions and character descriptions;
- dramatic texts and authentic, tape-recorded dialogue;

Then the learners were asked to engage in group activities paying special attention to the examination of questions such as the linguistic and pragmatic similarities and differences of the texts in question.

The selection of topics and titles as well as the kind of tasks provided for the learners illustrates the predominant role of stylistic analysis in the whole model, as the authors observed:

By discussing linguistic form in considerable detail, the workshop group were able to come to a detailed understanding not just of the poem itself but also of how they as readers arrived via inferencing strategies at the interpretation that they discovered.

Short and Candlin (1986:105)

The final important remark on their model, as is obvious from the topics and tasks, is the comparative approach through which stylistic analysis was undertaken. The comparative approach in teaching literature is also advocated by some other scholars such as Widdowson (1975), Carter and Nash (1990), and Carter and Long (1987). It may be relevant to add here that there is a relatively generally-agreed belief behind this approach in stylistic analysis for teaching purposes. This has been framed by Brumfit and Carter (1986:13) in the Introduction to Literature and Language Teaching:

In the first place, this [studying literature in regular conjunction with other discourse types] can serve to assist students in identifying and understanding the operation of language for different communicative functions and sensitizing them to what Widdowson terms the 'conventional schemata' of 'ordinary discourses' --in itself an important feature of language development in foreign-language learning. As far as 'literary' studies are concerned, students also acquaint themselves with the nature of literary discourses and therefore are studying literature in a very primary and essential sense.

2.7.1.2 Another significant pedagogical view of stylistic analysis is proposed by Widdowson (1975). He suggests, as Short and Candlin do, that one obvious way to develop in the learners an awareness of how literary discourse differs from conventional modes of expression is to "set examples of literary discourse alongside examples of conventional discourse and devise exercises which lead the learner to make explicit comparisons between them" (p.86). His proposed procedures make use of a couple of texts including poetry; however, I intend to examine his methodology with reference to only the first part of his elaboration which includes four short passages. Let us include here those passages in order to present a vivid picture of what he attempts to do.

PASSAGE A:

Name: Frank Ross
Profession: Accountant
Date of Birth: 17.4.49
Place of Birth: Birmingham
Height: 5' 10''
Colour of Hair: Brown
Colour of Eyes: Blue

PASSAGE B:

He was about six feet tall, thin, and about thirty-five to forty years old. He had grey eyes and his hair was fair and curly. He was wearing a dark blue overcoat.

PASSAGE C:

Frank Ross

Mr Ross has been employed in this firm as a clerk for the past five years. I have always found him reliable and hardworking and he has the initiative to take on responsibility when required. He has a cheerful personality and gets on well with his colleagues.

PASSAGE D:

He was a little man, considerably less than of middle height , and enormously stout; he had a large, fleshy face, clean shaven, with the cheeks hanging on each side in great dew-laps, and three vast chins; his small features were all dissolved in fat; and, but for a crescent of white hair at the back of his head, he was completely bald. He reminded you of Mr. Pickwick. He was grotesque, a figure of fun, and yet strangely enough, not without dignity. His blue eyes, behind large gold-rimmed spectacles, were shrewd and vivacious, and there was a great deal of determination in his face. He was sixty, but his native vitality triumphed over advancing years. Notwithstanding his corpulence his movements were quick, and he walked with a heavy resolute tread as though he sought to impress his weight upon the earth. He spoke in a loud, gruff voice.

(From Somerset Maugham's Mackintosh: Widdowson, 1975: 69)

As a first step to provoke discussion, Widdowson takes up questioning strategies applied to each passage separately and systematically. I will try to outline the kinds of questions and their purposes in the following lines.

ON PASSAGE A

Q1 Where do you find description of this kind?
(Purpose: To lead the students to recognize that this description is found on application forms and official papers).

Q2 'Height' is given but not 'weight'. Why?
(Purpose: To lead the learners to recognize the difference between 'height' and 'weight', the former being a permanent attribute of an adult human being but the latter a temporary one).

Q3 What kind of information is given in this description?
(Purpose: To lead the learners to discover all the permanent characteristics in the passage).

Q4 Which of the details in Passage A would you expect to find in
(i) An application for a driving licence
(ii) A Health Service registration form

Q5 In what kind of official forms would you expect to find entries like these ?

- (i) Marital status
- (ii) Address
- (iii) Degrees and qualifications
- (iv) Religion

(Purpose: To lead the learners to realize that details of description are selected on the basis of/by reference to the purposes for which the description is made).

Q6 Who do you think would write a description like that in Passage A ?

(Purpose: To lead the learner to realize that this description is highly controlled by the questioner and the person providing the fact has a selection of detail imposed upon him).

The point of these questions, he claims, is that they are designed to draw the learners' attention to what is involved in writing a description, in order to make them aware of the nature of Passage A as discourse.

Then he proceeds by asking similar and sometimes different questions on the Passages B and C to reach the conclusions that a) in Passage A we have permanent personal details; b) Passage C has a similar function to Passage A in that the purpose of description controls the selection of detail; c) but they have different functions in that Passage C is the work of one person who is higher in authority than the person being described; and d) Passage A gives precise and permanent information.

An interesting question which he poses at this stage regarding this kind of question-and-answer procedure is : "What has all this to do with the understanding of literary discourse?" His answer to this fundamental question is :

...a close analytic study of these passages brings to the learners' notice features of conventional ways of describing which [...] have to be understood as a necessary preliminary to understanding the nature of literary description [...]. What the learner will (one hopes) have come to recognize through an examination of these passages is that the information which is given depends on such factors as the purpose for which the description is made and on the describer's orientation or point of view in relation to the person (or other object) he is describing.

(Widdowson, 1975:92)

Another step in his analysis of the first three passages deals with characterisation of those conventional descriptions by reference to the relationship between the first person describer, the second person to whom the description is directed and the third person object of description. He provides the learner with a simple scheme which represents these relationships:

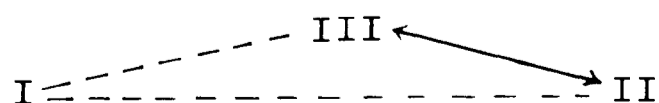
(III)
3rd Person
Who/What is described

(I)
1st Person
Describer

(II)
2nd Person
Who receives
description

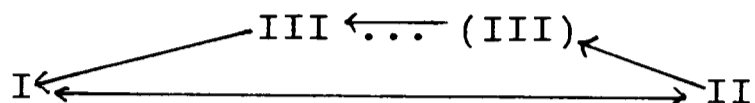
(The describer's orientation is the relationship between I and III and the purpose of the description is the relationship between I and II). With this scheme the persons relationships in Passage A, B, and C are shown as follows:

PASSAGE A:



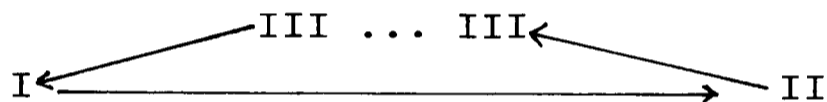
This diagram shows that information passes from III to II directly after II has specified which information is required. The dotted line indicates that I is a compound of III and II and does not exist as a separate entity.

PASSAGE B:



In Passage B, as the diagram shows, I has seen III; II needs details from I to enable him to identify III when he sees him. The dotted line here represents the matching procedure leading to identification.

PASSAGE C:



Here II can relate I's information to III. But the purpose is different. That is it is done for the purpose of judgement of qualification rather than identification as in B.

The next step which is very important is to investigate the differences which exist between Passage A, B, C, and Passage D with reference to the grounds that were already set up. To establish the differences between the first three passages and the last one, a similar questioning strategy is employed, some of which are outlined below.

Q1 Where would you expect to find a description of this kind?

Q1a Would this description be given by a witness like the description in Passage B?

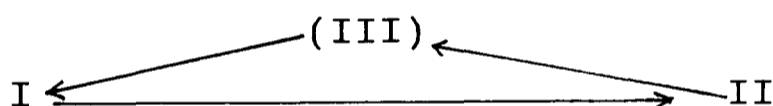
Q1b Would this description appear in a reference like the description in Passage C?

Q2 What kind of information is given in this passage ?

Q3 How does the information given in this passage differ from that given in Passage A, Passage B, and Passage C ?

Q4 Draw a simple diagram like those given for the previous passages to show the relationship between I, II, and III in this passage.

It should be noted here that in Passage D the person described has no existence outside the passage; it should be visualized by the learners/readers; it is a creation by I and I is not constrained by any particular orientation. Therefore, the relationship between I, II, and III would be as follows:



where (III) is an invented person whom I and II can only identify in the imagination and there is no way of matching what I says with the real thing .

There are other types of class or group exercise activity suggested by the author, to engage the learners in writing activity on the basis of the preliminary knowledge provided for them during the first stages of practical analysis. For example, they are asked to write a brief description of a conventional kind based on Passage A, B, and C , using as much information given in Passage D as possible⁴.

The questions on Passage D so far are intended to bring out its peculiarities by comparison with the conventional passages. However, in order to highlight this difference with reference to the language of the text itself, Widdowson suggests moving from a discovery of the more general features of the discourse to a scrutiny of its more particular features as an individual piece of writing. (For further examples and questions see pp.99-115.)

To conclude, this model sets out to employ a comparative stylistic-analytic method to "develop in the learner not only an awareness of the nature of literary writing as a type of discourse but also, as a necessary consequence, an awareness of how English is used to communicative effect in other kinds of discourse" (p.102). The contributive effects of this model in the process of teaching literature is portrayed by Widdowson (1975:102) as follows:

...once one has used 'control' passages of a conventional kind to establish the general character of literary discourse, one can then proceed to a closer scrutiny of the way language is used in individual instances of literary writing. Our attention now shifts from a consideration of how an instance of literary discourse functions as a whole as a piece of communication and how it relates to social factors (like the addresser's orientation to what he is referring to and who he is addressing) to a consideration of the smaller scale internal working of language within the piece of discourse itself (p.102).

2.7.1.3 The third pedagogical model of stylistic analysis which I would like to outline here is the one presented by Short (1994). It can best illustrate the position of analytic procedures in the process of teaching English literature. Short advocates the idea that stylistics can be looked at "upside-down" to fit its principles to the immediate needs of the readers/students of literature. He argues

...stylistic analysis, which until now has largely been thought of as an analytical tool to support or test interpretative hypotheses already arrived at by sophisticated interpreters of literary texts, can also be used by less sophisticated readers who happened to have been trained in the methodology to help them puzzle out meaning when they get stuck (p.1) .

In order to guarantee the success of stylistic analysis for educational purposes , especially where the learners are not equipped with a highly technical analytic capability, he suggests a "down the level" stylistic analysis through what he calls "softening-up" techniques which can get the students interested in analytical work in its various aspects.

His proposed procedure starts with one or more examples of "softening-up" work in poetry, fictional prose and drama and ends with checksheets to help students become more sophisticated in the area. For the purpose of exemplification of deviation, parallelism and linguistic choice, he introduces a poem by Roger McGough entitled "COMECLOSE AND SLEEPNOW" in which he identifies instances

of parallelism and semantic deviation, with reference to modes of speech and thought presentation (see Leech and Short 1981, Ch.10, and also Short, 1982). Then as an introductory step to teaching about deviation, parallelism and linguistic choice, in order to help the students notice the meaningful effects of deviant and parallelistic choices, he introduces a modified version of a poem by Stephan Crane, with a number of added grammatical, lexical and semantic alternatives. Then the students are invited to choose their preferred alternatives and finally are provided with the original choice of the poet to check their choices. The aim of this exercise, as claimed by Short, is "(a) to feel deviation palpably when it occurs in the poem, (b) to appreciate Crane's originality and (c) to understand better the role of the deviation in interpretation" (p.8).

Introducing the comparison of different versions of the same text as another way of teaching about linguistic choice, Short takes Blake's "The Tyger" and compares it with an alternative version constructed from various drafts which Blake made, and directs the students' attention to the effects of fine linguistic choices in the poem.

The second part of his model, as stated above, is using the checksheets. Using checksheets in the model is deemed to be beneficial pedagogical method in that it can best

serve as a means of recording and measuring "the consistency and the systematic quality" of the whole analytic/interpretive development of the learners. Significant items of the poem are noted down by the students in the checksheets provoked by the questions like these:

- Note down each deviation and parallelism you can find in the text
- Examine Cohesion and Function of Foregrounding

In his example of prose stylistics he draws attention to the teaching of linguistic control of point of view. As an entry to point of view a task called "Being the Author" is introduced to the students and then they are asked to rewrite sections of a description of an invented event along particular directions provided. Here is the description and a summary of important directions which follow it:

A woman is sitting in a room with the door closed. She is stroking a cat which is sitting on her lap. A man, who has a gun in his hand (he is a policeman looking for an escaped murderess) enters the room suddenly. The woman jumps up in fright. The cat runs past the man and out through the door. The woman attacks the man with a knife. In reaction he shoots the woman, who receives a wound in the arm.

- Rewrite the last three sentences of the story, paying close attention to steps of perception, either from the point of view of the woman or from the point of view of the man.
- In both cases, avoid first person narration, and use instead third person narration in the past tense.

- Avoid using the words in the 'neutral' version as far as this is possible. This will help you to characterise better, and will assist you in giving one person's point of view. The only constraint is that you should not alter the basic story.

- Working in pairs, play out the roles of the man and the woman in the passage with a partner to discuss points related to what they see, know, feel, think during the episode.

- Change the point of view from which the story is told and discuss the differences (pp. 15-16).

There is an alternative approach where the students are asked to rewrite passages produced by well-known authors, focusing on linguistic manifestation of point of view.

After preliminary lectures and practices on point of view, the students' attention is drawn to focus on specific linguistic indicators of the point of view. This can be done, it is suggested, through the following checksheet:

- (1) Given vs. New information, e.g.
 - (a) Definite/indefinite articles (a/the);
 - (b) textually referring (anaphoric) pronouns (you, it, etc.).
- (2) Deictic (shifting) expressions related to place, e.g.
 - (a) adverbials (here, there, etc.);
 - (b) demonstrative pronouns (this, that, etc.);
 - (c) verbs (come, go, etc.).
- (3) Deictic expressions relating to time, e.g.
 - (a) adverbials (now/then, today/that day, tomorrow, the following day, etc.);
 - (b) past and present tenses.
- (4) 'Socially deictic' expressions, e.g.
 - (a) personal and possessive pronouns (I, you, mine, yours, etc.);

- (b) variant socially relevant expressions for the same person, (i) the naming system, e.g. Mick, Mr. Short, dad, etc., and (ii) varying expressions in third person reference (sometimes called 'elegant variant') (e.g. Bunter, the hapless owl, etc.)
- (5) Indicators of the internal representation of a particular character's thoughts or perceptions, e.g.
- (a) verbs of perception and cognition (see, hear, imagine, think, believe);
- (b) verbs related to factivity (cf. 'It was obvious that he was ill' vs. 'It seems that he was ill' vs. 'He pretended to be ill'.);
- (c) adverbs related to factivity (actually, apparently).
- (6) Value-laden and ideologically slanted expressions, e.g. 'He is a freedom fighter' vs. 'He is a terrorist'; 'the far East' vs. 'South East Asia'.
- (7) Event coding within and across sentences, e.g. 'The man burst the door open' vs. 'The door burst open'.

The last part of his model deals with drama, which follows the same technique applied to the poetry and fictional prose, i.e. "softening up" and "checksheet". What he discusses in drama can also be used in the dialogic representation of the prose. He takes up an extract from Shakespeare's Richard III , with an emphasis on turn-taking and the understanding of character relations and dramatic meaning. The purpose of this practice is to give some knowledge to the learners/readers about the aspects of conversational structure and power relations established in the text through the following questions:

- Who has most turns ?
- Who has longest turns ?
- Who interrupts who ?
- Who allocates turn to who ?
- Who initiates ?

- Who responds ?
- Who controls/changes the topic of talk ?
- What terms of address are used by one character/person to another ?
- Other significant features, e.g. parallelistic features, actions

From what has been outlined so far one can conclude that in each genre (i.e. poetry, fictional prose, and drama) certain relevant topics are introduced and emphasised. This is not surprising because each genre employs its own conventional characteristic patterns and structures. In poetry foregrounding, parallelism, and deviation becomes the object of elaboration; in fictional prose the linguistic control of point of view is under scrutiny; and in drama turn-taking and power relations are dealt with in detail. It has become obvious that the methodology exploited in the whole course consists of two major activities: "softening-up" and "checksheet".

All this has been experimented with, Short believes, to establish a general principle that

... 'stylistics upside-down' is an invaluable tool for students when grappling with the understanding of texts, as well as when they have the task of stating interpretations and supporting them through textual evidence in the traditional manner of stylistic analysis and good practical criticism (p.24).

I believe that the model's extensive attention to the learners' immediate needs potentially enables it to be applicable in other situations as well for similar purposes.

2.7.1.4 Perhaps one of the best examples of an integrated study of English language and literature is Carter and Long's (1987) The Web of Words: Exploring Literature through Language. The main aim of the book is suggested to be helping learners to read and appreciate literary works via an integration of "language competence" and "literary appreciation". The rationale behind this practice might be that an appreciation of literary texts can by no means be segregated from the language competence/awareness which the learners possess or are supposed to possess. In the authors' own terms,

...such an integrated approach will stimulate students' language development and at the same time enhance sensitivity to the use of language in literature. We feel that this integrated approach is necessary even in mother-tongue English studies, although some native speakers can rely on their linguistic intuition and wide reading as a basis for the understanding of literature (p.1).

Learners are provided with a wide range of texts accompanied by a wide variety of exercises and activities through combinatory methodological approaches. Since the book is organized into ten distinct units and each unit is presented through different language-based approaches to literature, it can be recognized as a methodological innovation in its own right. Also this diversity of resource materials and the methodological approaches employed in them make it an insightful and helpful resource book, especially for non-native speakers of English who are interested in reading, analysing, and understanding literary texts. The materials are organized

in a hierarchical order in terms of the degree of difficulty and thus each unit begins from basic language activities and goes on to introduce exercises and activities required for understanding certain literary texts. The whole structure of the book, of course, follows the same hierarchical order. In other words, each unit is introduced with a review of relevant language features or with an attempt to activate the imaginative creativity of students, which would be of great help in the later stages of literary comprehension activities when literary involvement comes up. It is evident from the overall structure of the book that explicit stylistic analysis is withheld until the learners are provided with some language-development orientations sufficiently integrated with literary appreciation exercises and activities. The techniques which are suggested are often well-established as popular reading comprehension techniques and are often advocated by the teachers of English language and literature throughout the world, e.g. "prediction", "summarization", "paired-based oral interaction" about selected literary texts, etc. (For a rich resource book of ideas and activities in literature-based classrooms see Collie and Slater, 1987, and Lazar, 1993).

Prior to a systematic examination of stylistic features in selected literary texts, readers are invited to engage in a range of reading strategies as well as writing practices, what the authors call "preliminary and pre-

literary orientation", which assist learners' language development on the one hand and prepare the ground for more complicated process of interpretation and appreciation of literary texts on the other. I do not wish to go through these orientations in detail here; however, reference should be made briefly to them in order to portray clearly the stylistic analysis within a broader integrated system of classroom techniques. Here is a short outline of the components of this model.

A. PRE-ANALYTIC ACTIVITIES

1. SUMMARIZATION AND PREDICTION, which are widely exploited techniques in language and literature instruction, are used as a useful preliminary practice in this model. Learners are initially asked (in pairs) to reduce the length of newspaper reports. Then they are asked to do the same with given literary texts (e.g. Hemingway's "Cat in the Rain") and then compare the differences between these two summaries. Learners are further required to compare the result with a summary of a poem (e.g. by Walt Whitman). The point is that in this type of activity learners' attentions are drawn to the differences between literary and non-literary texts whilst they are helped to improve their language ability. Students are also asked to make predictions on the basis of given linguistic elements. The predictions intended to be made by learners, Carter and Long (1987) suggest, are of three types: (i) "short-term prediction", which operates at word or sentence level, (ii) "intermediate-

term prediction", which applies to what follows in the next few paragraphs, and (iii) "long-term prediction", which deals with a relatively complicated mechanism of guessing the remainder of the story or book. Pictures accompanied by orientations and prompts assist learners in performing accurate predictions and unified summaries.

2. DEVISING A SCENARIO: Learners are equally advised to engage in a quite different activity called "devising scenario". The aim is to activate their imagination through close reading of literary texts. They are asked to direct a play or make a film or videotape of a text, and consequently explore some of the "pictures" created by language of the text. Since this activity needs a relatively high technical skill and also instruments, it might be doubtful whether it will prove helpful or will be practicable in all circumstances.

3. RANKING: By ranking Carter and Long mean "listing impressions, ideas and feelings about a text in an order of importance or impact" (P.41). The aim is to encourage students to talk more about literary texts. The arguments of the pairs/groups are then discussed and compared according to their justifications. Although this exercise might cause a "Humpty-Dumpty" myriad of impressions for the learners, it might serve as a good "warm-up" phase to draw their attentions to the events and characters of the texts, and also provoke their interest towards reading literary texts . However, its importance, in my opinion,

is to a large extent dependent upon a systematic linguistic/stylistic examination of the texts, which should follow those preliminary judgements and impressions.

4. **READING ALOUD:** The expressive effects of sound patterns in literary texts, it is suggested by Carter and Long, can best be demonstrated by reading aloud. This technique seems to be a very useful device to highlight the stylistic effects of sound patterns, especially where the element of performance is intended to carry greater literary impact, such as drama as well as poetry. Words on the page can gain added meaning through particular ways of reading a text.

B. ANALYTIC TECHNIQUES

After the completion of the foregoing pre-analytic activities, closer attention to the language and style of literary texts is given considerable stress, which needs further expansion.

1. **GRAMMATICAL PATTERNS:** One aspect of explicit stylistic analysis which the authors suggest is the examination of certain grammatical patterns (aspects of verbs, tense, sentence construction, etc.) exemplified by some poems (including some which represent exotic graphological shapes, i.e. as they appear on the printed page) as well as by extracts from Dickens's Bleak House and Virginia Woolf's Mrs Dalloway. The techniques they adopt are designed to aid the learners to appreciate simple and

complex grammatical structures and patterns through practising what they call "elastic sentences" (i.e. re-writing a sentence to make it longer or shorter). Learners are also strongly encouraged to write their own poetry and prose using the backgrounds achieved earlier. The idea is that with the help of these re-writings learners will recognize that "good writing is disciplined" and "it works within defined structures of language" (p. 80).

2. STRUCTURE OF ENGLISH VOCABULARY: A unit is devoted to consideration of aspects of the structure of English vocabulary. Their prime concern is HOW words carry meaning rather than WHAT certain words mean. Accordingly, they try to direct students' attention to concepts such as "word families", "strength and scales", and thus indirectly approach a broader concept of lexical cohesion". Through certain imaginative combination exercises, learners are led to explore mechanisms such as metaphor ("where words from different word families are put together", e.g. 'mountain walls') and simile (where "comparison is made openly and explicitly" e.g. 'like a thunderbolt').

One main teaching technique for words and their impact is proposed, by Carter and Long, to be "gap-filling". Extracts of modern English novels with some deleted words are introduced to the learners followed by a selection of words which should fill the gaps. This technique is

assumed to enhance learners' "awareness of how collocational and structural semantic patterns relate to the creation of particular literary effects" (Carter and Long, 1987:30, Teacher's Book). They claim that word association and word strength can be explored by means of "scales". That is the comparative power of words are assessed by learners along a scale or scales, e.g. "fast-----slow", etc. Another alternative technique for achieving this goal is to ask learners to mark certain words in terms of their grade of strength or power in contrast with other words in the same semantic field (see examples on p.83).

Then these techniques are extended to analyse selected poems and extracts of prose fiction to practise further "exploitations".

3. COMPARATIVE ANALYSIS: Another feature of the stylistic component of this model is that considerable attempts are made to enable learners to explore the nature of literary discourse. This is best undertaken, as many stylisticians propose (e.g. Widdowson, 1975; Short and Candlin, 1986, etc. described in this section), within a comparative framework. Accordingly, learners are provided with a variety of texts written in different styles, ranging from advertisements to literary descriptions. The main technique adopted for the comparison of the language of literary and non-literary discourse is "re-writing" with an expected result that this technique "fosters sensitivity to different styles of English and helps

learners to become aware of the range of purposes to which language is put" (Carter and Long, 1987:34, Teacher's Book).

It might be helpful to demonstrate a typical classroom procedure briefly here, as proposed by Carter and Long. Therefore, I would prefer to adopt one example (the shortest of five series of examples discussed in the unit). Consider the following texts and a summary of the questions which follow them.

(A)

1 **Lift handset**
Listen for dial tone. (Continuous purring or new dial tone ---high-pitched hum).

2 **Insert money**
At least minimum fee. Credit display stops flashing on insertion of minimum fee.

Do not insert money for operators or SOS--Emergency (999) calls.

If dial tone stops before you start to dial, press blue follow-on call button, listen for dial tone, then dial number.

3 **Dial number**
Listen for ringing tone. Speak when connected.

Failed call? New call with remaining credit?

Do not replace handset. Press blue follow-on call button, listen for dial tone, then redial. (Minimum fee still applies. Insert more money if necessary.)

To continue a dialled call--when you see display flashing and hear paytone (rapid pips), or anytime during call, insert more money.

4 **Replace handset**
Value showing on credit display is not always returnable. Only wholly unused coins returned.

(B)

...In homes, a haunted apparatus sleeps,
that snores when you pick it up.

If the ghost cries, they carry it
to their lips and soothe it to sleep

with sounds. And yet, they wake it up
deliberately, by tickling with a finger.
(Craig Raine : "A Martian Sends a Postcard
Home")

(i) In text A, what is the significance of

- a) imperatives
- b) different kinds of prints
- c) different paragraphs, layout of the text
- d) line arrangement, etc.

(ii) Listen to all the words in the extract from the poem which are connected with sleep. Why is 'sleep' a dominant image for the view of the telephone given by the Martian? Is it a good comparison?

(iii) Who is 'they' in the third and fifth lines?

(iv) What is the point of the title of this poem?

(v) Write a paragraph in which you explain the different purposes of each text.
Consider some of the following points:

(a) Text A does not contain any metaphors or ambiguous words. Why not?

(b) If you read text A without a telephone in front of you or in your hand, would it matter?
(See 'Medium Dependence' in 2.5.1.)

(c) If you read text B without a telephone in front of you, would it matter?

(d) Why is the word 'telephone' not mentioned in text B?

(vi) The poem in text B gives a view of the world of everyday human objects and actions through the eyes of a complete stranger from another planet. Imagine you are a Martian. Write home a short 'postcard' description in either poetry or prose of two of the following:

- (a) a television;
- (b) a radio;
- (c) trying to start the engine of a very old car;
- (d) people in a swimming pool, etc.

It is hoped that this technique, as concluded by the authors, makes clear different functions of literary and non-literary discourse on the one hand and develops an important stage in improving learners' command of the language on the other (p.108).

4. "UNDER THE MICROSCOPE": Following a general examination of language patterns and vocabulary discussed respectively in 1 and 2 above, the authors set out to further put the literary texts "under the microscope" by closer scrutiny over different aspects of the topics, which were put forward earlier, within some poems, and add illuminating discussions and commentaries.

Furthermore, learners are introduced at this stage to another effective technique called "scrambled stanzas" (cf. Simpson (1992) discussed in the next section). This is an exercise to draw learners' attention to examine and notice how larger units of a literary text combine. As an entry to the classroom activity, a scrambled version of a poem is introduced to the learners. The poem is about a snake, written by American poet Emily Dickinson. Learners are asked to explore their own reactions to a snake in a few sentences which can specifically indicate their feelings about snakes, their information about how they move, where they live, what kind of creatures they are, why some people are frightened of them, etc. Next, they are asked to re-arrange the stanzas in appropriate

order and be prepared to provide reasons to defend their choices. Many questions and prompts are put forward at this stage but I would not like to attend to those details in the interest of brevity. However, one point is worth mentioning here. Learners are directed to focus attention on the exploration of the evidence which is present in the text itself.

C. The model also takes into account another fact which is mostly favoured by literary critical approaches. It is assumed that in addition to all those techniques outlined up to now in this sub-section learners also need to be equipped with background information on the life and time of the author, or of influential ideas current at the time of writing a particular work because "the words we find on the page [...] are not everything" and this knowledge "provides a basis for understanding, appreciation and interpretation" (Carter and Long, 1987:125). To prove their point of view, the authors supply samples of literary texts whose interpretation obviously requires some background information.

It cannot be denied that this kind of "extrinsic" knowledge might give useful insights into some texts and the purposes for which they have been composed. However, it should be borne in mind that this should not be dealt with as an end in itself. It may be meaningful only when practice on background information is used as a small part of the whole preliminary and pre-analytic work which

should preferably be practised through a "do-it-yourself" approach on the part of learners.

D. The model ends with another component which is labelled as "In the Forum: Reading and Discussing Literature". It aims to give learners the opportunity to discuss literature on the basis of their own criticism. What is important to note here is that this stage is preceded by a careful reading and examination of the language of literary texts to obtain the ability and confidence to support or refute arguments. One important advantage of the "Forum" might be that it develops in learners an enthusiasm to step beyond linguistic structures, lexical patterning, etc. towards broader intellectual or moral judgements on literary texts. It may also be helpful to add that teachers are also encouraged to apply the combination of these approaches to enjoy the merit of a multi-faceted model for the teaching of English language and literature.

2.7.1.5 Finally, Simpson's (1992) pedagogic-stylistic model is worth reviewing, which is designed "to enable students to obtain insights into aspects of cohesion and narrative structure" (p.47). His article reports the design and results of a workshop carried out with undergraduate students of English language and literature at the university of Liverpool. His special emphasis is to isolate the cohesive devices exhibited by a short

story by Hemingway to highlight aspects of narrative structure.

To do this, he first "dismantles" the text entirely, and cuts it into its 11 sentences, which he then "shuffles" to ensure random sequence. Then each piece of paper is drawn in random sequence and assigned a letter from (a)-(k). This is the "jumbled version" which emerged:

- (a) All the shutters of the hospital were nailed shut.
 - (b) When they fired the first volley he was sitting down in the water with his head on his knees.
 - (c) There were pools of water in the courtyard.
 - (d) They tried to hold him up against the wall but he sat down in a puddle of water.
 - (e) One of the ministers was sick with typhoid.
 - (f) Two soldiers carried him downstairs and out into the rain.
 - (g) There were wet dead leaves on the paving of the courtyard.
 - (h) Finally the officer told the soldiers it was no good trying to make him stand up.
 - (i) They shot the six cabinet ministers at half past six in the morning against the wall of a hospital.
 - (j) It rained hard.
 - (k) The other five stood very quietly against the wall.
- Simpson (1992:49-50)

The second stage is to transfer these 11 sentences on to A4-sized cards, and then to present them to groups of participants. Participants are then instructed to reconstruct the story to build up a satisfactory narrative pattern, using the principles of cohesion. The next stage is to encourage the groups to engage in a group discussion to defend their decisions in terms of cohesion. Having discussed the variety of responses, the original version⁵ is produced to discuss its similarities and differences with the reconstructed versions. Finally, he extends the analysis to cover the framework of

"natural narrative" proposed by Labov, and involve the participants developing their own creative writing based on a newspaper account. (This aspect of his model is ignored here for the reason of economy.)

What is important to stress is the author's report that the participants followed the workshop with greater enthusiasm, compared to the previous tutorials. He also suggests that such a comparative analysis would provide a point of entry for linguistic and stylistic analysis for non-advanced learners of English language, and would also be suitable for creative writing classes. He also found that the comparative analysis provided concrete support for some subtle observations relevant to the style of the author.

2.8 SUMMARY AND CONCLUSION

Below are some of the topics which I have attempted to cover so far in this chapter.

1. Stylistic approaches, although far from being unproblematic, *are* assumed to serve, to a great extent, as an effective analytic device, and thus have been suggested as an indispensable component of any course designed for literary education at universities and colleges.

2. Stress was placed upon purposes and problems of stylistic approaches. It became obvious that a widely-agreed understanding of the purposes of stylistic

approaches is to provide a detailed description of literary texts in order to justify our literary responses and deepen the process of interpretation. What is extremely significant in this approach is that it is potentially capable of providing readers/learners with objective, traceable, and transferable clues towards an accurate understanding of literary texts. And it is the very feature which underlines the pedagogical value of the approach. Also some fundamental questions which are often addressed by critics and stylisticians themselves have been concentrated on along with the suggested solutions. It was concluded from this discussion that a cross-disciplinary analysis of literary texts can be extremely beneficial to us as teachers and our students of literature.

3. A sub-section has been devoted to the discussion of the properties of literary texts. I have adopted to discuss some significant views developed by Carter and Nash (1990), Widdowson (1975), and Sinclair (1970). To mention just the topics, some elaborations have been made on "deviation", "medium-dependence", "re-registration", "interaction of levels", "polysemy", "displaced interaction", and "discourse patterning", based on Carter and Nash; the distinction between "literature as text" and "literature as discourse", and "features of literary communication", based on Widdowson; and Sinclair's two categories of linguistic organization, i.e. "arrest" and "release".

4. Many stylisticians believe that there is no such distinct language as 'literary language' in so far as the system for both literary and non-literary modes of expression is the same. However, there seems to be a consensus among them on the idea that there are certain features which are typically found in what is generally recognized as literary texts more systematically and more frequently than other text-types (see, for example, Widdowson, 1975, quoted in 2.5.2 above).

5. It has been quite evident that the pedagogical value of stylistics is advocated by many stylisticians and the teachers of English language and literature. One significant role of stylistic analysis is to assist learners explore how meanings and effects are produced through what we might call 'unique' literary patterns. Another related assumption is that teachers and students of literature need to establish a text-descriptive principle before they jump to interpretative conclusions. One important objective of this review has been to justify this assumption. To demonstrate how stylistic analytical procedures have been used in teaching English literature (and language) I have described some particular teaching methods in detail. What is striking in all five models which have been discussed is the remarkable contribution of analytical procedures in English language and literature classrooms.

6. A separate section has been devoted to the review of some stylistic analyses which are partly or totally informed by the mechanism of cohesion operating in literary texts. It has been shown how the analysis of literary texts in terms of their cohesive features like patterns of repetition, reference, etc. can address some pragma-stylistic issues related to those texts. Related to the phenomenon of cohesion, an instructional model was also described to show how it works in a real classroom situation.

7. Of the stylistic approaches reviewed in this chapter, the analysis of cohesion would seem to me to be more practical, from a pedagogical point of view. Its principles are, more or less, familiar to any EFL learners and are common to all text-types. This advantage can have a double-edged value for teachers and learners in that cohesion could be used as an analytic model to raise the learners' awareness on how texts are organised in English language on the one hand, and how this awareness can potentially assist them to produce a fairly sophisticated stylistic analysis of the texts in question on the other. However, it must be stressed that this is clearly only one of many frameworks (and not necessarily the most useful one) which may be useful for analytic purposes, but it may be reasonable to state that for EFLit learners this model may be particularly beneficial. The reasons for the selection of cohesion model as a

basic analytic tool for stylistic purposes will be discussed in detail in the next chapter.

NOTES TO CHAPTER TWO

- 1 I take the metalanguage and definitions from Leech (1980).
- 2 The concept of "deviation"/"norm" has been critically discussed by Leech (1985).
- 3 (e.g. Pearce, 1977; Short, 1983; Short and Breen, 1988; Short and Candlin, 1986; Short, 1994; Rodger, 1969; Widdowson, 1974, 1975; Carter, Walker, Brumfit (eds.), 1989; Long, 1986; Carter and Long 1987; Carter 1982; Simpson, 1992; Verdonk, 1989; Van Peer, 1989; Maley, 1989).
- 4 The following, Widdowson suggests, are some of the results that might emerge.

A-TYPE DESCRIPTION

Name:-----
 Profession:-----
 Age: 60
 Height: 5' 3''
 Weight : 13 stone 8 pounds
 Colour of hair: white
 Colour of eyes: blue

B-TYPE DESCRIPTION

He was a little man with gold-rimmed glasses , well below middle height and very fat. He had small features and blue eyes. He was clean-shaven and bald-headed except for a bit of white hair at the back of his head. He walked with a heavy tread and spoke in a loud, gruff voice. He was about sixty years old.

C-TYPE DESCRIPTION

There is a certain dignity in his manner. He is shrewd and vivacious in character and has a great deal of determination. In spite of his age he has a good deal of native vitality.

- 5 The organization of the original version reads as follows: (i)-(c)-(g)-(j)-(a)-(e)-(f)-(d)-(k)-(h)-(b).

CHAPTER THREE

AIMS, SCOPE AND APPROACH

3.0 INTRODUCTION

Chapter 2 introduced some stylistic approaches which could possibly be used for analytic as well as pedagogic purposes, and highlighted the importance of analysing cohesion in literary texts. The purpose of this chapter is to elaborate on the basic analytic model to be used, aims and scope, and the general methodology to be employed in the thesis. A pilot analysis will be carried out on an ordinary text to exemplify each step proposed for the analysis. More detailed explanations of specific analytic procedures will be provided at the beginning of individual steps each marked by separate chapters.

3.1 BASIC ANALYTIC MODEL

As stated earlier, in my analyses of selected texts (see 3.4), I will basically follow the principles of cohesion model for the description of English language developed by Halliday and Hasan (1976), Hasan (1984) and Hasan (1989a). I have adopted this model as my analytic tool to investigate patterns and principles of connectedness in literary texts mainly because its principles are

ordinary, background features of language. And this knowledge of regularities is, in my opinion, what the foreign learners of literature are primarily supposed to possess before they are required to investigate the irregularities and deviations used in those texts.

This view, however, may be open to criticism on the grounds that an inconsistency might be discerned here. That is, one might argue that literature is often characterized as containing deviance, while Halliday and Hasan's cohesion model deals with ordinary, background features of language. Then how can this model be harmonized with the interpretation of literary texts? Let me set forth some ideas concerning this question.

In the first place, it can be argued that only sound knowledge of regularities in lexical patterning and linguistic/textual structures can create in readers the ability to identify irregularities exploited by literary authors. Moreover, it is assumed that the fact that some really basic aspects of linguistic structure, which are in use in all our experience of language, are ordinary, constant, background features of language does not mean that they are not important in literature (Fowler, 1986). In fact, "without the basic devices for constructing texts, none of the specialized techniques which are found in much modern literature would be possible" (ibid., p.53).

Secondly, prose texts are assumed to embody far *fewer* deviant patterns than other literary forms, e.g. poetry. Cohesion in more modern writings, as Blake (1990:118) states, is "more subdued" and "less elaborate" than in the poetry. They are less likely to contain too much "verbal or morphemic echo" lest they "should be considered too overwrought" (*ibid.*, p.117). So, the model will presumably run up against fewer problems when applied to prose texts (and my data are of this type).

Thirdly, even if the prose text is loaded with instances of deviation, if the concept of cohesion is sensibly 'extended' or modified, I believe it can to a great extent counter the difficulty of describing irregularities. A text might be irregular with reference to the code but it should be regular within its context (Widdowson, 1975:29). Accordingly, the analytic task can be re-directed to a different level so that the model can accommodate deviant structures as well. (For example, Leech's, 1970, three-dimensional stylistic approach-- "Cohesion-Foregrounding-Cohesion of Foregrounding"-- can be seen as an attempt in this direction (See 2.6.2)).

Another reason for this choice is that, among several standards by which texts can be judged, (as cited by De Beaugrande and Dressler (1981), e.g. cohesion, coherence, intentionality, acceptability, informativity, etc.) cohesion is the only standard that "can be assigned values based simply on static textual analysis with only

minimal immediate regard to user-text interaction" and that it has "potential for objective, noninteractive classification" (Jonz, 1988:412). Given this and the fact that I deal with literature as a subject in this study (see 3.3), this model lends itself to my purpose.

Finally, this approach is, in my opinion, an appropriate starting-point for non-native learners of English language and literature since it can be used to increase both their linguistic performance by focusing upon the normal operation of language system in the construction of texts and their literary appreciation by focusing upon stylistic and aesthetic features of literary texts through constant comparisons and contrasts. The latter idea is supported by Traugott and Pratt (1980:23):

The phenomenon of cohesion in literature obviously has everything to do with the fact that literature is art, that literary texts are constructed to produce in us the kind of experience we speak of as "aesthetic", in which symmetry and interplay of sameness and difference play a major role. A complete understanding of cohesion will depend on further understanding of aesthetic experience and perception (My emphasis).

3.2 AIMS AND SCOPE

In chapter 1, I tried to establish the motivation of the study by characterizing aspects of typical problems which learners of English as a Foreign Literature generally face. In short, the argument was that in non-native contexts, including Iran, extrinsic approaches are greatly favoured in the course of learning/teaching

English literature. These approaches ignore the linguistic features of the text and focus on the information which is not directly relevant to the textual processes themselves. Also, by examining the aims of teaching/learning literature and by analysing the learners' attitudes (see 1.1.2 and 1.1.5) it became obvious that these approaches have failed to fulfil the learners' as well as teachers' pedagogical expectations. One persistent problem with these approaches is that they actually encourage students to be good critics rather than good readers.

I believe, however, that students should be helped to be good readers, and that they can achieve this goal when they are assisted to achieve a sense of textuality. I also think that an analytic skill of the demonstrable patterns of textuality will widen the learners' scope of interest from word/sentence-level accounts to a text-level interaction.

Therefore, the main aim of the thesis is to develop a step-by-step approach for the analysis of English prose texts in terms of their cohesive features. Specifically, the main questions to which I will address myself in this thesis are related to aspects of cohesion in prose texts, which can be grouped as follows:

- 1 How is textuality achieved in English literary prose texts with special reference to selected texts, from the viewpoint of COHESION? In other words, how do cohesive devices contribute to the recognition of a passage as a unified text? (See 3.1 for the basic analytic model.)
- 2 Methodologically, how can the analysis of cohesion be applied to a short story? How far can the theory be usefully applied to a novel?
- 3 Since the analysis of a novel, due to its length, cannot be free of difficulties, what strategic shifts should/can be made in the basic analytic approach as the analysis proceeds from a short story to a novel?
- 4 How can the potential over-abundance of the textual information, in terms of cohesive features, be manipulated and delimited to make the cohesion model operationally viable?
- 5 What stylistic purposes are followed by an author's choices of particular sets of cohesive elements within a given text? What pragmatic effects are created as a result?

These questions can be approached in a step-by-step manner by:

- a) Locating and describing in detail various cohesive devices within the text (see IDENTIFICATION in 3.3.1)
- b) Examining the functions of each cohesive device with reference to the whole context (see CONTEXTUALIZATION in 3.3.2).
- c) Demonstrating a flexible relevant methodology which can account for rather larger pieces of texts (e.g. a novel) by shifting from a detailed sentence-by-sentence accounts to a more selective approach (see EXTENSION in 3.3.3).

It follows from what has been argued so far that the thesis is pedagogically-motivated but investigatively-oriented. Therefore, it may not be regarded as a direct solution for the problems of current situation of teaching English literature in non-native contexts. Its methods, results and implications, however, can serve as a useful source for later improvements in approaches to teaching English language and literature in those situations.

To conclude this sub-section, a diagrammatic representation of the scope of the thesis follows:

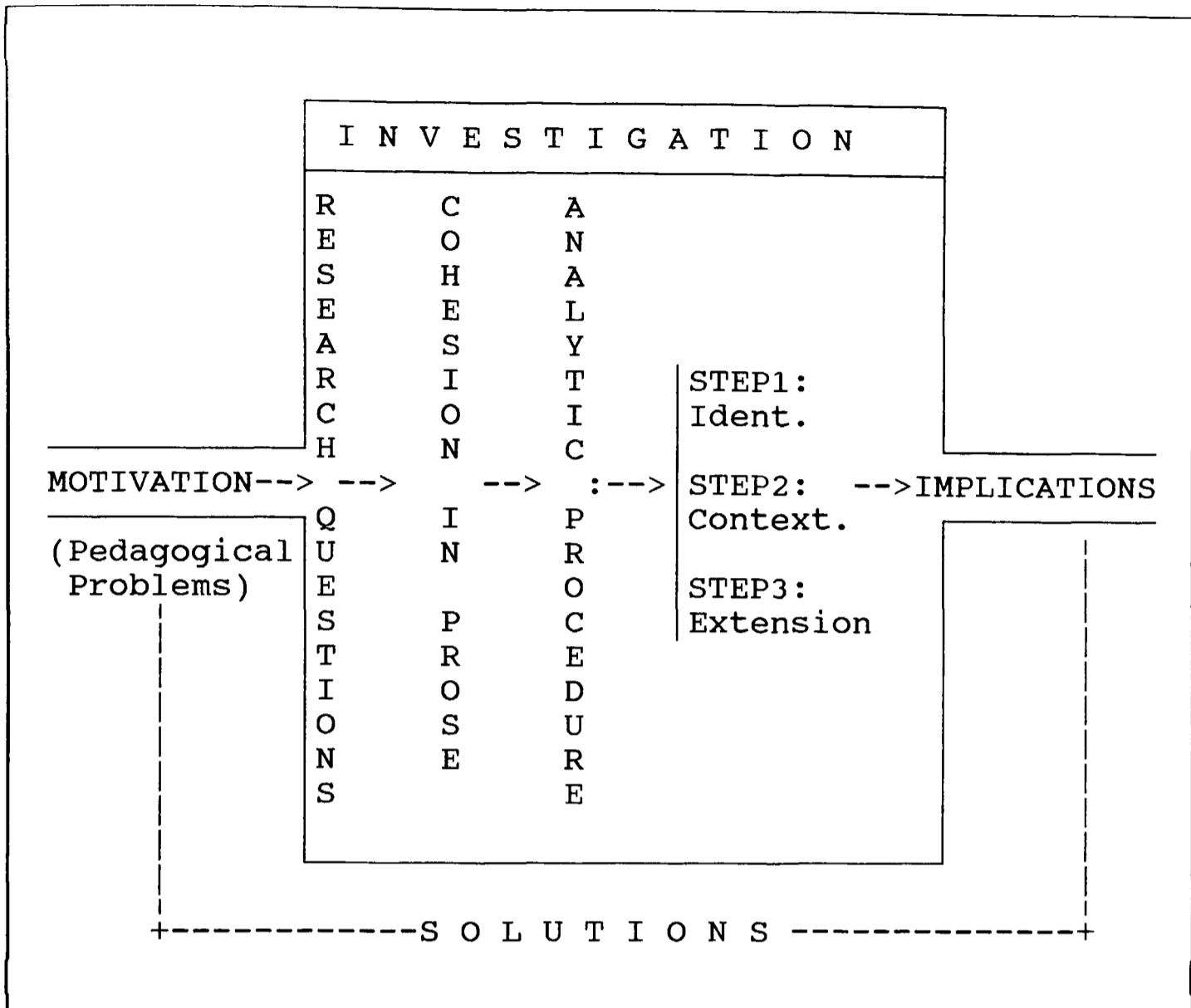


Fig. 3-1: An Overview of the Scope of the Thesis

As the diagram shows, the thesis starts with the establishment of its motivation, which in turn addresses some research questions, goes on with an investigation of cohesive features in selected literary texts, along the questions addressed earlier, and ends with pointing out certain pedagogical implications. (Broken lines indicate indirect solutions which the implications of this study might eventually offer.)

3.3 APPROACH

It has become obvious from what I have argued so far that in my analyses I would like to approach literature as "subject", rather than as "discipline". Perhaps it would be necessary to give some explanations about this distinction which is made by Widdowson (1975). It can be inferred from his argument that if the pedagogical aims are to be "more limited and realistic and within the scope of reasonable attainment" (p. 73), we are dealing with literature as a subject. In other words, "literature as a subject has as its principal aim the development of the capacity for individual response to language use" (ibid., p.76). Widdowson believes that "if one defines the subject in this way, the reason for teaching it overseas becomes immediately apparent" (ibid., p.80), and that "to teach English literature in this sense as a linguistic subject is of course to adopt a stylistic perspective" (ibid., p.78) (My underlining). Then, it follows that teaching literature and language becomes "two aspects of the same activity" (ibid., p.81). (For a critical discussion of literature as a discipline see Widdowson, 1975:72-5).

Let me now specify my proposed steps for the actual analytic procedure that I will follow in this study. Precisely speaking, my whole analytic procedure is set to combine three distinct, at the same time interdependent and complementary steps:

3.3.1 IDENTIFICATION: The first step is a micro-level analysis which is devoted to identifying the cohesive relations among elements of the text. In fact, the main aim of this step is to familiarize readers with the basic concept of cohesion and the knowledge of identifying cohesive devices. This step will be performed on a short story (see 3.4). This is the learners' initiation of linguistic involvement in terms of cohesion. The scope of this step will be confined to locating and explaining cohesive devices in only pairs of adjacent sentences or "immediate co-texts" (cf. Gutwinski, 1976). In a narrow sense, the lexico-grammatical relationships of the neighbouring sentences and clauses will be examined and demonstrated. This practice is in fact an identification of the 'local' cohesion (within pairs of sentences). (For a full demonstration of the local cohesion in a complete short story see Ch. 5.) An example follows:

1. In 1914 one large loaf, a pint of milk, 1 lb of beef, a quarter pound of tea, six eggs and 1lb of sugar cost less than half a crown (12 1/2p), with enough change to pay the fare home.

2. TODAY THEY WOULD SET A SHOPPER BACK £6.

(From Yorkshire Post, Aug. 22, 1994)

In this pair of sentences, the basic analytic technique would be to identify that:

- a) there is a semantic proximity between the lexical items 'in 1914' and 'today' (co-hyponyms, in semantic terms). While the information in (1) all relates to '1914', in (2) it relates to 'today'.
- b) the anaphoric reference 'they' in (2) refers back to a number of noun phrases in (1): 'one large loaf', 'a pint of milk', '1lb of beef', 'a quarter pound of tea', 'six eggs', and '1lb of sugar'.
- c) 'set...back' in (2) creates a "cohesive tie" with 'cost' in (1) by "reiteration" (a type of lexical cohesion).
- d) '£6' in (2) again is in semantic contrast with 'half a crown' in (1) (co-hyponyms), thus displaying a kind of connectedness between the elements of these two sentences.
- e) the meaning of 'shopper' is in part recoverable from its connection with 'cost' and 'pay' and in part from the food stuffs mentioned in (1).

3.3.2 CONTEXTUALIZATION: The second step is a macro-level analysis which concentrates on setting those relations in a meaningful context. We begin, in this step, to move towards attaching meaning to individual cohesive devices through examining the whole context in which they occur. This can be termed as 'global cohesion'. It is at this stage

that such typical questions as "What functions do cohesive devices fulfil?", "How do they operate to organize a connected discourse", "What communicative events or what theme(s) do they signal in a given text?", can be tackled. To put it simply, the aim of this step is to demonstrate how an understanding of the cohesive relations established in step 1, could be used to establish an understanding of "what happens, or who does what, to whom, when, where, and why?"

Using this technique, it will be possible to demonstrate the relationships not only between pairs of sentences but also among remote items which display similar features. Thus, complex semantic information can be accounted for by this technique. (Ch. 6 is devoted to the demonstration of Contextualization in a short story.)

In order to exemplify this step briefly, a larger portion of the same text, which was analysed earlier, is reproduced below.

1. In 1914 one large loaf, a pint of milk, 1 lb of beef, a quarter pound of tea, six eggs and 1lb of sugar cost less than half a crown (12 1/2p), with enough change to pay the fare home.
2. Today they would set a shopper back £6.
3. /3a/ A pint of beer then cost 2 1/2 d --the equivalence of 1p today--/3b/ while 20 cigarettes cost 4d--almost 2p--compared with the present £2.39.

4. In 1914 families spent 30% of their budgets on food.
5. Now less than 15% ends up on our plates.
6. /6a/ It would take a bricklayer in 1914 more than half a day to earn the price of that shopping basket--/6b/ these days a labourer could earn that in under an hour.

In addition to the information provided in the initial step, the following interrelationships can be highlighted in this text:

- 1) Grammatically, 'while' in /3b/ acts as a linkage between the two clauses /3a/ and /3b/ (conjunction of "adversity"). Sentence no (5) displays an instance of nominal ellipsis, where '15%' functions as '15% of their budgets'. A demonstrative reference is expressed through the use of 'that' in /6b/, which represents 'the price of that shopping basket' /6a/. 'That' in /6a/ is different in function from 'that' in /6b/; whereas the former has a "determiner function", the latter has a "nominal function" (cf. Quirk, et al., 1972:217).
- 2) The deictic phrase 'in 1914' is repeated in three different locations in the text (sentences no 1, 4, and 6) constructing a cohesive "bond", each of its members signalling different information: the one in sentence (1) displays the cost of a number of food stuffs, the second one (in 2) indicates the percentage of the families' budgets spent on foods,

and the last one in (6) carries the amount of time needed to earn the required money .

- 3) Similarly, 'today' in (2) is reiterated in the form of 'now' in (5) and in the form of 'these days' in (6), reinforcing the reader's sense of closeness, as opposed to the reinforcement of his/her sense of remoteness achieved in (2) above (cf. Green's, 1992a, "proximal" vs. "distal"). Then it can be argued that, as far as the deictic reference is concerned, two sets of connected elements can be identified in this short text:

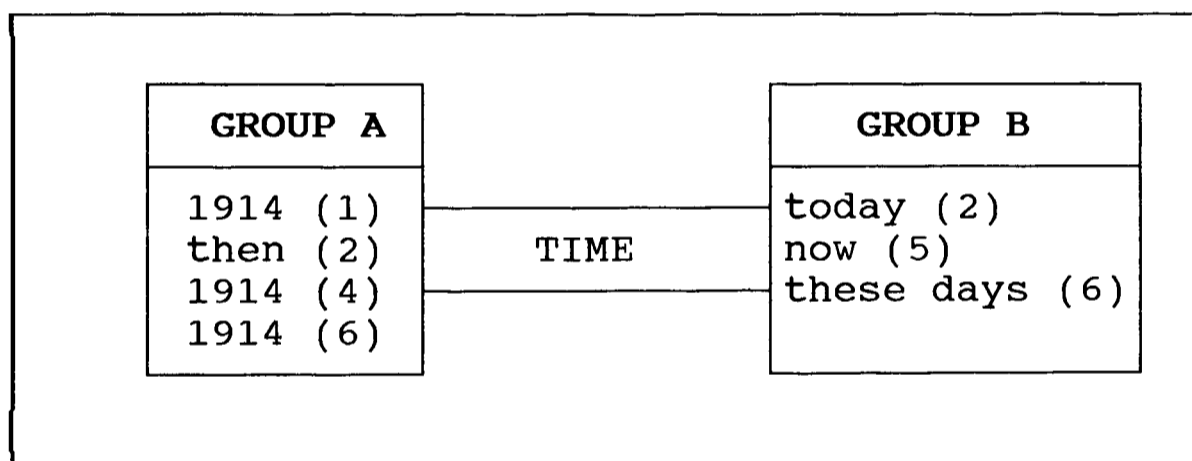


Fig. 3-2: Relationship Between Two Groups of Repetitive Patterns
(Figures in brackets refer to sentence number.)

As discussed in 1) and 2) above, there is a cohesive relation among individual members of each group. Meanwhile, both groups jointly signal a single concept as a whole, i.e. the concept of TIME. However, the interrelationship between group A and group B represents an idea of contrast (cf. 'remoteness' vs. 'closeness' mentioned above.

- 4) Stylistically, an "informal flavour" is given to the text by the use of 'set a shopper back' (2), replacing a further repetition of 'cost' (1,2,3). Also 'ends up on our plates' (5) is used to avoid the tediousness of the repetition of 'cost' (1,2,3), 'spent' (4), or 'food' (4), all of which are relevant to the interpretation of 'ends up on our plate'. This feature is also evident in the use of 'shopping basket' (6), as a variant of 'food' (4). 'Food' (4) is in turn used economically to avoid re-enumeration of the long list of items in (1). This principle, which is termed by Leech and Short (1981) as "elegant variation", can play a significant role in giving a "flavour of variety" to the text, and as a result creates a "powerful stylistic effect".

Choices of grammatical devices can also operate in a similar manner. In this text, for example, instances of 'zero conjunction' can produce similar effects. By zero conjunction is meant that certain formal means of the normal logical connectedness of the discourse are deliberately left unstated. There are two instances of such a mechanism in this text: one in (2) and another in /6b/, both of which normally require some kind of conjunction of adversity. As a reader, we can easily recognize this structural oddity (or incompleteness), compared to the basic rules of everyday written language, in

certain parts of the discourse. But putting it into context, we are easily able to interpret it as is meant by the author.

It should be added that, as far as I can make out of the text, the textual function of these zero conjunctions are, to a great extent, signalled or even performed by two other elements in the text (which are deictic in nature): 'today' and 'these days'. Had the author used conjunctions, they both should presumably have been of the same nature (conjunctions of adversity). And so are these deictic references (which are in effect their substitute counterparts); they are similar in meaning and can be used interchangeably. Hence, what makes the absence of the presupposed missing conjunctions tolerable is the presence of the deictic references. So it can be argued that there is a cohesion of "deflection" in this text (cf. Halliday, 1971:340-4 and Carter and Nash, 1990:5) (if this can be called a deflection) because a deflection from the normal structural pattern (in 2) is related to another similar deflection (in /6b/) so that they jointly form an intra-textual pattern.

Perhaps in this text a very weak version of this phenomenon is employed and thus is negligible. In some literary texts, however, it becomes an indispensable part of the text's functional

integrity. A strong version of this phenomenon in fiction can be found in the so-called "stream of consciousness" writings, where there can be found few distinctive formal cohesive devices to constitute a well-coherent discourse. However, the apparently unrelated sequences are meant to be interpreted as a coherent discourse mainly by reference to a relevant context (see, for example, a fragment of James Joyce's *Ulysses*, cited and analysed by Leech and Short 1981:301). When the text is left with missing linking elements (and I believe that this is true with the present text, though very faint and delicate), they are intended to be provided by readers themselves, involving them in a deeper and more active reading process.

5 Other relations (all lexical in nature) can be summarized as follows:

```
`day'/6a/<----->'hour'/6b/
`crown'(1)<----->'d'(3)<----->'p'(1,2)<----->'f'
(2,3)
`bricklayer'/6a/<----->'labourer'/6b/
`cost'(1,3)<----->'pay'(1)<----->'spent'(4)<----->
`earn'(6)<----->'price'(6)<----->'budget'(4)<----->
`percent'(4, 5)
```

All these interlocking relations of textual elements function to establish a higher textual structure which constitutes a connected stretch of discourse, distinct from a random collection of sentences and clauses. By tracing these relationships, a network of interwoven

concepts is visualized in the process of reading. This broader understanding of the functions of cohesive relations is possible only when they are analysed within the whole context in which they are used-- the process which I have called CONTEXTUALIZATION.

3.3.3 EXTENSION: By 'Extension' is meant both wider reading involvement in larger texts on the part of learners, e.g. in longer prose passages like novels, and an extended conceptualization of cohesion itself. Steps 2 and 3 are similar in principle but their sub-steps must necessarily be different because the length of the selected texts are different.

It goes without saying that it is not an easy task to exemplify this step here. However, a few important points are made to shed some light on the technique and objective followed. The first point is that because learners cannot be expected to understand a book-length text by just identifying and underlining a few connected words and phrases; they will then have to make an extension of the preliminary analytic skill. As can be inferred from the foregoing lines, the narrow definition of the concept of cohesion will have to undergo, at some stage, a subtle modification, to cover longer texts in a wider perspective. The modification of the preliminary analytic skill at one stage takes the

form of Contextualization and at another stage takes the form of Extension.

Secondly, a detailed sentence-by-sentence analysis of cohesive features within a novel is neither useful nor desirable because there is a risk of, as it were, not being able to "see the wood for the trees". Accordingly, what I am proposing to do at this stage, which basically deals with the analysis of rather larger texts, is to develop a selective approach. By selective approach is meant the one that accommodates the analyst/reader with greater freedom of choice as to what particular discursal categories such as a theme, chains of events, or a particular character, etc. in the narrative should be selected and elaborated. It hardly needs to be mentioned that, once a category is decided, only those cohesive relations should be described that are relevant and significant enough to support and reinforce the development of that category within the whole text.

To conclude, in Extension we, as analysts/readers, are in a position to view a work from a "bird's eye" perspective, looking for relevant textual evidence which can support and justify our assumptions about a selected topic. To put it other way, it is a text analysis "upside-down", unlike steps 1 and 2. One

might arbitrarily call this step 'Thematic Cohesion'.

Now let me round off this section by concentrating on some other relevant points (though they can be recalled by reference to the sample analysis in the previous subsections).

It should be mentioned that the analyses will cover both general aspects of cohesion, i.e. "grammatical and lexical" (in Halliday and Hasan's classification) (cf. Leech and Short's, 1981, "co-reference and linkage"). At this stage of the analysis, I shall indicate how many cohesive ties each pair contains, what type of cohesion is involved in each cohesive tie, etc.). The cohesive relations will be clearly demonstrated through numerical accounts and diagrams whenever appropriate.

It should also be emphasized here that the analyses of the texts in terms of cohesion framework will be regarded as a means to an end, not as an end in itself; and I think this aspect deserves further exploration. Accordingly, the next stage will be to speculate upon the stylistic functions of particular choices of cohesive ties. It is assumed that many fundamental questions can be approached by taking systematic study of cohesion as a point of departure, e.g. "Does a particular speaker or writer favour one type of cohesion over others? Does the density of cohesive ties remain constant or vary, and if

it varies, is the variation systematically related to some other factors?", etc. (Halliday and Hasan, 1976: 332). It will be recalled that one of my commitments in this study is to focus on this type of inquiry.

3.4 DATA

The data for analysis have been taken from among those prose passages which are recommended by the Iranian Higher Education authorities, and are particularly restricted to

- (i) "Indian Camp" by Ernest Hemingway
- (ii) Lord of the Flies by William Golding

(These are only the data for a detailed systematic analysis. Selections of several other texts will be used in various places throughout the thesis.)

This restriction of the data has been determined mainly on three grounds. Firstly, as mentioned above, both of these texts are part of the listings introduced by Iranian HE authorities as Recommended Texts. Secondly, it seems to be more acceptable from a pedagogical point of view to start from a small beginning (a short story,) and then go through to a larger text, (a novel). In text (i), because it is short, I can give a detailed account of the whole text. But since our students also read texts which are far larger, the necessity of considering larger texts and providing them with such larger sample analyses becomes obvious. Accordingly, I have started with a short story and ended with a considerably longer prose

text, i.e. a novel. In fact, the ultimate aim of analyzing a novel is that by providing learners with such a sample analysis we would help them, in their subsequent independent reading process, to cope with analyzing similar larger texts whose nature requires a relatively complicated analytic procedure and skill. Thirdly, as far as I know, no systematic analyses of cohesive relations have been done on any of these texts. Therefore, they deserve close examination in this regard. It should be added that many works have been carried out related to aspects of this phenomenon on short selections of passages, literary or non-literary, (cf. Halliday and Hasan, 1976, Hasan, 1968, Leech and Short, 1981:243-54, Gutwinski, 1976 (exclusively literary), Carter, 1982:73-5) but few systematic investigations can be found on longer texts in terms of their cohesive features.

3.5 CONCLUSION

1. It has become obvious that what I am striving to provide eventually is a method whereby EFL students would be able to a) organize their knowledge of English language better through an understanding of how texts are organized in English language, b) come to literature in a better frame of mind. As a result, a pedagogical tool is produced to help foreign speakers of English come to a better understanding of the type of English literature that they will presumably be exposed to. A growing literary sophistication on the learners' part will be achieved through the integration of these two.

2. As was demonstrated, in my analyses, the starting point will be a detailed step-by-step analysis of a text (in terms of its cohesive relations). However, as further explorations, the analysis will gradually shift to a more complicated procedure, trying to take into account the stylistic/ communicative functions of the author's choice of cohesive devices. This is the point at which the concept of an integrative approach to teaching English language and literature will actually be established. The analyses will be followed by some methodological and pedagogical implications. (For a sketch of the thesis plan see Fig. 3-1.)

3. I must admit that I lay no claim to providing a total critical methodology for all English literature, which may be regarded as a kind of "magic key" to open English literature critically. This, however, does not mean that the methodology can offer no "stepping-stones" for the critical analysis and understanding of other literary works or even genres; there might be potential benefits in the methodology from various perspectives but this argument falls outside the boundaries of this study, though I will deal, in passing, with some implications of it later.

4. Now that the aims, scope and approach are established and the basic analytic model is decided, a strong need is felt to have a deeper understanding of the central issues

related to cohesion itself before starting the analysis. The next chapter is intended to provide such an understanding.

CHAPTER FOUR
COHESIVE MECHANISMS:
SOME THEORETICAL,
DESCRIPTIVE AND
METHODOLOGICAL
CONSIDERATIONS

4.0 INTRODUCTION

Since an understanding of the central issues of cohesion is central to our subsequent analyses, it is necessary to discuss some theoretical ideas relevant to cohesion and to set up a descriptive basis for it, before dealing with the actual analyses. Therefore, this chapter will deal with some fundamental issues relevant to cohesion, such as the nature of cohesion, the pragmatics of cohesion, cohesive devices, cohesion and coherence, cohesion and comprehension, etc. Moreover, I will discuss some other cohesive factors, ignored by Halliday and Hasan, along with relevant examples. Attempts will also be made to illustrate how to extend the current concept of cohesion, through close examination of a chain relation in a short story by Hemingway and the analysis of other short texts.

To put the rationale of this chapter in context, Ch. 3 was mainly devoted to introduce a miniature outline of my basic approach to the analysis of the phenomenon of cohesion. In a sense, this chapter can be viewed as a

more detailed account of my approach on the one hand and as the definition/introduction of major terms on the other.

4.1 THE NATURE OF COHESION

To begin with, let me present a set of examples, isolated from their linguistic contexts, to show the significance of "text-forming" devices in the materialization of a unified message.

EX [4-1]

- a) The few fruit-trees that it contained were set jealously apart from his plucking,...
(Saki: "Sredni Vashtar")
- b) If the malady had lasted for another day the supply of nutmeg would have given out. (ibid.)
- c) I have never seen such a wreck of humanity.
(S. Maugham: "The Bum")
- d) Nothing. (ibid.)
- e) That of course is its excuse. (ibid.)
- f) The failure made deep lines come into her face. (D.H. Lawrence: "The Rocking-Horse Winner")

It hardly needs explaining that, in order to be interpreted, each of the underlined items should be assigned clear referents; i.e. what they refer to. In other words, unless their textual environments are provided, adequate interpretation of the underlined items will not be possible. Now consider the immediately preceding textual environment of each example:

[4-2]

a) In the dull, cheerless garden, overlooked by so many windows [...] he found little attraction.

b) On one occasion, when Mrs. De Ropp suffered from acute toothache for three days, Conradin kept up the festival during the entire three days,...

c) He stood in front of me, for as long as he stood at the other tables, looking at me with tragic eyes.

d) Once more he passed my table without stopping and when his eyes met mine I looked in them for some gleam of recollection.

e) The gesture is grand and like all grand gestures absurd.

f) She racked her brains, and tried this thing and the other, but could not find anything successful.

After relevant linguistic contexts were supplied for each item, it became obvious that 'it' and 'his' in sentence (a) presuppose 'garden' and 'he', respectively. In (b) 'malady' refers back to 'acute toothache'. Also in the same sentence, a full recovery of 'another day' is possible by reference to 'three days'. In (c) 'such a wreck of humanity' can be seen as a paraphrase of the content of the whole sentence which precedes it. In (d) 'nothing' derives its interpretation from 'some gleam of recollection'. 'That' in (e) depends upon the whole message of 'all grand gestures [are] absurd' and 'its' is recoverable by reference to 'the gesture'. Finally, 'the failure' depends for its interpretation on 'could not find anything successful'. This "interplay" and "interdependence" of linguistic elements throughout the

texts, which create "continuity" in discourse is known as cohesion. In Halliday and Hasan's (1976:299) terms, "cohesion expresses the continuity that exists between one part of the text and another".

Technically speaking, cohesion is characterized as "the formal means by which connections are signalled" (Leech and Short, 1981:244), "the demonstrable pattern of the text's integrity, the marks of its 'hanging together'" (Carter and Nash, 1990:245), "the textual connectivity of sentences and clauses" (Gutwinski, 1976:26), text-forming devices which "help to tie the sentences in a text together" (Nunan, 1993:21), "the overt, linguistically-signalled relationship between propositions" (Widdowson, 1978:31), and "the actual forms of linguistic linkage" (Quirk, et al., 1985:1423).

In all our preliminary examples, we observed a "backward-looking" relation; that is, all the "presupposing" elements looked backward for their interpretation. This type of relation is often called "anaphoric". However, it should not be thought that the mechanism of cohesion operates only in a backward direction. In addition to anaphoric relations, texts may provide us with a different type of relation, i.e., "forward-looking", or what is generally referred to as "cataphoric" relations, where a presupposing element comes first and its interpretation is possible only with reference to the subsequent element(s) within the text, e.g.

[4-3]

I simply won't put up with this. All this fighting and bickering.

(Data taken from Nunan 1993:116.)

The two aforementioned types of references have something in common: both occur within text boundary; they are "text-bound". There is, however, another type of reference whose interpretation requires the readers' attention to be directed beyond the text. It is "supratextual" in nature. "Exaphoric" relations is the technical term often used to refer to this type of relation. An example of this relation is a short extract from Hemingway's "Cat in the Rain":

[4-4]

Artists liked the way the palms grew and the bright colours of the hotels facing the gardens and the sea.

In this example, the interpretative source of information for each underlined item is the readers' real-life, experiential knowledge, rather than the text itself. Here, the definite article 'the', as an important source of exaphoric relation, creates the linkage.

There is still another supratextual type of relation acknowledged by some researchers, e.g. Birch (1989b), Halliday (1989) and Eco (1979), which is commonly termed as "intertextuality", or less commonly "transtextuality". It should be noted that I do not intend to consider intertextuality in my subsequent analyses mainly because

it does not lend itself to serve as a useful source of interpretation from a pedagogical point of view. Intertextual knowledge may not be easily available to non-native speakers, and it requires great cultural and social awareness on the part of learners. However, a brief account of its cohesive nature might not be out of place here.

Intertextuality "can be defined as UTTERANCES/TEXTS in relation to other utterances/texts" (Wales, 1989:259). For the reader, it "functions as an important FRAME OF REFERENCE which helps in the INTERPRETATION of a text" (ibid.) (capitals as original). Halliday (1989) considers the classroom learning experience as an instance of intertextuality. He states that at a deeper level the entire school learning experience of a student is linked by intertextuality principle; the classroom, being one long text, carries over from one year to the next and from one stage to the other (p.47). Every lesson, he contends, is built on previously defined and explored topics and concepts. Therefore, a great deal of "unspoken cross-reference" is assumed to take place in each lesson (ibid.). Also Eco (1979:21) maintains that "no text is read independently of the reader's experience of other texts". We cannot get into the text without constructing it with our own intertextuality (Birch, 1989b).

Now let me give a specific example to demonstrate the significance of the intertextual knowledge in the interpretation of a message. A part of the associative

meaning of a particular text like 'It's good to stalk' can be obtained through reference to another external text like 'It is good to talk', a slogan frequently advertised for BT on TV commercials in the UK. But how is it possible?, and what is the relation between these two, which can provide a basis for a relevant alternative interpretative possibility?

Let me explain the relevant context to understand this relation clearly. The context is that Bob Hoskins, the producer of the latter text in an advertisement context, in a documentary ('In the Wild') tracks down tigers in Indonesian forests (shown on 12 Dec. 1994 on ITV), and a TV magazine (TV Times, 10-16 Dec. 1994) introduces the programme through establishing an "external" cohesion between the text 'It's good to stalk' with another text ('It's good to talk') which is supposed to be a part of our experiential knowledge. The purpose is perhaps to indicate that the character involved in the presentation of this documentary is the same one who has also been involved in the production of that well-known advertisement. The formal cohesion lies in the identical syntactic structure as well as the exact repetition of a major part of the text and phonological similarity between 'talk' and 'stalk'. Thus two different contexts are associated to each other through this structural similarity and lexical repetition. In fact, two birds are killed with one stone, so to speak.

4.1.1 TWO BASIC NOTIONS IN THE ANALYSIS OF COHESION

Basic to the discussion of the concept of cohesion are the notions of cohesive "ties" and cohesive "chains" (see Halliday and Hasan, 1976; Hasan, 1984; and Hasan, 1989a).

4.1.1.1 COHESIVE TIES

Any pair of semantically interrelated textual elements constitutes a tie, e.g. 'it' and 'garden' in [4-1] and [4-2] above. Two members of a tie might co-occur adjacent to each other; for example, all underlined elements in [4-1] are in cohesive relation with their counterparts in [4-2], which here immediately precede them. Alternatively, members of a tie might occur quite distant from one another across a text, as in

[4-5a]

But the others. (Hemingway: 'Old Man at the Bridge')

where a precise recovery of 'the others' is possible only by reference to a member occurring as far as 18 sentences earlier in the text:

[4-5b]

There were two goats and a cat and then there were four pairs of pigeons.

(The intervening members are ignored here for the sake of illustration, because none of them provides precise source of interpretation for this item.)

Technically speaking, the former is called "immediate tie", in which the presupposition is fulfilled in the immediately preceding sentence. The latter, however, is called "mediated tie", in which a presupposed element is interpreted with reference to some sentences earlier but with some intervening instances of the same presupposed item. Still, there is another type of tie in which presupposition is met with reference to a remote element in the text but without other mediating elements, e.g.:

[4-6]

(1) About nine o'clock one morning a hearse and a motor-car stopped outside Miss Hilton's house. (2) A man and a woman got out of the car. (3) They were both middle-aged and dressed in black. (4) While the man whispered to the two men in the hearse, the woman was crying in a controlled and respectable way.

(From V.S. Naipaul: "Love, Love, Love, Alone")

The following diagrammatic representation might be helpful.

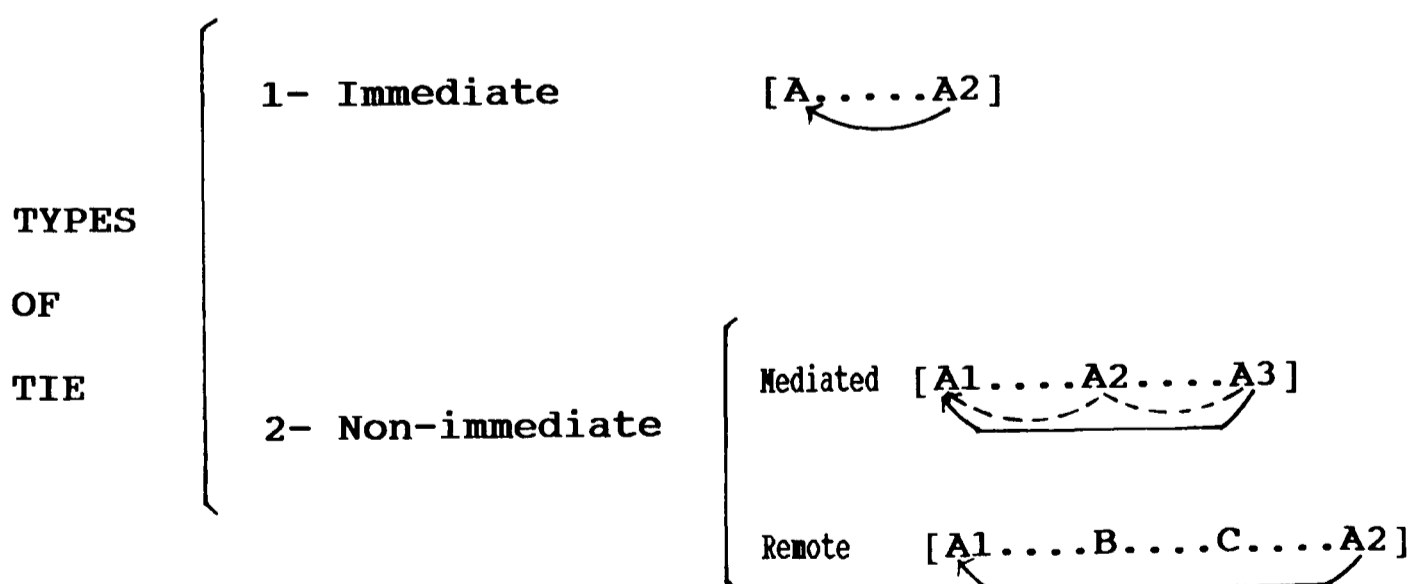


Fig. 4-1: Types of Tie, Based on Halliday and Hasan (1976)

Cohesive ties, as an important factor in the texture of a text, represent three types of semantic relations: "co-referentiality", "co-classification", and "co-extension" (Hasan, 1989a). When the semantic relation between the two members of a tie is the identity of reference or, in more strict terms, "situational identity of reference", it is called co-referentiality (ibid., p.73). For example, 'it' and 'his' in [4-1a] are of this type. In co-classification, however, the meaning relation between members of a tie is a relation in which the things, processes, or circumstances belong to an identical class, where each member refers to a distinct member of this class (ibid., p.74). Again referring back to our preliminary set of examples, in [4-1d] and [4-2d] 'Nothing' and 'gleam of recollection' are co-classificational, both belonging to an identical class, rather than to an identical referent. The third type of meaning relation between the terms of a tie is that of co-extension, where "both refer to something within the same general field of meaning" (ibid.). This relation is typically realized by lexical cohesive relations, i.e. synonymy, antonymy, hyponymy, meronymy and mere repetition (ibid. 80-1). Thus, in our chain diagram (see Fig. 4-2 below), the 'dove' and the 'cat' constitute a cohesive tie whose semantic relation is that of 'co-hyponymy'. Each of these terms in turn is a co-hyponym of the superordinate term 'animals'.

It may be helpful to note that each of these three semantic relations (co-referentiality, co-classification, and co-extension) is typically realized by certain devices. That is to say, co-referentiality is typically realized by devices of reference, e.g. pronominals, definite article, or the demonstratives; co-classification is normally realized by substitution or ellipsis (ibid., p.74); and co-extension, as mentioned above is typically realized by lexical cohesive devices.

4.1.1.2 COHESIVE CHAINS

Ties are combined to form larger units of interdependent elements which are generally termed as chains. Hasan (1989a:84) characterises a cohesive chain as follows:

...a chain is formed by a set of items each of which is related to the others by the semantic relation of co-reference, co-classification, and/or co-extension.

Chains can carry important pragmatic values in the whole textual unity, comprehension process, and stylistic domain. This will briefly be dealt with later in this chapter. But at this stage it seems appropriate to demonstrate what is precisely meant by chains. For this purpose, I have tried to demonstrate diagrammatically a particular chain pattern in Hemingway's short story ('Old Man at the Bridge') (see App. 3), which represents the animals referred to throughout the text:

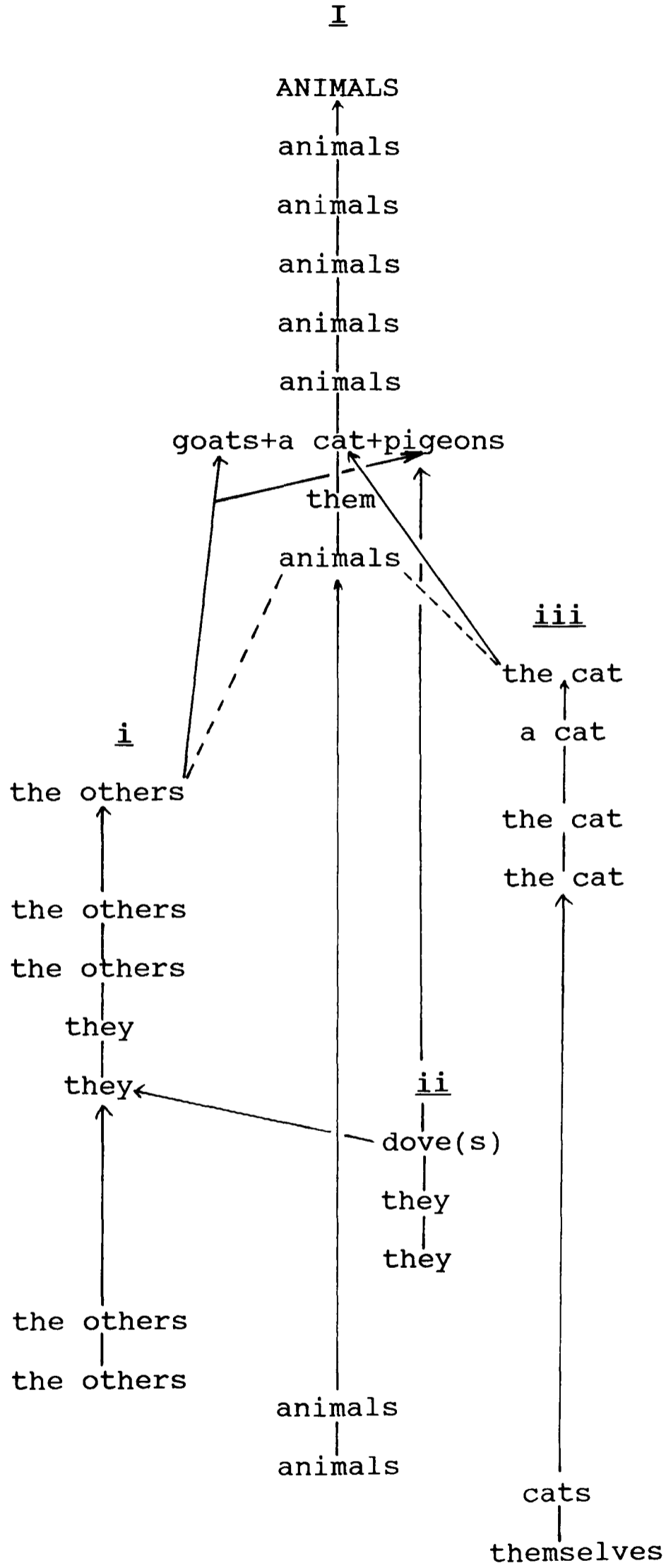


Fig. 4-2: Chain Relation for ANIMALS in Hemingway

(Capital Roman numeral indicates a major chain; small Roman numerals show subsumed chains. Vertical spaces between groups of items show the distance of the groups from one another as they appear in the text. For example, in i the last tie is delayed until a new sub-chain is introduced and completed in ii. Those items which occurred more than once in a single sentence have been ignored in this diagram.)

As the diagram shows, although the dominant chain is constituted by ANIMALS, three minor chains are subsumed under it to specify the intended scope of the concept of ANIMALS. In technical terms, there are instances of chain connection here (cf. Hasan, 1984). Chains i, ii, and iii interact with the major chain (chain I). Even a glance at the diagram reveals that there are only three types of animals involved in the story: 'a cat', manifested by a seven-membered unit, 'pigeons', represented through a four-membered unit, and 'the others', portrayed through an eight-membered unit. The diagram also shows that only 'goats' and 'pigeons' are included in the category 'the others'. There is also a chain connection between i and ii, because 'they' in i refers to both 'doves' ('pigeons') and 'the others'.

At this stage, I feel that the notion of chain pattern needs further elaboration. Chains, according to Hasan, can be sub-categorized into two types: "identity chains" and "similarity chains". Hasan (1989a:84) contends that

"The relation between the members of an identity chain is that of co-reference: every member of the chain refers to the same thing, event, or whatever...". Examples of this can be found in Fig. 4-2, where all members of each individual chain refer to the same thing. By contrast, "the members of a similarity chain are related to each other either by co-classification or co-extension" (ibid.). Let us again turn to our chain diagram in Fig. 4-2 for an example: the chains i, ii, and iii are not identical but similar, because all of them belong to a larger field of meaning: ANIMALS.

What I have done in this section is, in fact, a partial illustration of the first step of my approach: Identification (see also chapter 3).

4.2 COHESIVE DEVICES: HALLIDAY AND HASAN'S (1976) MODEL

Now that a general background has been set up, it is time to explain the basic model's categorisations. This will in turn provide definitions of the relevant terms. (Explanations and exemplifications are based on Halliday and Hasan's Cohesion in English, unless otherwise stated.)

The principal categories under cohesion are suggested, by Halliday and Hasan, as follows:

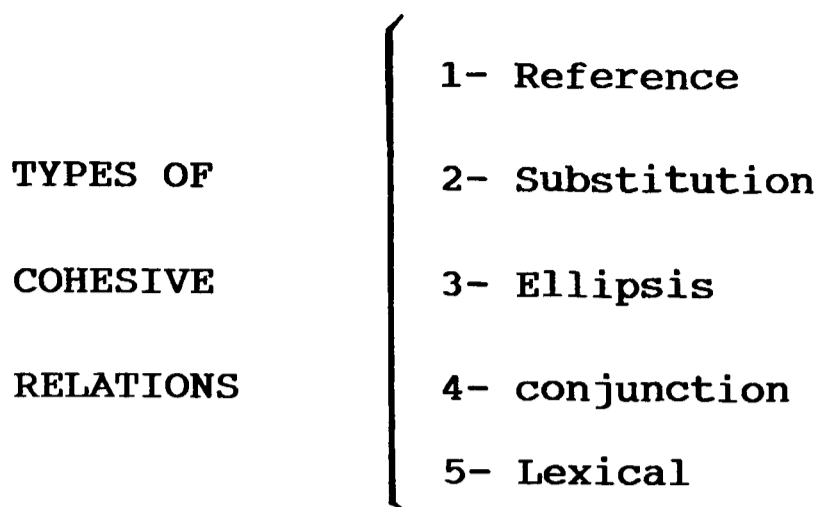


Fig. 4-3: Five Types of Cohesive Relations, as Proposed by Halliday and Hasan (1976)

Of these five components, 1-3 are clearly grammatical, because they involve "closed systems". Lexical cohesion, as the name suggests, is lexical, which involves a kind of open-ended choice. Conjunction, however, is on the borderline of these two: some conjunctions involve lexical selection as well, e.g. 'moment' in 'from that moment on' (Halliday and Hasan, 1976:303-4). Now let us provide some explanations about each of these categories separately.

4.2.1 REFERENCE: "Reference is the relation between an element of the text and something else by reference to which it is interpreted in the given instance" (Halliday and Hasan, 1976:308). Reference, as referred to earlier, may be endophoric (textual), e.g.

There were two wrens upon a tree.
Another came, and there were three.

or exophoric (situational), e.g.

For he is a jolly good fellow...

where 'he' refers to an entity outside the text.

Reference is of three types in English: **Personal** (e.g. I, me, my, mine, etc.), **demonstrative** (e.g. this, these,

here, now, the, etc.) and **comparative** (e.g. adjectives: same, equal, similar, other, better, more, etc., adverbs: identically, likewise, so, such, etc.).

4.2.2 SUBSTITUTION: is the replacement of one item by another. Like reference, substitution has three exponents: **nominal** [one, ones, same], e.g.

Cherry ripe, cherry ripe, ripe I cry.
Full and fair ones.--come and buy.

verbal [do], e.g.

I don't know the meaning of half those long words,
and, what's more, I don't believe you do either!

clausal [so], e.g..

Is there going to be an earthquake? --It says so.

4.2.3 ELLIPSIS: is the omission of an item. It is very similar to substitution; it is simply "substitution by zero". Like substitution, there are three types of ellipsis:

nominal:

This is a fine hall you have here. I've never
lectured in a finer.

verbal:

Have you been swimming? -- Yes, I have.

clausal:

What were they doing? -- Holding hands.

4.2.4 CONJUNCTION: Conjunctive elements are different from other cohesive relations in that they "are cohesive not in themselves but indirectly, by virtue of their specific meanings; [...] they express certain meanings which presuppose the presence of other components in the discourse" (Halliday and Hasan, 1976:226). Conjunctive elements are of four main types: additive, adversative, causal and temporal. An example of each follows:

For the whole day he climbed up the steep mountainside, almost without stopping.

- a. And in all this time he met no one. (add.)
- b. Yet he was hardly aware of being tired. (adv.)
- c. So by night time the valley was far below him.
(cau.)
- d) Then, as dusk fell, he sat down to rest. (tem.)

4.2.5 LEXICAL: Lexical cohesion is realized in two major forms: reiteration (repetition, synonym, near-synonym, superordinate, general word) and collocation. Here is an example which contains all aspects of reiteration:

There's a boy climbing that tree.

- a. The boy's going to fall if he doesn't take care.
(Rep.)
- b. The lad's going to fall if he doesn't take care.
(Syn.)
- c. The child's going to fall if he doesn't take care. (Super.)
- d. The idiot's going to fall if he doesn't take care. (general word)

Collocation is one of the factors on which we build our expectations of what is to come next. For Halliday and Hasan collocation has a much broader sense, which covers

all lexical cohesion except for reiteration. So the following sets contain collocational cohesion:

**candle...flame...flicker/ hair...comb...curl...wave/
poetry...literature...reader...writer...style/
sky...sunshine...cloud...rain**

Since collocation cannot be a predetermined relation, it is controversial (see Halliday, 1985:313) and this is why Hasan (1984) in a modified version of the cohesion model advises the analysts to exclude it from their inventory of cohesive relations. (I will follow this recommendation in the course of my practical analyses). Based on Halliday and Hasan's formulations summarized above, a schematic representation of cohesive relations with their exponents will look like this:

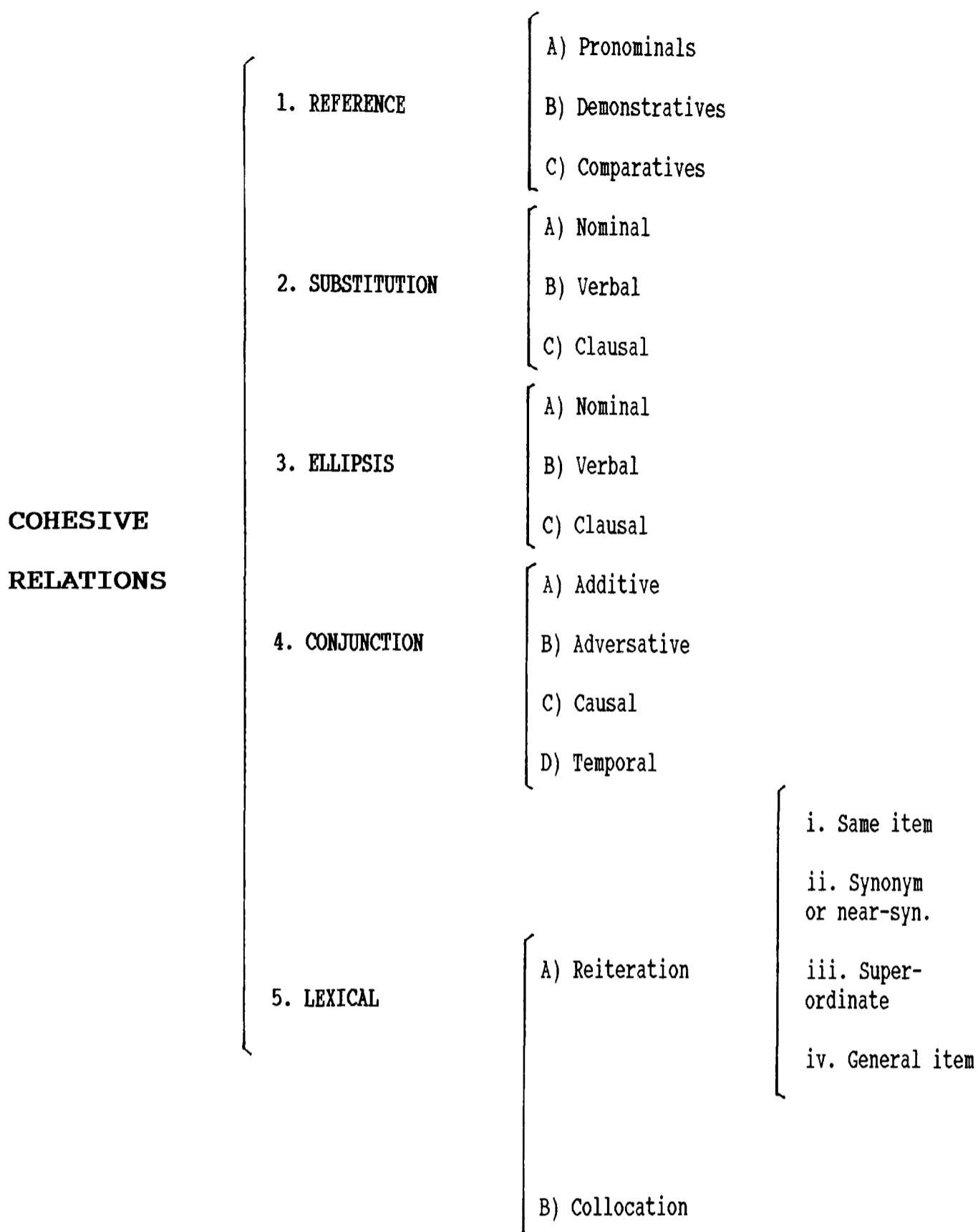


Fig. 4-4 : Cohesive Relations and their Exponents
(Based on Halliday and Hasan, 1976)

One important point is worth mentioning here. That is what I have emphasized so far in this chapter, i.e. Halliday and Hasan's categorisation of cohesive devices including ties and chains, will provide an analytic tool appropriate for only my first step: Identification. At this step, as outlined in Ch.3, analytic practice will be

devoted merely to the identification of the cohesive devices. This technique is not by itself capable of assisting us to produce a relatively complicated stylistic analysis, although the information provided by such a technique can provide insights to reach this goal. Therefore, for stylistic purposes, other different steps must be taken as well. (See 'Contextualization' and 'Extension' outlined in Ch.3, as well as my observations in the subsequent sections of this chapter.)

4.3 THE PRAGMATICS OF COHESION: FURTHER ELABORATIONS ON COHESIVE TIES AND COHESIVE CHAINS

Research on the pragmatics of cohesion in general leads us to propose a five-faceted assumption. That is, it can be argued that the degree to which chain formation can occur is closely related to at least five factors: (1) cognitive, (2) textual (developmental), (3) interpersonal, (4) modal, and (5) stylistic factors. Of course, the separation of these elements seems to be tricky, because all these factors correlate with one another, and one might overlap with the others in text. However, for mnemonic and practical reasons it might be helpful to draw a relative boundary among them.

4.3.1 COGNITIVE: The degree of chain formation is partly related to the distance of the members of a tie from each other within a text. When the items of a tie are placed too far from each other, it becomes impossible or difficult for readers to keep the referential or logical

relations fresh and operative. Therefore, the incorporation of other mediating elements which can make possible an unambiguous and smooth progression of discourse becomes necessary. More recently, the work of Smith (1983) seems to support this hypothesis. She empirically tested out the effects of cohesion on comprehension process and found that there is a positive relationship between cohesion and comprehensibility. To put it in more specific terms, one of her hypotheses which was confirmed by the results of her study was that "the greater the mean distance between presupposing items and their presupposed items, the more ties there are likely to be between them" (p.76); and thus the probability of chain formation grows higher. (Her study will be dealt with in more details later in this section.) This mechanism, as argued above, can be seen as a bridge which connects two related but remotely deployed elements by appropriate grammatical or lexical devices. When this happens, the reader's "process sharing" involvement, to adopt Hasan's (1989a) term, is kept active.

4.3.2 TEXTUAL (DEVELOPMENTAL): A more complex form of chain formation occurs when the full interpretation of a chain is dependant upon other interrelated chains. This is called "chain connection" (cf. Hasan, 1984). The notion of chain connection is suggested to be "realizationally related to the crucial points in the development of the story" (Hasan, 1984:199). Furthermore, experimental research on the stages of

development in literary structure (e.g. Applebee, 1978) verifies the significance of "chaining" as one of the two related "basic structuring principles" in narratives, the other being "centering". He asserts:

With chaining, elements are joined on the basis of links of complementarity or similarity, one to another. [...] with centering, on the other hand, each new element is linked to one special aspect (for example, character, theme, setting) which is held constant throughout the story. This gives unity and focus, insuring that there will be an overall "shape" as well as links between incidents taken in pairs (p.70).

He adds that these two related mechanisms "are not only basic to the narrative structure of children's stories, but also major constituents of poetic form in more sophisticated, adult works" (ibid., p.56).

One thing should be clarified here, concerning the concept of chaining, as taken by Applebee. For him, chain involves not only linking elements such as sequences and causality but also other sorts of chains such as "images", "ideas", or "sounds".

Now let us examine whether and how the notion of chain connection works out in our own example outlined earlier, along with the foregoing arguments based on Hasan and Applebee. This view seems to work effectively in our own example as well. That is to say, the author has, at certain stages, "disjuncted" the main chain (ANIMALS) and has formed other ones (THE OTHERS, DOVES, CAT) (see figure 4-2), mainly because not all animals are of identical importance for the character, a major

constituent of fictional discourses. In fact, he is not worried about 'the cat' at all. What he is worried about is 'the others'. Therefore, it is not surprising to have such a semantically motivated chain connection pattern here, which reflects the character's attitude towards the individual members of ANIMALS at certain developmental stages of the story. This mechanism, therefore, seems to be crucial for the development of the story. Similar observations can be made about other chains in the story, for example WAR.

Moreover, a similar hypothesis can be proposed concerning the basis of chain formation, because chain connection normally involves chain formation, although chains can be formed independently. Similar to chain connection, chain formation can occur when a tie needs further elaboration and specification due to its intended significant semantic value in the overall development of discourse. Then it can be postulated that when an item is introduced and then disappears from the whole textual world, it is not supposed to play a great textual role in the development of the story. But when an element is recursively zoomed in (directly or indirectly), for example through repetition or other appropriate cohesive devices, it can be said to reinforce an idea, to highlight a concept (cf., for example, Blake's (1990) discussion of cohesion in an extract from Mansfield Park, discussed in detail before; see 2.6.3).

4.3.3 INTERPERSONAL: I am using 'interpersonal' in its broader sense to cover not only social relationships which hold between the addressee and the addresser but also their awareness of each other's background relevant to the communication situation. An author's awareness of the reader's background in terms of his/her cultural, social and linguistic, etc., knowledge can heavily affect the variation of chains both quantitatively and qualitatively. Audience plays an important role in the construction of any discourse, at any level; and the choice of ties and chains or their degree of density or sparsity can, by no means, be an exception. They are constrained and governed, to a considerable extent, by the audience. For example, original literary works are written to be read by a wide variety of educated people, most probably native speakers. However, simplified versions of the same texts may also be provided, where the original chain patterns, along with other textual features, are modified to match the needs of a particular group of readers.

4.3.4 MODAL: By 'modal' I mean the channel through which a message is sent. Aspects of textual elements, including cohesive devices, are, to a great extent, affected by whether the text is represented in written mode or spoken mode. It is assumed that one important difference between the written language and the spoken language lies in the ways through which they gain their complexity (Halliday, 1985). That is, "much of what the

written language achieves lexically is achieved by the spoken language through the grammar" (ibid., p.xxiv). This is because the spontaneous, operational, and unconscious nature of spoken language involve a full exploitation of the grammatical system of a language (ibid.). Furthermore, Halliday elsewhere (1994:61), in an article exclusively addressing the issue of spoken and written modes of meaning, puts his argument in more simple terms as follows:

Written language tends to be lexically dense, but grammatically simple; spoken language tends to be grammatically intricate, but lexically sparse.

Similarly, Nunan (1993) points out that written language tends to exploit internally complex clauses with higher "lexical density"; however, in spoken language, "complexity exists in the ways in which clauses are joined together" (p.10). Consider these two pairs of examples, where the first pair displays differences in grammar, but the second pair displays differences in lexis: (Taken from Nunan, 1993:10-11) (Other similar examples can be found in Halliday, 1994.)

[4-7]

a) This morning Associate Professor Dean Wolfe will talk about the science of music at half-past eleven, and we'll hear some fascinating things such as musicians playing music backwards--but most of it will be played forwards!

b) This morning at half-past eleven, Associate Professor Dean Wolfe will present a programme entitled 'The Science of Music', in which the listener will experience a number of fascinating things, including music played

backwards--although most will be played forwards!

[4-8]

a) You can control the trains this way
and if you do that
you can be quite sure
that they'll be able to run more safely and
more quickly
than they would otherwise
no matter how bad the weather gets

b) The use of this method of control
unquestionably leads to safer and faster trains
running in the most adverse weather conditions.

Note the densely-packed information displayed through the lexical choices in [4-7a], in contrast to the chaining of several clauses together in additive fashion in [4-7b]; also note lexical density in [4-8b] which is supposed to be a written version of [4-8a] (*ibid.*, pp.10-12). The implication of this argument is that mode of discourse should be seen as a determinant factor in textual process, and that this affects in turn the conditions for the formation of ties and chains as well as their degree and type. (But the fact that precisely what cohesive relations are more likely to be found in what mode of expression seems to be a grey area and needs further research.)

Finally, it hardly needs focussing that the argument above does not imply that written texts exclusively employ lexical devices without grammatical supports. It is a matter of degree rather than type. As Hasan (1994:86) points out "in a typical text, grammatical and

lexical cohesion move hand in hand, the one supporting the other".

4.3.5 STYLISTIC: It is obvious that the stylistic layer of meaning is partly determined by interpersonal, historical, cultural, social and ideological factors: to whom, at what period, in what socio-cultural circumstances, and from what ideological position something is written. Moreover, it can be argued that style is partly a matter of personal preference and individual taste. It is ultimately encoded by the writer, after all. For example, as Gutwinski's (1976) comparative examination of Hemingway's and James' styles illustrates, James heavily depends on grammatical cohesion, whereas Hemingway greatly depends on lexical cohesion. (Findings of this type can be used as a preliminary parameter to distinguish one author's characteristic style from that of the other, even though not completely generalizable.) Again, the point is that variation in the stylistic dimensions of the text will directly affect the type and degree of the ties and chains formed.

However, it should be borne in mind that 'personal preference' and 'individual taste' should not lead to a misunderstanding that the individual aspects of style are totally a matter of "free-variation". On the contrary, they are themselves motivated by other significant factors. In the last section of this chapter, I will try to present a discussion of the stylistic interpretation

of a chain relation, which will hopefully provide some insights into these assumptions. But before proceeding further, I would like to sum up the content of this section through a diagram:

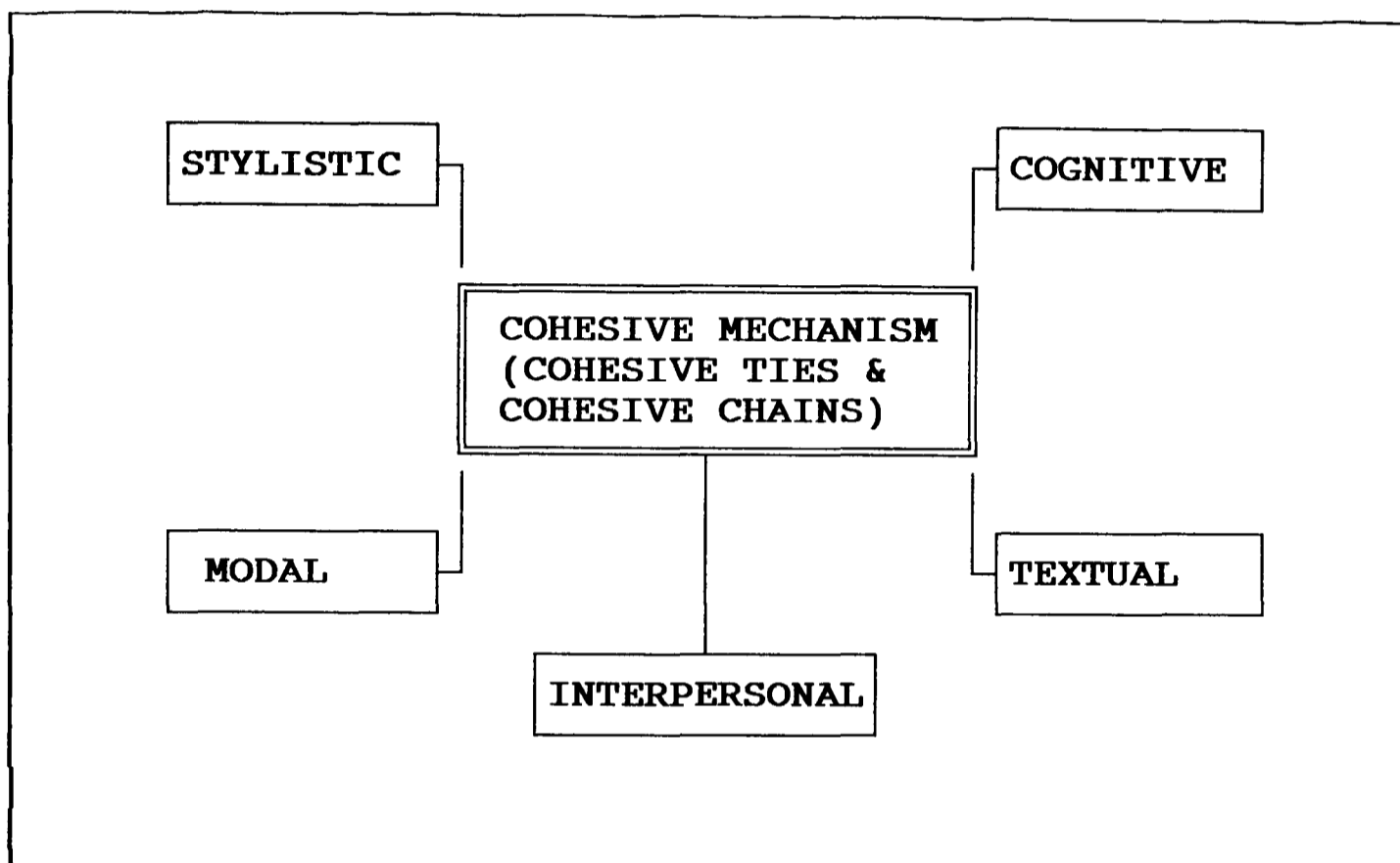


Fig. 4-5: The Pragmatics of Cohesion: Factors Involved in the Degree and Type of Cohesive Ties & Chains

4.4 COHESION AND COHERENCE

In the first section of this chapter, I tried to highlight the significance of cohesion in the establishment of texture. However, it should not be imagined that it is the whole story. For one thing, cohesion is only one of the three components of texture in Halliday and Hasan's categorisation, the other two being "textual structure", which is internal to the sentence, and "macrostructure of the text", which

establishes it as a particular kind of text (see Halliday and Hasan, 1976:324). For the second, a text, in order to make sense, needs to have coherence. Cook (1990:45) believes that "in principle cohesion is neither necessary nor sufficient to create coherence, yet "in practice, any discourse of length will employ it" (emphasis as original). To clarify this idea, let us contrast the following two pairs of sentences given by Cook:

[4-9a]

-It's a mystery to me how the conjuror sawed that woman in half.

-Well, Jane was the woman he did it to. So presumably she must know.

[4-9b]

-It's a mystery to me how the conjuror sawed that woman in half.

-Well, Jane was the woman he did it to. So presumably she must be Japanese.

The pair in [4-9a] is both cohesive and coherent, but the one in [4-9b] though cohesive ('so', 'she'), does not easily make sense, i.e. lacks coherence (ibid.). Conversely, in the following example, the text is obviously coherent but without any demonstrable patterns of cohesion:

[4-10a]

A: Can you go to Edinburgh tomorrow?

B: B.E.A. pilots are on strike.

(Taken from Coulthard, 1977:10)

A further example can be the one provided by Widdowson (1983b:44):

[4-10b]

A: I have two tickets for the theatre tonight.

B: My examination is tomorrow.

A: Pity.

Like Cook, some other researchers, e.g. Coulthard (1977), and de Beaugrande and Dressler (1981), make a distinction between cohesion and coherence. The distinction between cohesion and coherence often runs parallel to the distinction between text and discourse. In other words, cohesion and coherence can best be defined with reference to text and discourse, respectively. While text is defined as "a stretch of language interpreted formally, without context", discourse is defined as "stretches of language perceived to be meaningful, unified, and purposive" (Cook, 1990:156). Coulthard (1977:10) proposes more simple definitions for these two pairs of related terms:

Sentences combine to form texts and the relations between sentences are aspects of grammatical cohesion; utterances combine to form discourse and the relations between them are aspects of discourse coherence (emphases as original).

Similarly, de Beaugrande and Dressler (1981) introduce cohesion and coherence as two distinct standards (among other standards, which do not concern us here), through which texts can be judged. They believe that cohesion "concerns the ways in which the components of the SURFACE TEXT, i.e. the actual words we hear or see, are

mutually connected within a sequence" (p.3), whereas coherence "concerns the ways in which the components of the TEXTUAL WORLD, i.e. the configuration of CONCEPTS and RELATIONS which underlie the surface text, are mutually accessible and relevant" (p.4) (emphases as original). (I will keep these two terms separate throughout this study.)

Hasan (1984) maintains that cohesion contributes to the establishment of coherence but under specific conditions; i.e. when cohesive devices display a correlation with one another. Having made comparisons and contrasts among three pieces of texts, she concludes that the degree of variation of coherence in a text is affected by the degree of interaction among cohesive chains. In other words, the presence of cohesive devices, in her view, does not by itself guarantee coherence in a text; there should be connections and interactions among them. This she calls "cohesive harmony". However, she warns that "textual coherence is a relative, not an absolute property, so that it is possible to rank a group of texts on a cline (Halliday, 1961) from most coherent to least coherent" (p.184).

4.5 COHESION AND COMPREHENSION

Regarding the relationship between textual cohesion and comprehension processes Halliday and Hasan (1976:298-300) state:

By its role in providing 'texture', cohesion helps to create text. [...] It is the continuity provided by cohesion that enables the reader or listener to supply all the missing pieces, all the components of the picture which are not present in the text but are necessary to its interpretation. [...] There has to be cohesion if meanings are to be exchanged at all.

Experimental studies (e.g. Jonz, 1988) indicate that features of text play a significant role in the language users', especially non-native language users', process of deriving meaning from interacting with that text. He concludes that "meaning is prompted by textual features and construed by the operation of personal, though socially constrained, knowledge structures" (p.410) [my underlining]. On the other hand, Carpenter and Just (1977) have investigated the influence of certain linguistic cues, by utilizing the eye-tracing methodology, on integrative processes that occur in comprehending simple paragraphs. Their examination of subjects' eye fixations during reading process indicated that "readers have a tendency to look back to a previous sentence or phrase that is related to the one they are reading" (p.109). It also became known that "these regressive eye fixations are indicative of the reader's interpretation of the paragraph" (ibid.). In their series of experiments, Carpenter and Just explored three devices that indicated how the current sentence is linked to the preceding, old information: pronominal reference, the entailed agents and instruments of verbs (related

lexical items), and cleft constructions (ibid., p.117-37). They concluded:

The linguistic structure of the sentence being processed can be viewed as a program that operates on data from that sentence as well as on the information extracted from the preceding discourse. The program initiates processes that represent the current sentence and link it to the representation of previous sentences. (ibid., p.136)

(Their whole experimental procedure does not concern us here. What I would like to underline is the fact that studies on the cognitive processes in comprehension support the general assumption that cohesive devices do play significant roles in what we might call 'cognitive processes'. And for this purpose, citation of the result of a number of experimental research may be sufficient.)

Another investigation which indicates that textual coherence has important implications for discourse comprehension is the one carried out by Smith (1983), referred to earlier. In a study entitled "The Effects of Text Cohesion on Reading Comprehension", she empirically examined the relationship between cohesiveness and comprehensibility, with an emphasis on cohesive density, distance, cohesive type, and reading ability. Some relevant results of her study, which was carried out on 121 seven-grade subjects, with 14 passages of varying cohesive features but of similar readability levels, are as follows:

1) There is a positive correlation between cohesive density and comprehensibility: higher cohesive density facilitates reading comprehension. One reason for this case is argued to be the fact that a passage of higher cohesion tends to use fewer entities or events than a passage of the same length but of lower cohesion; therefore, the reader will have a restricted content to keep up with and has a smaller set of options from which to choose (p.74). Briefly expressed, her discussion is that higher cohesion of any type should help to make a text more comprehensible. (This hypothesis is also supported by some reading theories, e.g. Irwin, 1986; Moe and Irwin, 1986.)

2) There is a strong correlation between cohesive distance and cohesive density: "the greater the mean distance between presupposing items and their presupposed items, the more ties there are likely to be between them" (p.76).

3) There is a negative correlation between reference and comprehensibility; but there is a positive correlation between lexical ties and comprehensibility. However, she stresses that these correlations are both non-significant.

4.6 THE CONCEPT OF COHESION: MODIFICATION AND EXTENSION

4.6.1 "OBLIGATORY" VS. "OPTIONAL"¹ FUNCTIONS OF COHESIVE ELEMENTS

Our discussion on the concept of cohesion in this chapter on the one hand, and the review of stylistic considerations of cohesion in chapter 2 on the other lead us to come to a binary conclusion: (i) cohesion is an important factor in the creation of the texture of any text (Leech and Short 1981), or even a necessary condition for the creation of the texture (Halliday and Hasan, 1976), (ii) cohesion can be used and understood as a powerful aesthetic/pragmatic device to create unique effects in readers (Traugott and Pratt, 1980). The former can be called 'obligatory' function of cohesive devices, without which the *textuality* of a text may be damaged, or further inferences may be required for its successful appreciation. There are explicit cohesive features which hang various parts of a text together to constitute a unified and coherent whole. This practically essential relationship is completely governed by the rules of the linguistic system. It is part of the textual component of the linguistic system (see Halliday and Hasan, 1976). It is code-based. The latter, on the other hand, can be called 'optional' function of cohesive devices. Apart from what the linguistic system can offer us to distinguish text from non-text, the language of a text itself can supply a regularity which is not only informed by the system but also by the text itself. The optional function is basically text-based, which enables us to distinguish what one might call 'effective' from

'non-effective', or more relatively speaking, 'less effective' from 'more effective'. It is assumed that "the EFFECTIVENESS of a text depends on its leaving a strong impression and creating favourable conditions for attaining a goal" (de Beaugrande and Dressler, 1981:11).

It is this aspect of cohesive relations which interests stylisticians most (see 2.6), because stylistics is mostly concerned with creative use of language (see Functions of Stylistics discussed in chapter 2.), and creativity lies to a great extent in a skilful manipulation of optional potentialities of language which are available to all but exploited by a few. In fact, the system through which ordinary people communicate (write and read) is the same through which, say, Shakespeare does. But it is the individual that makes a difference. He exploits the system in a way that we call effective or creative way of writing. In a sense, he correlates the obligatory resources with optional resources. As far as cohesion is concerned, a poet, politician, journalist, or advertiser, in addition to obligatory cohesive relations, employs a variety of optional choices to create a far more sophisticated influence on readers/listeners, which is considered as unique and effective.

To expand this a bit further, obligatory mechanism typically generates stylistically or pragmatically unmarked cohesive patterns, whereas optional mechanism (in the sense that I am using it) is potentially responsible for the production of stylistically or

pragmatically marked patterns. From the point of view of markedness/unmarkedness, there seems to be a relationship between obligatoriness and predictability on the one hand and between optionality and unpredictability on the other. More explicitly, it can be proposed that obligatory elements tend to be more predictable; while optional elements are expected to be more unpredictable. Stylistically unmarked patterns are supposed to be closer to the normal use of language, shared by all speakers of that language. However, stylistically marked patterns are expected to have a tendency to stand out from the norm in some way. (The notions of norm and deviation have been discussed in some details in chapter 2.)

As a psychological justification for my dichotomy, Freud's (1900) distinction between "primary-process thought" and "secondary-process thought" might be relevant. Without subscribing to other dimensions of his dichotomy in psychoanalytic theory, I am using these terms as referring to different modes of text production as well as cognition, with the idea of the cohesive mechanism in mind. Freud argues that the primary-process thought is free-associative and unconscious, while the secondary-process thought is analytical and logical. Martindale (1975), who uses a similar dichotomy in his own model, proposes that "attention in secondary process states is focussed, while it is unfocussed, hazy, and diffuse in primary process states" (p.17).

As a rule of thumb, in every-day communication situations, we produce spontaneous, automatic, and unconsciously constructed linguistic structures, including cohesive elements within those structures. This process can be termed the primary-process thought, whereby naturally occurring elements come into being. The production of stylistically marked patterns, however, is supposed to require a further phase of mental effort, which is conscious and analytical. These patterns can be said to be shaped through the secondary-process thought, a process in which, apart from the consideration of time and place, the purpose of communication is radically different from that of the primary process.

By analogy, one can argue that obligatory cohesive elements are associated with the primary-process thought but optional cohesive elements are associated with the secondary-process thought.

At this stage it might be helpful to summarize our arguments in this section schematically.

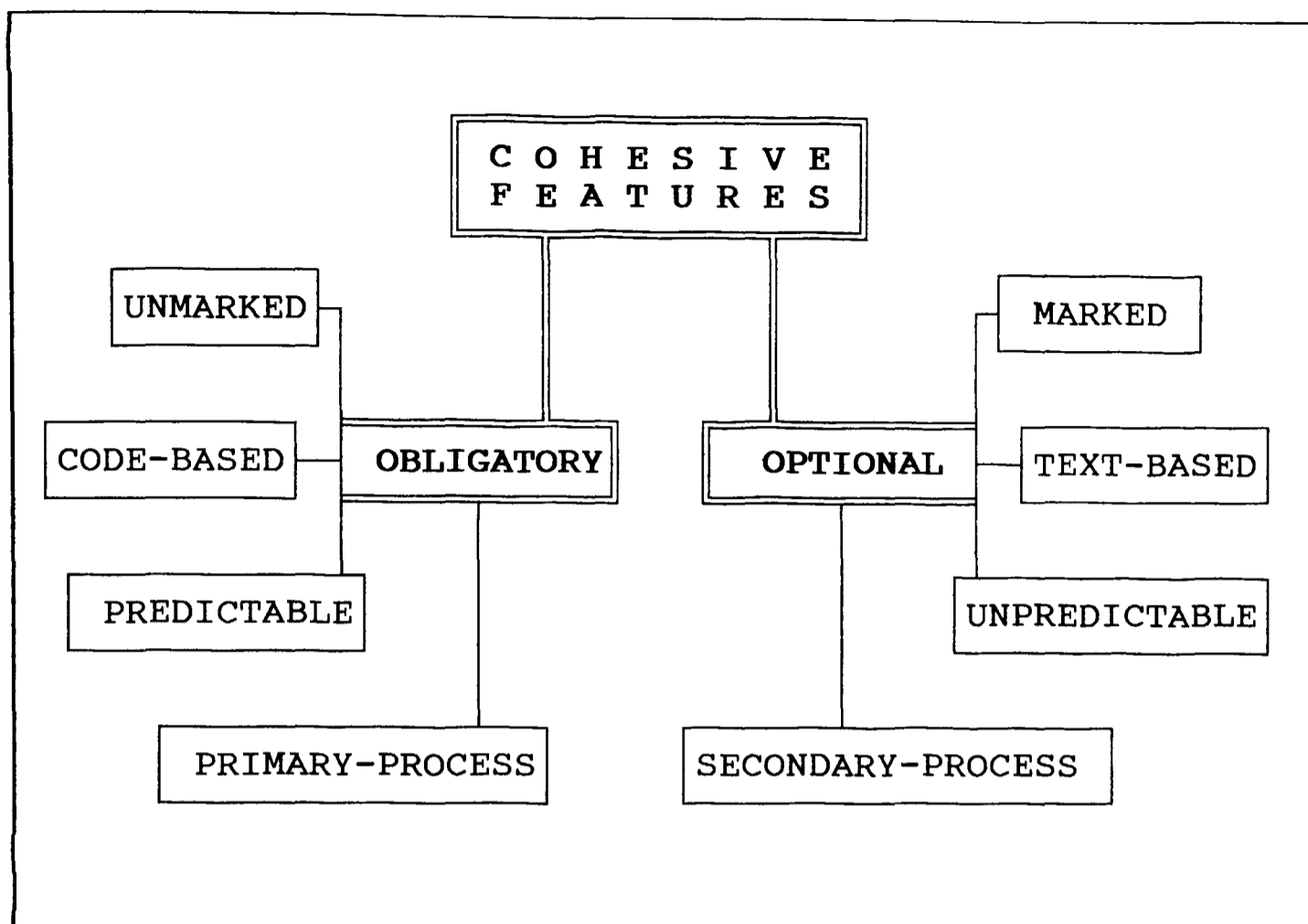


Fig. 4-6: Optional vs. Obligatory Functions of Cohesive Devices

One important point should be borne in mind, regarding these ideas. That is to say, this dichotomy, like many other areas in language studies, is "relative", not "absolute": there is no conveniently definable mid-way to set up a set of parameters to distinguish the paradigms obligatory/unmarked/predictable and non-obligatory/ marked/ unpredictable from each other. It is rather safer to suggest that these things should be ranked on a "cline" (Halliday, 1961) of variability, as:

LEAST/LOWEST<----->MOST/HIGHEST.

Now let me provide some short examples, each of which embodies the operation of aspects of those optional cohesive mechanisms. I will try to illustrate some

special cohesive patterns which are evident in each of these examples. (Stylistic functions of cohesive mechanisms expounded by some well-known stylisticians have systematically been reviewed in greater details before. See 2.6.)

[4-11]

His mind was always on the script, whether he was sitting in a bar, driving his car, sitting in a bar, relaxing at home, sitting in a bar, eating at a pizzeria, or may be even sitting in a bar.

(Burns, 1976:175, cited by de Beaugrande, 1984:57)

The "disproportionate circumstance" in this example, de Beaugrande (1984) asserts, can yield special effects. More precisely, in comprehending this piece, "since readers expect a steady flow of new material, they react to such repetition by making steadily stronger assumptions about the person's drinking habit" (p.57). This is what Leech and Short (1981) term as "expressive repetition"; "expressive in that it gives emphasis or emotive heightening to the repeated meaning" (p.247). They propose another kind of principle which is seen as an "aesthetic counterbalance" to this expressive repetition. Here is an example:

[4-12]

I would lounge through the morning, dawdle through the afternoon, and loaf through the evening. (S. Maugham's "The Bum")

While other alternatives would be available to the writer to represent the idea of laziness or aimlessness, he has

employed what Leech and Short name "elegant variation", which reduces tediousness and thus "becomes an allowable, and indeed welcome device of cross-reference" (p.247). (I have deliberately ignored the phenomenon of parallelism in this text. I will deal with it later.) Similar mechanism is involved in the following stretch of a political discourse, where reference is made by a speaker (Neil Kinnock, in 1984) to outbreak of violence during the miners' strike:

[4-13]

I condemn violence
I abominate violence
I damn violence
-Yes, I do-
All violence, without fear or favour-
And that's what makes me different from
Margaret Thatcher.
(Data taken from Carter and Nash, 1990:144)

Highly patterned sequence of synonymous items in this example reinforces the idea of 'condemnation' and 'violence'.

Apart from literary and political circumstances, exploitation of varying degree of cohesive subtlety is common in advertising genre too. Consider the use of the principles of cohesion in the following advertisement slogans:

[4-14]

- a) Turn on Schick, turn out chic
(For a Schick hair styler)
- b) Silk and Silver turns gray to great
(For Silk and Silver hair colouring)
(Data from Traugott and Pratt, 1980:22)

Both of these examples "involve cohesion in phonology, vocabulary and meaning association" (ibid.).

[4-15]

Good NYTOL (For a tranquillizer)
(My data)

The subtlety of this text lies in its double-sidedness of meaning caused by cohesive mechanism. 'Good' is obviously an adjective for 'NYTOL'. In a superficial glance there seems nothing extraordinary about the text. But when it is read aloud, the collocative value of 'good' with 'night', which is a part of the phonic representation of NYTOL (night+all), is immediately recalled, and thus an image of comfort and relief is projected: something which is supposed to be offered by the tranquillizer. Finally, 'Good NYTOL' becomes 'Good night all', by the establishment of a phonological cohesion between the former with a highly familiar syntactic and semantic pattern, the latter. An interesting point is that both sides are embedded in one text and when the hidden side of meaning is revealed, its high effect cannot be denied.

[4-16]

NO RUB, A DUB DUB (For the JIF cleaner)
(My data)

This example displays instances of cohesion by sound pattern (rub, dub), by repetition (dub, dub), and by lexical device of co-extension: both 'rub' and 'dub' are related to a common semantic field and thus is semantically linked to each other. It may be interesting to note that, beyond the textual level, there is an

intertextual relationship between this text and an English nursery rhyme which reads:

"Rub-a-dub-dub,
Three men in a tub,..."

or

"Hey! rub-a-dub, ho! rub-a-dub,
Three maids in a tub,..."²

So it can be argued that for the native speakers of English this slogan might provide an emotional stimulus, which can ultimately give him/her a positive attitude towards the JIF cleaner.

[4-17]

He knows
She knows
VENO'S

(For VENO'S expectorant) (My data)

In this advertisement, the operation of cohesive principles can be interpreted in two interdependent phases: in one phase an "expectation" is constituted and in another it is "frustrated" (cf. Carter, 1982, reviewed in chapter 2.). The repetition of 'knows' and the cohesion between 'he' and 'she' obviously bring about a structural unity between these two clauses. Progression from 'he knows' to 'she knows' establishes a "familiarity" and "stereotypicality" (cf. *ibid.*) and a natural expectation would be to encounter a clause like 'we know', etc. But this expectation is frustrated by a completely unpredictable material: VENO'S. An important interpretative source is made available by the phonological similarity of VENO'S with 'we know', the

naturally expected form. The result is supposed to be that everybody 'knows' 'VENO'S'.

A very similar interpretation applies to the following example, which embodies instances of cohesion at different levels, as in the previous example.

[4-18]

I can, you can, VIEWCAM
(For VIEWCAM camcorder) (My data)

Finally, a very interesting example of the optional operation of cohesive elements is

[4-19]

THE TIGHTS
THE FIT
THE TIGHTS
THE LOOK
cindy

Formal cohesion in this slogan is basically achieved by 2 ties (tights-tights, fit-look) and 1 chain (the-the-the-the). Moreover, the parallel structure adds to the cohesiveness of the text. However, this is only one side of the reality. A deeper look into the effects of this technique of arrangement will reveal a far more sophisticated semantic/aesthetic reality lying behind it. All items arranged in four separate lines begin with the definite article 'the'. This brings to focus a sense of definiteness, familiarity and perhaps popularity as a result. The sequential order of 'tights' and 'fit' activates in mind the collocational phrase 'tight fit', which in turn signifies excellence by 'the look' in the fourth line. And it is at this point that the aesthetic

significance of parallelism, lexical and grammatical cohesion in this text becomes more vivid: magnification of appearance and beauty.

Turning back to my initial theoretical discussion in this section and the sample analyses carried out, what I have tried to do is to illustrate the fact that the concept of cohesion can be extended to cover not only lexicogrammatical but also stylistic/pragmatic properties of texts and that, in my opinion, in doing so we are, in fact, analyzing a combination of both obligatory and optional cohesive mechanisms.

Two final points are worth making here in connection with the above arguments. In the first place, as mentioned earlier, I have not tried to generalize any idea. In a field of so diverse nature, there can be formulated no golden road of absoluteness and utter generalizations. As has very often been the case, it is a matter of insight not generality. In the second place, it must be stressed that none of these so called optional features can be claimed to be characteristic of a particular genre, e.g. advertisement, politics, literature. Any type of text may exploit varying levels of optionality. It is also rejected that the effect of these rhetorical strategies are identical in all circumstances and with all readers. This is only to suggest that differences seem to be only of a statistical nature (cf. Hallidayan notion of "deflection" referred to in chapter 2.)

4.6.2 ASPECTS OF COHESION IGNORED BY HALLIDAY AND HASAN

There are some other important cohesive devices, regrettably ignored by Halliday and Hasan, which merit mentioning here. For a comprehensive theory of cohesion it seems to be constructive to take into account these devices too. The theoretical validity of a model might be open to criticism when it becomes evident that it has excluded certain significant elements which are directly relevant to the field in question. Application of a model, however, need not be so comprehensive. Depending upon the research purposes and scope, one might choose to apply only certain aspects of a model.

What I am trying to focus by these introductory remarks is that Halliday and Hasan's model needs some modifications so that it is capable of providing an adequate description of various types of texts, with various analytic purposes, and at various levels. This is not to say that I intend to systematically apply in my analyses what categories I will propose here; I may not take into account all these categories systematically in my analyses because of the scope of the study. However, on some occasions, references might be made to any of these categories in passing in order to further highlight aspects of cohesion in a given text or portions of a text.

Although recently one of the authors (Hasan, 1984) has proposed some interesting modifications for the model,

particularly in terms of lexical aspects of cohesion, still they seem not to be sufficient. Hasan has added three other categories to their original model (parallelism, theme/rheme structure and given/new information), but with no specifications or elaborations on them at all. (In her more recent work (Hasan, 1989b) she explores aspects of parallelism and repetition in greater depth.) Below I will try to discuss some of those ignored cohesive factors.

4.6.2.1 COHESION BY PARALLELISM

One optional cohesive device (see 4.6.1 above), which is different in nature from those formulated by Halliday and Hasan, is parallelism. It is optional in that it is a "luxury" mechanism "available for rhetorical effect to add or create links between sentences..." (Cook, 1990:40). And it is different in that while categories of Halliday and Hasan's model represent lexico-grammatical relations within parts of a text, parallelism is a purely syntactic cohesive device (ibid., p.38) which adds a further dimension to the texture. (For instances of parallelism see 2.6.1. and 2.6.6.) Consider the following examples, one of which has been analyzed before, but for a different purpose.

[4-20]

I would lounge through the morning, dawdle through the afternoon, and loaf through the evening.

(S. Maugham: "The Bum")

4-21]

Greta was at the stove. Turning hotcakes.
Reaching for the coffee beans. Grinding away
James's voice. James was at the top of the
stairs. His hand half-raised. His voice in the
rafters.

(Sheila Watson: The Double Hook, p.19, cited by
Gutwinski, 1976:77)

In [4-20], as stated earlier, cohesion is mainly achieved by a triple reiteration of 'lounge-dawdle-loaf' as well as 'morning-afternoon-evening'. What is more, there is an obvious structural similarity among these three clauses (all follow a pattern of Sub+Predicator+Adjunct) which adds a further dimension to its cohesion. By the same token, much of the cohesion in [4-21] depends upon parallel structures (cf. veni, vidi, vici referred to in 2.6.1).

In more technical terms, one can notice a "foregrounded regularity" (Leech, 1969:62) in each of these extracts, where the authors consistently limit themselves to the same option (*ibid.*).

The assessment of how strong a parallelism is depends on "whether it extends to both lexical and grammatical choices; whether it operates simultaneously on different layers of structure; whether it involves patterning on both phonological and formal levels" (*ibid.*, p.65). In the light of these assumptions, one can assign a more powerful role for parallelism in [4-20] than in [4-21]. The reason for this is that in the former, parallelism extends not only to lexical choices ('lounge', 'dawdle',

and 'loaf') but also to grammatical ones (the clauses are cohesively linked by the ellipsis of the personal pronoun 'I' and the modal 'would' as well as by the conjunctive element 'and'.) So, here, the principle of cohesion operates simultaneously on different layers of structure. In the latter, however, one can notice very few lexical connections or intersentential linking devices. The only significant linkage is obtained by parallelism. So, unlike the former, in the latter parallelism is not supported by other lexical or grammatical devices, and thus it has a less powerful role.

A short review of the related literature (e.g. Leech, 1969; Carter and Nash, 1990; Hasan, 1989b; Jakobson, 1967; Montgomery, et al., 1992) illustrates that parallelism is frequently used in poetry, advertising, and other similar genres. Its function is assumed to be connected with "rhetorical emphasis and memorability" (Leech, 1969:67). Moreover, in Montgomery et al.'s (1992) view, parallelism has two main functions: formal (adding to the look or sound of a text), and semantic (adding to a text's meaning). (For a discussion of the interpretation of parallelism see Leech, 1969: 67-69. For the textual significance of parallel structures and repetition see Hasan, 1989b:12-24, and for identification, analysis and functions of parallelism see Montgomery, et al., 1992.)

4.6.2.2 COHESION BY ORDER

Another cohesive factor which is ignored by Halliday and Hasan is the order in which the sentences of a text follow one another. This can be testified to by the result of an experiment undertaken by Gutwinski (1976). He prepared a randomly mangled version of a short story by Hemingway ("Big Two-Hearted River": Part I), based on a conglomeration of every third and eleventh sentence from several consecutive sections of the story. Then he experimented with students in a college English composition class, instructing them to comment on the sentences in terms of their meaning and structure. Gutwinski reports that the students tried to interpret the sentences as a whole and also to rearrange them, improve anaphora, transition, etc. in order to make the sentences more meaningful. The results of the subjects' reactions towards this "pseudo-text" suggest the fact that "simply by virtue of their [of the sentences] appearing in a certain order together, the assumption is made that the collection of sentences is a text" (p.54).

The cohesive importance of order becomes more evident when a sequence of clauses is void of any explicit formal connectives, grammatical or lexical, as in the following re-constructed text:

[4-22]

1. My mother was smart.
2. My mother knew how to take advantage of my pungent personality.
3. Whenever the bill collector came to the door, my mother would have me answer it.
4. I'd open the door and say, "What do you want?"
5. The bill collector would reel back.
6. The bill collector would gasp, "Forget it".
7. The bill collector would run down the hall.

(Original data³: Burns, 1976:151, cited by de Beaugrande, 1984:66)

As is obvious, I have tried, in the modified version, to reduce the degree of referential clues and grammatical connectives to a great extent. (For the original version see Notes to chapter 4.)

Inspired by Gutwinski in method and view on order, I prepared a purposely mangled version of the above text and gave it to some respondents, native and non-native (but competent readers) and informally asked them to place sentences in a meaningful sequential order. An informal analysis of the readers' responses indicated that all of them proposed an adequate rearrangement for the sentences, with respect to the initially modified version (see [4-22]), with a slight disagreement on sentences number 5 and 7.

Linear order of events, actions or state of affairs in a text, however, although powerful in some circumstances,

may not always be safely counted as a cohesive device within the sentences of a text. Its validity could be suspected on two major grounds, both of which are associated with its scope. Its scope seems to be very restricted. First, there seems to be few cases where the organization of propositions in a text is so neatly established and unquestionably realized without the help of other cohesive devices. For example, in the following example, there can be found no natural, rigid order among the propositions of the text, and any sentence (except the first) could be moved around without consequence.

[4-23]

(1) His responsibility was to check the lobby.
 (2) He changed the garbage bags. (3) He wiped off the tables. (4) He swept the floor. (5) He changed ash trays. (6) He cleaned the spice area.

(Data re-constructed Based on de Beaugrande, 1984:63)⁴

Second, it very often joins only two immediately related propositions (cf. [4-22]) as links in a chain (Beene, 1981). Accordingly, "by itself, it is not a satisfactory way to obtain cohesion" (ibid., p.124). However, it can best be explained in conjunction with other cohesive devices, e.g. reference, conjunction, lexical devices, etc. In some cases, it could of course be used as an additional source of explaining the continuity of text.

For the reasons explained above, I shall not concentrate in my analyses on the order in which ideas or clauses follow one another.

4.6.2.3 COHESION BY THEME

The notion of a binary division of a sentence into its two functional units (theme/rheme) has attracted the attention of many linguists since the establishment of the Prague linguistic scholarship (e.g. Enkvist, 1978, Daneš, 1974, Ertaschik-Shir, 1988. Kürzon, 1988). The relevance of this discussion here is that the theme, in my opinion, has a cohesive function in the text. In support of this argument, I may quote one leading scholar, Enkvist, (1978), who has contributed a great deal to the pool of research in the area of Functional Sentence Perspective (FSP). He believes:

...it has now become increasingly obvious that theme, rheme and focus are integral parts of the cohesive mechanisms integrating sentences into a text. They are devices which help to signal the progression of the argument and the difference between given or known and new information (p.180).

Let us now draw attention to the question of "what is the theme/rheme and how can it contribute to the recognition of a text as a 'text'"? Halliday (1985:38) argues that "the theme is the element which serves as the point of departure of the message", and the element with which the clause is concerned. The remainder of the message, the part in which the theme is developed, is called the Rheme. Here is an example of the theme/rheme structure, proposed by Halliday:

[4-24]

the duke my aunt that teapot	has given my aunt that teapot has been given that teapot by the duke the duke has given to my aunt.
THEME	RHEME

Within the Prague School tradition, (e.g. Firbas, 1974), theme is an element of a sentence which carries the lowest "communicative dynamism" (CD). By this Firbas means "the extent to which the element contributes towards the development of the communication" (p.19), or "pushes the communication forward".

The theme/rheme division is commonly associated with the 'givenness'/'newness' of the semantic (informational) content conveyed by elements of a sentence. Halliday's (1985) distinction between theme/rheme and given/new might be of help here:

Theme is a system of the clause; and it is realized by the sequence in which the elements of the clause are ordered--Theme comes first. Information is not a system of the clause: it has its own domain, the information unit, which typically corresponds to a clause but not necessarily so; and it has its own realization in the form of tonic prominence--which typically comes at the end of the information unit, but again not necessarily so (p.287).

More clearly, Nunan (1993) contends that "as a rough rule of thumb, the new information in a sentence or utterance in English generally comes last" (p.45).

Having built up a background for the notion of the binary division of a sentence, mentioned in the opening paragraph of this section, I shall now try to illustrate how the theme can function as a linking or text-forming device in a text. To do this, I shall draw upon Daneš's (1974) characterization of the theme, which seems to be a realistic and helpful framework for my purpose.

Daneš (1974) in a stimulating article entitled "Functional Sentence Perspective and the organization of the text" has argued that the theme, as "the point of departure", due to its initial position in the sentence, "contributes to the inner connexity [cohesion] of texts" (p.114). One rationale underlying this assumption might be the idea of the perceived definiteness of thematic elements, which in turn accommodates connectedness of textual elements (cf. Halliday and Hasan's conception of "presupposing" and "presupposed").

Daneš's basic assumption is that text-connexity is represented by a process which he calls "thematic progression" (TP). It seems to be necessary to give some explanations about his notion of TP here. By TP Daneš means:

...the choice and ordering of utterance themes, their mutual concatenation and hierarchy, as well as their relationship to the hyperthemes of the superior text units (such as the paragraph, chapter, ...), to the whole text, and to the situation. Thematic progression might be viewed as the skeleton of the plot (p.114).

It is important to know in what ways the thematic progression operates to represent text-connexity. An understanding of this should provide a part of the answer for our initial question.

The theme, according to Danes, functions as a cohesive device in three main ways:

1. **SIMPLE LINEAR TP:** the theme of a sentence is derived from the rheme of a preceding sentence, as in [4-25].

[4-25]

The first of the antibiotics was discovered by Sir Alexander Fleming in 1928. He was busy at the time investigating a certain species of germ which is responsible for boils and other troubles. (From Daneš, 1974:118)

In this example, each Rheme becomes the Theme of the next utterance. This relation is symbolized, by Daneš, as follows:

$$\begin{array}{l} T1 \text{---} \rightarrow R1 \\ | \\ T2 (=R1) \text{---} \rightarrow R2 \\ | \\ T3 (=R2) \text{---} \rightarrow R3 \end{array}$$

(Cf. "Dominance chaining", proposed by Erteschik-Shir, 1988, for a similar account of this relation.)

2. **TP WITH A CONTINUOUS (CONSTANT) THEME:** In this type, the same T appears in a series of utterances, to which different R's are linked up. For example,

[4-26]

The Rousseauist especially feels an inner kinship with Prometheus and other Titans. He is fascinated by any form of insurgency... He

must show an elementary energy in his explosion against the established order and at the same time a boundless sympathy for the victims of it ... Further the Rousseauist is ever ready to discover beauty of soul in anyone who is under the probation of society.

(From Daneš, 1974:119)

Here the same T is used in all sentences but the R's are different in all cases (Cf. "Topic-chaining" introduced by Erteschik-Shir, 1988). This relation is formulated through this scheme:

$$\begin{array}{l} T1\text{---}\rightarrow R1 \\ | \\ T1\text{---}\rightarrow R2 \\ | \\ T1\text{---}\rightarrow R3 \end{array}$$

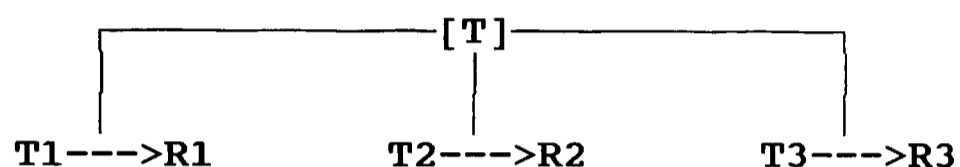
3. TP WITH DIVERTED T'S: In this type of thematic progression, the themes of individual utterances are derived from a "hypertheme" (of a paragraph, or other text section). That is to say, "the choice and sequence of the derived utterance themes will be controlled by various special (mostly extralinguistic) usage of the presentation of subject matter" (Daneš, 1974:120). An example follows:

[4-27]

New Jersey is flat along the coast and southern portion; the northwestern region is mountainous. The coastal climate is mild, [...]. The leading industrial production includes chemicals, processed food, [...]. The most important cities are Newark, Jersey City, [...]. Vacation districts include Asbury Park, Lakewood, Cape May, and others.

(Abridged from *ibid.*, p.120)

The relationship between the constituent utterances and the hypertheme in this text seems to be analogous to the one which holds between a set of semantically related lexical elements and a higher-order lexical item encompassing all of them under its umbrella ('hyponymy'), e.g. 'cat', 'dog', 'cow', 'horse', etc.--->'ANIMAL'. Daneš illustrates this TP as follows:



Of course, apart from these distinct types of thematic progression, various combinations of themes are also possible. According to Daneš, one frequent combination is the combination of type (1) and type (2), which is called the split TP, indicated by such expressions as 'both...and'; 'on the one hand...on the other hand'; 'in the first instance - in the second instance' etc. (ibid., p. 121).

It might be useful to note that Kürzon (1988) adds two other types of TP to Daneš's inventory: "Scene-setter" and "Empathy".

1. SCENE-SETTER: In some cases the initial element is an adverbial, usually of time and place, that functions as a scene-setter to the rest of the sentence (Kürzon, 1988, following Mathesius' approach). Kürzon does not specify how this type can contribute to the cohesion of a text, but emphasizes that it can be considered as a possible

type of theme. (Halliday and Hasan's consideration of deictic expressions can readily describe the linguistic realization of this phenomenon.)

2. **EMPATHY:** Empathy is defined by Kürzon, (following Kuno) as the speaker's identification with a participant in an event. It is of two types. The first is Topic Empathy Hierarchy, which provides the psychological reason for the empathy of the speaker with the object referred to by the theme. "The speaker is more likely to empathise with the element in initial position--the theme--than with any other element" (ibid., p.159). The second type is Speech Act Participant Empathy Hierarchy, by which is meant the speaker's empathy with himself, rather than someone else; s/he expresses his own point of view (ibid.). An example of this type is the frequent occurrence as theme of sentence adverbials, e.g. 'seriously', 'personally', etc. which "reflect the speaker's attitude either to the manner of his speaking, e.g. 'seriously', 'personally' or to the content of what he is speaking, e.g. 'of course', 'unfortunately' " (ibid.)

What I have been trying to do in this section is to illustrate the position of the analysis of the theme in the establishment of the textual cohesion and the ways in which it contributes to this establishment. Now it may be reasonable to suggest, in accordance with the suggestion of other researchers who agree with the FSP framework (e.g. Kürzon, 1988), that the theme, serving as

a link in a text, may be added to the inventory of devices that represent the cohesion of a text, such as lexical repetition, substitution and ellipsis (ibid.).

Of course, the cohesive function of the theme might, in many cases, be identical to the cohesive function of the elements that make up the theme, e.g. where it is a pronoun or definite noun phrases (ibid.). However, the addition of the theme to the inventory of cohesive devices is far from being useless. On the contrary, it might add to the flexibility of the current model of cohesion and furnish it with an additional dimension which will make it potentially capable of not only identifying lexico-grammatical relations but also ascertaining a functional/pragmatic framework for the interpretation of utterances. Thus the analyst or learner will have a wider range of analytic and interpretative source while handling the textuality of a text.

In Halliday and Hasan's model, context, though frequently mentioned throughout the book, has been neither specified sufficiently nor employed in their sample analyses carried out at the end of the book. It hardly needs mentioning that "context always has a bearing on any analysis" (Green, 1992b:84). As has been argued, aspects of context is represented by the analysis of the thematic structure of the text. It will be recalled from our argument that the thematic structure contributes to the progression of meaning in text (see the discussion of Daneš's TP, above), and that it reflects the

functional/pragmatic intention of the speaker by his/her placing an element in the initial position (see the discussion of Kürzon's 'Empathy', above). What I would like to emphasize here is that the analysis of cohesive function of the theme within text, in correlation with the frequently applied cohesive devices proposed by Halliday and Hasan, can help, to a great extent, the recovery of the cohesion model from its perceived shortcoming which it suffers in respect with the problem of context.

One major difference between the two approaches (Halliday & Hasan's model and FSP) is that the former looks for semantic relations represented through lexico-grammatical devices; the latter, however, tries to account for "the dynamic aspect of the progressive realization of the text" (Daneš, 1974:113). To the best of my awareness, in Halliday and Hasan's framework for cohesion, the placement of textual elements, including text-forming devices, is not an object of concern. On the other hand, it seems that there is no comprehensive and precise specification of cohesive relations developed by FSP proponents, perhaps because the objectives have been different. Given this, the combination of these two might establish a satisfactory, balanced foundation for a more reliable and flexible theory of text, where an analyst or a learner will have available both a comprehensive catalogue of text-forming devices and a functional perspective towards utterances, with their

role in discourse organization. One way to improve the applicational validity and implicational efficacy of the cohesion model is to extend its scope by making modifications in its basic approach to analyzing text and its categorisation of cohesive devices. My major concern in this chapter, particularly in this section has been to take steps, though very small, towards this goal.

4.6.2.4 COHESION BY GRAPHOLOGICAL PATTERNS

By graphological features is meant punctuation, paragraphing, spacing, size of print, capitalization, etc. Graphological features constitute a sub-system within the linguistic system, which not only reinforces cohesive devices present in text but also is capable of establishing cohesion by itself. Some aspects of this phenomenon will be exemplified later on in this section.

Speculations on the functions of graphological conventions have largely been reduced to a number of do's and don't's, and restricted particularly to the area of the pedagogy of writing. Yet, despite their perceived limitedness of applicability for text analysis purposes, graphological features seem to exhibit textual functions no less significant than those of some explicit cohesive devices.

The point is that if a conjunctive element, say, 'nevertheless' and 'and' can be replaced by a punctuation mark, say, the comma (see [4-28] below), without any

significant consequence, it means that they both can fulfil an identical function: cohesion. If so, a question arises that why the former should be described fully but the latter ignored, as has been the case with Halliday and Hasan's study. After all, they are part of the marks on the page.

[4-28]

- a. He meant well, nevertheless he acted stupidly and did much harm [...].
- b. He meant well, acted stupidly, did much harm.

(Taken from Partridge, 1953:31)

A comprehensive characterization of the textual functions of punctuation, paragraphing, etc., is far beyond the scope of this study. (Other researchers have investigated this topic in detail, e.g. Partridge (1953), Crystal and Davy (1969), Quirk, et al. (1972), de Beaugrande (1984)). However, what concerns us here is the cohesive power of this phenomenon.

De Beaugrande (1984) focussing on punctuation, recognizes its linking and signalling effects in reading process. Two of his seven principles of reading ('the Look-Ahead Principle' and 'the Look-Back Principle') can best reflect the cohesive value of punctuation. He maintains that

...the colon, [...] usually announces a listing, elaboration, or justification of what has just been read [cf. anaphoric relation in Halliday and Hasan's model]. [...] The dash announces a transition to some commentary. The left parenthesis suggests that the following material is subsidiary [cf. cataphoric relation]. The semicolon alerts the reader that the next core-unit is semantically related to its predecessor [again cf. anaphoric relation]. (p.58) (My underlining)

Here is an example, which offers an illustration of most of de Beaugrande's assertions made in the above quote.

[4-29]

Short sentences have many advantages over long ones: they are simple, clear, and easily understood; at the same time too, they offer few opportunities for wordy and irrelevant digression. For example: Prudence is the virtue of the senses; it is the science of appearances; it is outmost action of the inward life.

(Data from Partridge, 1953:187)

The use of comma in the following example reflects a Look-Back Principle:

[4-30]

He can't remember the weekend, which seems odd.

Here the comma, de Beaugrande says, "invites a look-back to the subject-predicate core (the whole state of 'not remembering' is 'odd')" (p.56). (Compare this example with [4-31] where "the lack of comma invites a look-back only to the nearest noun head (the 'weekend' was 'odd')" (ibid.)).

[4-31]

He can't remember the weekend which seems odd.

The joint cohesive effect of paragraphing, spacing, punctuation and typography is evident in the following example. (The pedagogical use of this example has been reviewed before; see chapter 2.)

[4-32]

1 **Lift handset**
Listen for dial tone. (Continuous purring or new dial tone ---high-pitched hum).

2 **Insert money**
At least minimum fee. Credit display stops flashing on insertion of minimum fee.

Do not insert money for operators or SOS--Emergency (999) calls.

If dial tone stops before you start to dial, press blue follow-on call button, listen for dial tone, then dial number.

3 **Dial number**
Listen for ringing tone. Speak when connected.

Failed call? New call with remaining credit?

Do not replace handset. Press blue follow-on call button, listen for dial tone, then redial. (Minimum fee still applies. Insert more money if necessary.)

To continue a dialled call--when you see display flashing and hear paytone (rapid pips), or anytime during call, insert more money.

4 **Replace handset**
Value showing on credit display is not always returnable. Only wholly unused coins returned.

(From Carter and Long, 1987:97)

Each paragraph is regularly initiated by a two-word sentence, which is represented through boldface type. The cohesion obtained by this strategy is so strong that a reader can catch the whole purpose of the text by only picking up these initial elements. Regular use of spacing also contributes to the cohesiveness of the text.

4.6.3 STYLISTIC INTERPRETATION OF A CHAIN PATTERN: A WAY FORWARD?

What I have speculated upon so far, concerning the nature of ties and chains, is actually based on normal conditions for the operation of the linguistic system (cf. obligatory function). The problem is that what is generally called 'literary language' is not always adequately interpretable by what we call 'normal operation of the linguistic system'. (Some basic properties of literary texts were discussed in chapter 2.) Now a fundamental question can be addressed here: "can the analysis of cohesive features, such as chain relations, be extended beyond the normal level to build up a higher level analytic basis for literary texts"? By a 'higher level' analysis I mean the typical approaches developed by some stylisticians and scholars, reviewed in chapter 2.

Let me touch upon this point in some details here, with special reference to the ANIMAL chain outlined earlier. (I must stress here that the claims of these observations are not of generality but of insight.) Quite obviously, there are many other chains in Hemingway's text; and their extent of significance or insignificance for a higher level analysis can best be measured and demonstrated only when each of them is analyzed, classified and evaluated in correlation with one another (cf. a discussion of "chain interaction" by Hasan, 1984). Perhaps unless this practice is performed, it does not seem to be reasonable to jump to conclusion that this

particular chain is inflated only due to specific pragmatic or stylistic reasons such as foregrounding. What can tentatively be suggested here, however, is that in the whole context of the story the chain we characterized earlier has to do with aspects of the major character (the old man): his state of mind, his ever-present and ever-increasing mental preoccupation with animals during the hard times of a horrible war. He is still worried about the animals; he has even forgotten his own life for the sake of their safety. While everybody has fled from the village, he is still there, thinking about the animals.

In addition, I would suggest that this exclusive mental preoccupation with animals on the part of the old man can be an indication of a limited world of a typical rustic life. That is to say, while the narrator's sophistication is evident with respect to his diverse roles in descriptive, narrative, and communicative expressions, the old man's simplicity and rusticity are discernible with respect to his detachment from the initiation of a conversational exchange (nowhere in the story he initiates a turn) and from other conceptual entities present in the environment, e.g. the war, other people, enemy, etc. In short, one might argue that the limitedness of chains related to the old man represents the limitedness of his own world. Moreover, as suggested by Y. Kifle (1990), frequent use of the concrete nouns rather than abstract nouns on the part of a participant

can indicate his/her level of sophistication and refinement: his/her less scientifically-oriented mind typical of under-developed societies.

Another alternative implication of this exclusive involvement of the old man in ANIMALS may be the fact that his feeling of total exasperation caused by the war has forced him to avoid an active participation in conversation and as a result to indulge in an stereotypicality instead. It is, in a sense, the familiarity and stereotypicality upon which the conversation is built.

According to these points, the corollary is that a text which tries to describe such a situation should necessarily contain sufficient instances of mentioning an entity which is so influential for the development of character(s) and the discourse at large.

From what has been argued so far, it can be concluded that this highly recursive pattern seems to be more than just a normal semantic relation, which could normally have been expressed more informatively and more concisely, but rather a pragmatic/stylistic relation which tries to highlight something important even by breaking a common pragmatic principle (cf. Gricean "maxim of quantity").

These observations may lead one to further propose that this kind of process can be considered as one generic communicative/interactive property of literary prose

texts. More precisely, a pragmatic principle is violated to create certain stylistic values, as argued above, or to establish another pragmatic principle, which here is literary or fictional in nature. In fact, in the case of the chain in question, as a result of the violation of a pragmatic rule (i.e. "quantity"), the significance of ANIMALS in the development of the character in Hemingway's story and his attitude towards animals are effectively expressed. In addition, the members of the chain ANIMALS serve as devices which signal, at certain stages, a shared substance or a mutual background for the continuation of the conversation between the narrator and the character. In various locations in the story, pauses in conversation are broken by utterances about animals. The fundamental thematic content of most instances of the initiation of conversational turns is controlled by items related in some way to animals. In fact, pragmatically, animals can be seen as a "common ground" between the addresser and the addressee. According to these points, it might not be surprising to find that while it may not be important to the telling of the story, i.e., to its point or purpose, the chain ANIMALS has the role of both "topic initiator" and "topic concluder", using Hoey's, (1991) terms, in the process of dialogic structuring of the story.

What is important to note here is that the reader tolerates this "lower-level" inappropriacy or incoherence in order to achieve a "higher-level" appropriacy or

coherence (Halasz, 1986). Inappropriacy or incoherence because in our real world experience, one might consider this conversation to be pragmatically inappropriate or incoherent due to its highly recursive propositional content. Ultimately, the result is that a new pragmatic principle is established by the text, which is fictional, "contrary-to-fact", but tolerable, at the same time. (Generic features of literary texts are another interesting area which needs further research.) Later, I will try to put forward the result of the argument made above in the form of a maxim-like fashion. However, let me discuss another similar case concentrated by other researchers to support the idea further.

In literary situations there can be found many instances where the principles of the real world communication are violated. Hamlet's "incoherent" speech as in (III, ii, 390-400) would be a more transparent example, which is examined by de Beaugrande (1983). It seems to be necessary to cite the relevant stretch of the text in which that speech appears:

[4-33]

Polonius: My lord, the Queen would speak with you,
and presently.
Hamlet : Do you see yonder cloud that's almost in
the shape of a camel?
Polonius: By the mass, and 'tis like a camel indeed.
Hamlet : Me thinks it is like a weasel.
Polonius: It is back'd like a weasel.
Hamlet : Or like a whale.
Polonius: Very like a whale.
Hamlet : Then I will come to my mother by-and-by.

De Beaugrande points to Hamlet's violation of the principle of consistency by saying three different things at once; and the principle of relevance by introducing cloud shapes as motives to go to visit his mother. Halasz (1986), on the other hand, comments that "...when we see Hamlet performed, we can impose coherence to Hamlet's speeches as being parts of his plan to appear mad" (p.105), and further adds that "we thereby institute a higher-level coherence to resolve a lower-level incoherence" (ibid., p.106).

What I would like to add here is that, from the viewpoint of cohesion, the distance between two terms of an important tie in the conversation, i.e. 'the Queen' and 'mother' seems to be in contradiction to Smith's findings, discussed above. It can be argued, then, that Smith's finding which applies to normal situation of language use is violated by the text. Six sentences intervene the members of this tie, none of which is directly or indirectly related to it. This means that there is no interaction among the ties of these sentences and thus the text apparently lacks coherence (cf. Hasan, 1984).

Based on a perception of ties, as taken by Halliday and Hasan, one might claim that another totally different text is inserted between two sentences of a background text. The background text comprises the first and the last sentences in which 'mother' and its antecedent 'the Queen' occur and represent it as a unified whole of

meaning. However, the inserted text comprises all remaining sentences, each pair of which seems to be a separate sub-text. It is this deviant combination of two texts in a single communicative event, especially in written mode, which makes it, to some extent, justifiable to accept that the participant may be, as it were, out of sense. The dilemma of the distorted text can be solved only when we consider it in a literary context.

Coming closer to the end of this section, I would like to include Halasz's conclusion, based on Schmidt's view:

..."by the larger structures of meaning", the model of reality is suspended due to the contrary-to-factness and the aesthetic convention. An imaginable model for reality is dominant and that may expand the system of preconditions "via new insights into accepted reality". So supercoherence [=higher order coherence] can be reached (p.106).

Taking into consideration what we have argued so far in this section, based on my own interpretation of a cohesive chain in Hemingway as well as de Beaugrande's and Halasz's reflections, one may be tempted to theorize a new principle when dealing with literary prose texts, which can be phrased as follows:

Ignore a lower-order incoherence, inconsistency or inappropriacy if a matter of a higher-order coherence, consistency or appropriacy is involved.

Now I think, by the help of these observations, a small step has been taken towards supplying a satisfactory answer to the question raised in the opening lines of

this section. It was illustrated that close examination of cohesive relations, like ties or chains, can serve as a basis for a higher level stylistic analysis. This is possible if we take into consideration both contextual and co-textual characteristics of the text (experience of textual world and real world). When I say the concept of cohesion should be contextualized and extended in order to reach a complete interpretation of a text, I mean this kind of scrutiny and interpretation.

NOTES TO CHAPTER FOUR

- 1 I borrow these terms from Hasan (1989a).
- 2 The two full versions of this nursery rhyme can be found in I. and P. Opie (1951:376).

- 3 Here is the original version of the text:

But my mother was smart. She knew how to take advantage of my pungent personality. Whenever a bill collector came to the door she'd have me answer it. I'd open the door and say, "What do you want?" and the guy would reel back, gasp "Forget it!" and run down the hall.

- 4 The original version of the data is as follows:

Checking the lobby consists of changing the garbage bags, wiping off the tables, sweeping the floor, changing ash-trays, and cleaning the spice area.

CHAPTER FIVE

IDENTIFICATION: LOCAL COHESION

5.0 INTRODUCTION

As mentioned in chapter 3, by Identification is meant a micro-analysis to identify (locate and describe) cohesive relations between pairs of adjacent sentences and clauses in a text.

There are two reasons for this local descriptive analysis of cohesive devices. As sentences and clauses in a text are arranged in a linear order, there will inevitably be a strong cohesive relationship between two neighbouring clauses and sentences. For example, an examination of Halliday and Hasan's analysis of a specimen prose text reveals that 10 out of the 19 ties are "immediate". Moreover, 2 out of the 9 remaining ties in the same text are "mediated" ("having one or more intervening sentences that enter into a chain of presupposition") (see p.340). It means that only 7 out of the 19 ties in this text are non-immediate. Without attempting to generalize this conclusion, one may postulate that immediate ties will normally form the majority of cohesive ties in texts, at least prose texts. So from both a methodological and pedagogical point of view, it seems more convenient and practicable to start with this kind of analysis. The data

to be analyzed in this chapter is a short story by Hemingway entitled "Indian Camp" (henceforth HIC).

Before carrying out the actual analysis in this step, there are some points to be made:

1. I shall not follow Halliday and Hasan's complicated cross-categorisations (cf. pp.333-355) in my analysis of cohesion. Rather, I shall set up a simpler coding scheme, as specified below, in order to provide our prospective EFLit as well as EFL readers with a basic technique to cope with this initial text-descriptive task successfully and confidently.

REFERENCE = R

Pronominal = pro.
 Demonstrative = dem.
 Comparative = com.

SUBSTITUTION = S

Nominal = nom.
 Verbal = ver.
 Clausal = cl.

ELLIPSIS = E

Nominal = nom.
 Verbal = ver.
 Clausal = cl.

CONJUNCTION = C

Additive = add.
 Adversative = adv.
 Causal = cau.
 Temporal = tem.
 Continuative = Con. (now, of course, well, anyway, surely, after all)

LEXICAL¹ = L

Repetition = rep.
 Synonymy = syn. (including near synonymy)
 Antonymy = ant. (including Palmer's (1981) "Relational Opposition", e.g. husband/wife)
 Hyponymy = hyp. (including superordinate)
 Meronymy = mer.
 Equivalence = equ.
 Naming = nam.
 Semblance = sem.

Thus, a pronominal reference will be represented as 'R/pro.', for example.

I prefer to use the modified sub-categorisation of lexical cohesion developed by Hasan (1984) (see Note 1) because I believe that this is more precise and comprehensive. Hasan's taxonomy can compensate, to some extent, for the exclusion of collocational relationships (see 2 below), for some of these sub-categories are the ones which are dealt with by Halliday and Hasan under the heading of collocation (see pp.285-7 for examples).

2. Collocation, in its strict, original sense ("the habitual or expected co-occurrence of words"), is excluded from this study for the reasons specified in chapter 4. Also lexical items of high frequency like take, get, good, etc. are ignored unless they are used in their special senses, because, as Halliday and Hasan point out, they can hardly contract significant cohesive relations.

3. I shall follow Halliday and Hasan's view that exophoric reference is not cohesive. Therefore, it is not included here.

4. Although the data will be reproduced in a separate appendix (see App.3), pairs of sentences are incorporated in the body of the chapter for ease of reference. Also the author's original paragraph layout is distorted due to a special arrangement required in

the body of the chapter. Other graphological features of the text remain intact.

5. Finally, the notational conventions used throughout this chapter are as follows:

- < > refers to inter-clausal cohesive relations; it is also used to show the clause boundary in the body of adjacent pairs. (Inter-sentential relations are not marked.)
- 'S' stands for sentence.
- (0) refers to a zero cohesive item (Zero anaphora)
- (...X) indicates the time of occurrence of an item in consecutive clauses.
- [K] represents cataphoric relations (non-marked items are assumed to be anaphoric).
- [P] marks the start of a new paragraph in the original data.

5.1 LOCAL COHESION IN HIC

(1) AT the lake shore there was another rowboat drawn up.

(2) The two Indians stood waiting.

SOURCE: HIC NO. OF WORDS: 5 TABLE 1 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
2	1	stood	L/syn.	drawn up

(2) The two Indians stood waiting.

(3) <a>Nick and his father got in the stern of the boat and the Indians shoved it off <c>and one of them got in to row.

SOURCE: HIC NO. OF WORDS: 25 TABLE 2 OF 146

Sent. No.	No. of ties	Cohesive item	Tie Type	Presupposed item
3 [P]	9	the Indians (one of)them <>and <>and <>it <>got <>stern <>row shoved...off	L/rep. R/pro. C/add. C/add. R/pro. L/rep. L/mer. L/co-hyp. L/ant.	the two Indians (the two)Indians (S.3<a>) (S.3) the boat got boat shoved...off stood

(3) <a>Nick and his father got in the stern of the boat and the Indians shoved it off <c>and one of them got in to row.

(4) Uncle George sat in the stern of the camp rowboat.

SOURCE: HIC NO. OF WORDS: 10 TABLE 3 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
4	5	sat stern rowboat uncle	L/Syn. L/rep. L/hyp.+ L/rep. L/co-hyp.	got stern boat row, boat father

(4) Uncle George sat in the stern of the camp rowboat.

(5) <a>The young Indian shoved the camp boat off and got in to row Uncle George.

SOURCE: HIC NO. OF WORDS: 15 TABLE 4 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
5	7	the camp boat Uncle George got row <>and <>row	L/rep. L/hyp. L/rep. L/syn. L/rep. C/add. L/co-hyp.	the camp rowboat Uncle George sat rowboat (S.4<a>) shove...off

(5) <a>The young Indian shoved the camp boat off and got in to row Uncle George.

(6)The two boats started off in the dark.

SOURCE: HIC NO. OF WORDS: 8 TABLE 5 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
6[P]	3	boats started off started off	L/rep. L/hyp. L/syn.	boat row shoved off

(6)The two boats started off in the dark.

(7)Nick heard the oar-locks of the other boat quite a way ahead of them in the mist.

SOURCE: HIC NO. OF WORDS:17 TABLE 6 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
7	3	boat mist oar	L/rep. L/co-hyp. L/mer.	boats dark boat

(7)Nick heard the oar-locks of the other boat quite a way ahead of them in the mist.

(8)The Indians rowed with quick choppy strokes.

SOURCE: HIC NO. OF WORDS: 7 TABLE 7 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
8	1	row	L/syn.	oar

(8)The Indians rowed with quick choppy strokes.

(9)Nick lay back with his father's arm around him.

SOURCE: HIC NO. OF WORDS: 9 TABLE 8 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
9	0	---	---	---

(9)Nick lay back with his father's arm around him.

(10)It was cold on the water.

SOURCE: HIC NO. OF WORDS: 6 TABLE 9 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
10	1	cold	L/ant.	arm around...

(10)It was cold on the water.

(11) <a>The Indian who was rowing them was working very hard, but the other boat moved further ahead in the mist all the time.

SOURCE: HIC NO. OF WORDS: 23 TABLE 10 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
11	5	mist	L/co-hyp.	cold
		<>but	C/adv.	(S. 11<a>)
		<>moved	L/hyp.	rowing
		<>moved	L/equ.	working
		<>further	R/com.	(in comparison to other group's movement mentioned in S.11<a>)

(11) <a>The Indian who was rowing them was working very hard, but the other boat moved further ahead in the mist all the time.

(12)'Where are we going, Dad?' Nick asked.

SOURCE: HIC NO. OF WORDS: 7 TABLE 11 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
12[P]	3	'we' going	R/pro. L/syn. L/hyp.	them moved rowing

(12) 'Where are we going, Dad?' Nick asked.
(13) 'Over to the Indian camp.'

SOURCE: HIC NO. OF WORDS: 5 TABLE 12 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
13[P]	1	Over...camp	E/cl.	are...going

(13) 'Over to the Indian camp.'
(14) 'There is an Indian lady very sick.'

SOURCE: HIC NO. OF WORDS: 7 TABLE 13 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
14	1	Indian	L/rep.	Indian

(14) 'There is an Indian lady very sick.'
(15) 'Oh,' said Nick.

SOURCE: HIC NO. OF WORDS: 3 TABLE 14 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
15[P]	1	'Oh' ²	C/con.	(S.14)

(15) 'Oh,' said Nick.
(16) Across the bay they found the other boat beached.

SOURCE: HIC NO. OF WORDS: 9 TABLE 15 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
16[P]	0	----	----	----

(16) Across the bay they found the other boat beached.

(17) Uncle George was smoking a cigar in the dark.

SOURCE: HIC NO. OF WORDS: 9 TABLE 16 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
17	0	----	----	----

(17) Uncle George was smoking a cigar in the dark.

(18) The young Indian pulled the boat way up the beach.

SOURCE: HIC NO. OF WORDS: 10 TABLE 17 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
18	0	----	----	----

(18) The young Indian pulled the boat way up the beach.

(19) Uncle George gave both the Indians cigars.

SOURCE: HIC NO. OF WORDS: 7 TABLE 18 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
19	1	Indians	L/rep.	Indian

(19) Uncle George gave both the Indians cigars.

(20) They walked up from the beach through a meadow that was soaking wet with dew, following the young Indian who carried a lantern.

SOURCE: HIC NO. OF WORDS: 23 TABLE 19 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
20[p]	2	they	R/pro.	Uncle George+ Indians
		the...Indian	L/rep.	the Indians

(20) They walked up from the beach through a meadow that was soaking wet with dew, following the young Indian who carried a lantern.

(21) <a>Then they went into the woods and followed a trail that led to the logging road that ran back into the hills.

SOURCE: HIC NO. OF WORDS: 22 TABLE 20 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
21	7	then	C/tem.	(S.20)
		they	R/pro.	they
		woods	L/co-hyp.	meadow
		hills	L/co-hyp.	meadow+woods
		went	L/hyp.	walked up
		<>and	C/add.	(S. 21<a>)
		<>followed	L/co-hyp.	went

(21)Then they went into the woods and followed a trail that led to the logging road that ran back into the hills.

(22)It was much lighter on the logging road as the timber was cut away on both sides.

SOURCE: HIC NO. OF WORDS: 17 TABLE 21 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
22	6	logging road	L/rep.	logging road
		road	L/syn.	trail
		timber	L/co-hyp.	log(ging)
		both sides	E/nom.	logging road
		timber	L/mer.	woods
		log(ging)	L/mer.	woods

(22)It was much lighter on the logging road as the timber was cut away on both sides.

(23) <a>The young Indian stopped and blew out his lantern <c>and they all walked on along the road.

SOURCE: HIC NO. OF WORDS: 17 TABLE 22 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
23	6	the road	L/rep.	the logging road
		<>and	C/add.	(S. 23<a>)
		<>his	R/pro.	the young Indian
		<>and	C/add.	(S. 23)
		<>they	R/pro.	Indian (+ others from preceding S's)
		<>walked	L/ant.	stopped

(23) <a>The young Indian stopped and blew out his lantern <c>and they all walked on along the road.

(24) <a>They came around a bend and a dog came out barking.

SOURCE: HIC NO. OF WORDS: 11 TABLE 23 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
24[P]	5	they came bend <>and <>came	R/pro. L/hyp. L/mer. C/add. L/rep.	they walked road (S. 24<a>) came

(24) <a>They came around a bend and a dog came out barking.

(25) Ahead were the lights of the shanties where the Indian bark-peelers lived.

SOURCE: HIC NO. OF WORDS: 12 TABLE 24 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
25	1	ahead	E/nom.	bend

(25) Ahead were the lights of the shanties where the Indian bark-peelers lived.

(26) More dogs rushed out at them.

SOURCE: HIC NO. OF WORDS: 6 TABLE 25 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
26	0	----	----	----

(26) More dogs rushed out at them.

(27) The two Indians sent them back to the shanties.

SOURCE: HIC NO. OF WORDS: 9 TABLE 26 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
27	1	them	R/pro.	dogs

(27)The two Indians sent them back to the shanties.
 (28)In the shanty nearest the road there was a light
 in the window.

SOURCE: HIC NO. OF WORDS: 13 TABLE 27 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
28	2	shanty window	L/rep. L/mer.	shanties shanties

(28)In the shanty nearest the road there was a light
 in the window.

(29)An old woman stood in the doorway holding a
 lamp.

SOURCE: HIC NO. OF WORDS: 10 TABLE 28 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
29	3	doorway doorway lamp	L/mer. L/co-mer. L/syn.	shanty window light

(29)An old woman stood in the doorway holding a
 lamp.

(30)Inside on a wooden bunk lay a young Indian
 woman.

SOURCE: HIC NO. OF WORDS: 10 TABLE 29 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
30[P]	3	young woman inside	L/ant. L/rep. L/co-mer. (L/ant.)?	old woman doorway

(30)Inside on a wooden bunk lay a young Indian
 woman.

(31)She had been trying to have her baby for two
 days.

SOURCE: HIC NO. OF WORDS: 11 TABLE 30 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
31	1	she	R/pro.	a young...woman

(31)She had been trying to have her baby for two days.

(32)All the old women in the camp had been helping her.

SOURCE: HIC NO. OF WORDS: 11 TABLE 31 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
32	1	her	R/pro.	she

(32)All the old women in the camp had been helping her.

(33) The men had moved off up the road to sit in the dark and smoke out of range of the noise she made.

SOURCE: HIC NO. OF WORDS: 23 TABLE 32 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
33	3	men she moved off	L/ant. R/pro. L/ant.	women her helping

(33)The men had moved off up the road to sit in the dark and smoke out of range of the noise she made.

(34)She screamed just as Nick and the two Indians followed his father and Uncle George into the shanty.

SOURCE: HIC NO. OF WORDS: 18 TABLE 33 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
34	4	she scream Followed Indians	R/pro. L/equ. L/syn. L/equ.	she the noise she made moved off men

(34)She screamed just as Nick and the two Indians followed his father and Uncle George into the shanty.

(35)She lay in the lower bunk, very big under a quilt.

SOURCE: HIC NO. OF WORDS: 11 TABLE 34 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
35	2	she bunk	R/pro. L/mer.	she shanty

(35)She lay in the lower bunk, very big under a quilt.

(36)Her head was turned to one side.

SOURCE: HIC NO. OF WORDS: 7 TABLE 35 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
36	1	her	R/pro.	she

(36)Her head was turned to one side.

(37)In the upper bunk was her husband.

SOURCE: HIC NO. OF WORDS: 7 TABLE 36 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
37	1	her	R/pro.	her

(37)In the upper bunk was her husband.

(38)He had cut his foot very badly with an axe three days before.

SOURCE: HIC NO. OF WORDS: 13 TABLE 37 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
38	1	he	R/pro.	her husband

(38)He had cut his foot very badly with an axe three days before.

(39)He was smoking a pipe.

SOURCE: HIC NO. OF WORDS: 5 TABLE 38 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
39	1	he	R/pro.	he

(39)He was smoking a pipe.

(40)The room smelled very bad.

SOURCE: HIC NO. OF WORDS: 5 TABLE 39 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
40	1	smelled	L/hyp.	smoking

(40)The room smelled very bad.

(41) <a>Nick's father ordered some water to be put on the stove, and while it was heating he spoke to Nick.

SOURCE: HIC NO. OF WORDS: 20 TABLE 40 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
41[p]	5	<>and <>it <>he <>Nick spoke	C/add. R/pro. R/pro. L/rep. S/Cl.	(S.41<a> water Nick's father Nick (subsequent sentences) [K]

(41) <a>Nick's father ordered some water to be put on the stove, and while it was heating he spoke to Nick.

(42)'This lady is going to have a baby, Nick,' he said.

SOURCE: HIC NO. OF WORDS: 11 TABLE 41 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
42[p]	3	Nick he said	L/rep. R/pro. L/hyp.	Nick Nick's father ordered

(42)'This lady is going to have a baby, Nick,' he said.

(43)'I know (0),' said Nick.

SOURCE: HIC NO. OF WORDS: 4 TABLE 42 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
43[p]	4	Nick 'I', ³ (0) said	L/rep. R.pro. E/cl. L/rep.	Nick Nick (S.42) said

(43) 'I know (0),' said Nick.

(44) 'You don't know⁴,' said his father.SOURCE: HIC NO. OF WORDS: 6 TABLE 43 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
44[p]	3	'You' said know	R/pro. L/rep. L/rep.	'I'--->Nick said know

(44) 'You don't know,' said his father.

(45) (0) 'Listen to me.

SOURCE: HIC NO. OF WORDS: 3 TABLE 44 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
45	2	me (0)	R/pro. E/nom. ⁵	his father 'you' (--->Nick)

(45) 'Listen to me.

(46) What she is going through is called being in labour.

SOURCE: HIC NO. OF WORDS: 10 TABLE 45 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
46	0	----	----	----

(46) What she is going through is called being in labour.

(47) <a>The baby wants to be born and she wants it to be born.

SOURCE: HIC NO. OF WORDS: 13 TABLE 46 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
46	1	being in labour	L/syn.	(S. 47) [K]
47	6	she	R/pro.	she
		born	L/syn.	labour
		<>wants	L/rep.	wants
		<>it	R/pro.	the baby
		<>and	C/add.	(S.47<a>)
		<>to be born	L/rep.	to be born

(47) <a>The baby wants to be born and she wants it to be born.

(48)All her muscles are trying to get the baby born.

SOURCE: HIC NO. OF WORDS: 10 TABLE 47 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
48	3	her	R/pro.	she
		the baby	L/rep.	the baby
		born	L/rep.	born

(48)All her muscles are trying to get the baby born.

(49)That is what is happening when she screams.'

SOURCE: HIC NO. OF WORDS: 8 TABLE 48 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
49	2	that	R/dem.	(S. 48+47)
		she	R/pro.	her

(49)That is what is happening when she screams.'

(50)'I see (0),' Nick said.

SOURCE: HIC NO. OF WORDS: 4 TABLE 49 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
50[p]	2	'I'	R/pro.	Nick
		(0)	E/cl.	(SS.49-47)

(50) 'I see,' Nick said.

(51) Just then the woman cried out.

SOURCE: HIC NO. OF WORDS: 6 TABLE 50 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
51[p]	1	just then	C/tem.	(S. 50)

(51) Just then the woman cried out.

(52) 'Oh, Daddy, can't you give her something to make her stop screaming?' asked Nick.

SOURCE: HIC NO. OF WORDS: 14 TABLE 51 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
52[p]	2	her screaming	R/pro. L/syn.	the woman cried out

(52) 'Oh, Daddy, can't you give her something to make her stop screaming?' asked Nick.

(53) 'No.

SOURCE: HIC NO. OF WORDS: 1 TABLE 52 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
53[p]	1	No	E/cl.	(S. 52)

(53) 'No.

(54) I haven't any anaesthetic,' his father said.

SOURCE: HIC NO. OF WORDS: 7 TABLE 53 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
54	0	n't	L/Rep.	not

(54) I haven't any anaesthetic,' his father said.

(55) 'But her screams are not important.

SOURCE: HIC NO. OF WORDS: 6 TABLE 54 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
55	1	but	C/adv.	(S. 54)

(55) 'But her screams are not important.
 (56) I don't hear them because they are not important.'

SOURCE: HIC NO. OF WORDS: 9 TABLE 55 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
56	3	them	R/pro.	screams
		they	R/pro.	screams
		important	L/rep.	important

(56) I don't hear them because they are not important.'
 (57) The husband in the upper bunk rolled over against the wall.

SOURCE: HIC NO. OF WORDS: 11 TABLE 56 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
57[p]	0	----	----	----

(57) The husband in the upper bunk rolled over against the wall.
 (58) The woman in the kitchen motioned to the doctor that the water was hot.

SOURCE: HIC NO. OF WORDS: 14 TABLE 57 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
58[p]	2	the woman motioned	L/ant. L/hyp.	the husband rolled

(58) The woman in the kitchen motioned to the doctor that the water was hot.
 (59) <a>Nick's father went into the kitchen and
 (0) poured about half of the water out of the big kettle into a basin.

SOURCE: HIC NO. OF WORDS: 21 TABLE 58 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
59	6	Nick's father went water the kitchen <>and <>(0)	L/equ. L/hyp. L/rep. L/rep. C/add. E/nom.	the doctor motioned water the kitchen (S. 59<a>) (Nick's father)

(59)Nick's father went into the kitchen and poured about half of the water out of the big kettle into a basin.

(60)Into the water left in the kettle he put several things he unwrapped from a handkerchief.

SOURCE: HIC NO. OF WORDS: 16 TABLE 59 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
60	4	the water left the kettle he	L/rep. L/equ. L/rep. R/pro.	the water poured the...kettle Nick's father

(60)Into the water left in the kettle he put several things he unwrapped from a handkerchief.

(61) <a>'Those must boil,' he said, and (0)began to scrub his hands in the basin of hot water with a cake of soap he had brought from the camp.

SOURCE: HIC NO. OF WORDS: 28 TABLE 60 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
61[p]	8	those he water he his <>and <>his <>(0)	R/dem. R/pro. L/rep. R/pro. R/pro. C/add. R/pro. E/nom.	several things he water he he (S.61<a>) he (S.61<a>) he (--->Nick's father)

(61) <a>'Those must boil,' he said, and (0) began to scrub his hands in the basin of hot water with a cake of soap he had brought from the camp.

(62) Nick watched his father's hands scrubbing each other with the soap.

SOURCE: HIC NO. OF WORDS: 11 TABLE 61 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
62	3	hands scrubbing (the) soap	L/rep. L/rep. L/rep.	hands scrub (a cake of) soap

(62) Nick watched his father's hands scrubbing each other with the soap.

(63) While his father washed his hands very carefully and thoroughly, he talked.

SOURCE: HIC NO. OF WORDS: 12 TABLE 62 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
63	5	his father washed hands he talked	L/rep. L/hyp. L/rep. R/pro. S/cl.	his father scrub hands his father (SS.64-66) [K]

(63) While his father washed his hands very carefully and thoroughly, he talked.

(64) <a>'You see, Nick, babies are supposed to be born head first but sometimes they're not.

SOURCE: HIC NO. OF WORDS: 15 TABLE 63 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
64[p]	3	<>but <>they <>... 're not	C/adv. R/pro. E/ver.	(S. 64<a>) babies ...supposed to be born head first

(64) 'You see, Nick, babies are supposed to be born head first but sometimes they're not.

(65) When they're not they make a lot of trouble for everybody.

SOURCE: HIC NO. OF WORDS: 11 TABLE 64 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
65	2	they ... 're not	R/pro. E/ver.	they--->babies ...born head first

(65)When they're not they make a lot of trouble for everybody.

(66)Maybe I'll have to operate on this lady.

SOURCE: HIC NO. OF WORDS: 11 TABLE 65 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
66	1	lady	L/hyp.	everybody

(66)Maybe I'll have to operate on this lady.

(67)We'll know in a little while.'

SOURCE: HIC NO. OF WORDS: 6 TABLE 66 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
67	1	'we' ⁶	R/pro.	'I' (Partial)

(67)We'll know in a little while.'

(68) <a>When he was satisfied with his hands he went in and (0)went to work.

SOURCE: HIC NO. OF WORDS: 14 TABLE 67 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
68[P]	4	he (P) <>and (0) <>went	R/pro. C/add. E/nom. L/rep.	'we' (S.68<a>) he went

(68)When he was satisfied with his hands he went in and went to work.

(69)'Pull back that quilt, will you, George?' he said.

SOURCE: HIC NO. OF WORDS: 9 TABLE 68 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
69[P]	1	he	R/pro.	he

(69)'Pull back that quilt, will you, George?' he said.

(70)'I'd rather not touch it.'

SOURCE: HIC NO. OF WORDS: 5 TABLE 69 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
70	3	'I'	R/pro.	George
		it	R/pro.	quilt
		touch	L/equ.	pull back

(70)'I'd rather not touch it.'

(71)Later when he started to operate Uncle George and three Indian men held the woman still.

SOURCE: HIC NO. OF WORDS: 16 TABLE 70 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
71[P]	1	later	C/tem.	(SS.70-68)

(71)Later when he started to operate Uncle George and three Indian men held the woman still.

(72) <a>She bit Uncle George on the arm and Uncle George said, 'Damn squaw bitch!' <c>and the young Indian who had rowed Uncle George over laughed at him.

SOURCE: HIC NO. OF WORDS: 27 TABLE 71 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
72	10	she	R/pro.	the woman
		Uncle George (3X)	L/rep.	Uncle George
		squaw	L/syn.	the woman
		bitch	L/equ.	the woman
		him	R/pro.	Uncle George
		Indian	L/rep.	Indian
		<>and	C/add.	(S. 72<a>)
		<>and	C/add.	(S. 72)

(72) <a>She bit Uncle George on the arm and Uncle George said, 'Damn squaw bitch!' <c>and the young Indian who had rowed Uncle George over laughed at him.

(73) Nick held the basin for his father.

SOURCE: HIC NO. OF WORDS: 7 TABLE 72 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
73	0	----	----	----

(73) Nick held the basin for his father.

(74) It all took a long time.

SOURCE: HIC NO. OF WORDS: 6 TABLE 73 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
74	1	It (all)	R/dem.	(SS. 73, 72, 71)

(74) It all took a long time.

(75) <a>His father picked the baby up and (0)slapped it to make it breathe <c>and (0)handed it to the old woman.

SOURCE: HIC NO. OF WORDS: 20 TABLE 74 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
75[P]	6	<>and <>it(2X) <>and <>(0)(2X)	C/add. R/pro. C/add. E/nom.	(S. 75<a>) the baby (S. 75) his father

(75) <a>His father picked the baby up and (0)slapped it to make it breathe <c>and (0)handed it to the old woman.

(76) <a>'See (0), it's a boy, Nick,' he said.

SOURCE: HIC NO. OF WORDS: 7 TABLE 75 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
76[P]	4	he boy (0)	R/pro. L/hyp. E/cl.+ E/cl.	his father the baby (S.76) [K] (S.75)

(76) <a>(01)'See (02), it's a boy, Nick,' he said.

(77)'How do you like being an interne?'

SOURCE: HIC NO. OF WORDS: 7 TABLE 76 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
77	1	'you'	R/pro.	Nick

(77)'How do you like being an interne?'

(78)Nick said, 'All right.'

SOURCE: HIC NO. OF WORDS: 4 TABLE 77 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
78[P]	2	all right Nick	E/cl. R/pro.	(S. 77) you

(78)Nick said, 'All right.'

(79)He was looking away so as not to see what his father was doing.

SOURCE: HIC NO. OF WORDS: 14 TABLE 78 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
79	2	he his	R/pro. R/pro.	Nick Nick

(79)He was looking away so as not to see what his father was doing.

(80)'There.

SOURCE: HIC NO. OF WORDS: 1 TABLE 79 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
80[P]	0	----	----	----

(80) 'There.

(81) <a>That gets it,' said his father and (0)put something into the basin.

SOURCE: HIC NO. OF WORDS: 12 TABLE 80 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
80	1	there'	C/con.	(S.81<a> [K]
81	3	<>it	R/dem.	something [K]
		<>and	C/add. or (C/tem.)	(S.81<a>)
		<>(0)	E/nom.	his father

(81)That gets it,' said his father and put something into the basin.

(82)Nick didn't look at it.

SOURCE: HIC NO. OF WORDS: 5 TABLE 81 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
82	2	it	R/pro. R/pro.	something it

(82)Nick didn't look at it.

(83)'Now,' his father said, 'there's some stitches to put in.

SOURCE: HIC NO. OF WORDS: 10 TABLE 82 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
83[P]	2	now his	C/con. R/pro.	(S.82) Nick

(83)'Now,' his father said, 'there's some stitches to put in.

(84) <a>You can watch this or not, Nick, just as you like.

SOURCE: HIC NO. OF WORDS: 11 TABLE 83 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
84	5	'you'(2X) this or not	R/pro. R/dem. C/add. S/cl.	Nick stitches to put in (S. 84<a>) (S. 84<a>)

(84) <a>You can watch this or not, Nick, just as you like.

(85)I'm going to sew up the incision I made.'

SOURCE: HIC NO. OF WORDS: 9 TABLE 84 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
85	0	----	----	----
84	1	this	R/dem.	(S. 85) [K]

(85)I'm going to sew up the incision I made.'

(86)Nick did not watch (0).

SOURCE: HIC NO. OF WORDS: 4 TABLE 85 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
86[P]	1	(0)	E/cl.	(S. 85)

(86)Nick did not watch.

(87) (0)His curiosity had been gone for a long time.

SOURCE: HIC NO. OF WORDS: 9 TABLE 86 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
87	2	his (0)	R/pro. C/cau.	Nick (S.86)

(87)His curiosity had been gone for a long time.

(88) <a>His father finished and (0)stood up.

SOURCE: HIC NO. OF WORDS: 6 TABLE 87 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
88[P]	3	his <>and <>(0)	R/pro. C/tem. E/nom.	his (Nick) (S. 88<a> his father

(88)His father finished and stood up.

(89)Uncle George and the three Indian men stood up.

SOURCE: HIC NO. OF WORDS: 9 TABLE 88 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
89	2	stood up uncle	L/rep. L/co-hyp.	stood up father

(89)Uncle George and the three Indian men stood up.
(90)Nick put the basin out in the kitchen.

SOURCE: HIC NO. OF WORDS: 8 TABLE 89 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
90	0	----	----	----

(90)Nick put the basin out in the kitchen.
(91)Uncle George looked at his arm.

SOURCE: HIC NO. OF WORDS: 6 TABLE 90 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
91[P]	0	----	----	----

(91)Uncle George looked at his arm.
(92)The young Indian smiled reminiscently.

SOURCE: HIC NO. OF WORDS: 5 TABLE 91 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
92	0	----	----	----

(92)The young Indian smiled reminiscently.
(93)'I'II put some peroxide on that, George,' the doctor said.

SOURCE: HIC NO. OF WORDS: 10 TABLE 92 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
93[P]	0	----	----	----

(93) 'I'II put some peroxide on that, George,' the doctor said.

(94) He bent over the Indian woman.

SOURCE: HIC NO. OF WORDS: 6 TABLE 93 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
94[P]	1	he	R/pro.	the doctor

(94) He bent over the Indian woman.

(95) <a>She was quiet now and her eyes were closed.

SOURCE: HIC NO. OF WORDS: 9 TABLE 94 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
95	4	she now	R/pro. R/dem.	the Indian woman (at the time) he bent over the Indian woman
		<>and	C/add.	(S. 95<a>)
		<>her	R/pro.	she

(95) <a>She was quiet now and her eyes were closed.

(96) She looked very pale.

SOURCE: HIC NO. OF WORDS: 4 TABLE 95 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
96	1	she	R/pro.	(her+she)

(96) She looked very pale.

(97) <a>She did not know what had become of the baby or anything.

SOURCE: HIC NO. OF WORDS: 12 TABLE 96 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
97	3	she	R/pro.	she
		<>or	C/add.	(S. 97<a>)
		<>anything	E/cl.	She did not know

(97) <a>She did not know what had become of the baby
or anything.

(98) 'I' 'II be back in the morning,' the doctor said,
standing up.

SOURCE: HIC NO. OF WORDS: 11 TABLE 97 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
98[P]	0	----	----	----

(98) 'I' 'II be back in the morning,' the doctor said,
standing up.

(99) <a>The nurse should be here from St. Ignace by
noon and she'll bring everything we need.'

SOURCE: HIC NO. OF WORDS: 16 TABLE 98 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
99	5	the nurse morning 'we' <>and <>she	L/co-hyp. L/co-mer. R/pro. C/add. R/pro.	the doctor noon 'I' (Partial) (S. 99<a>0 the nurse

(99) <a>The nurse should be here from St. Ignace by
noon and she'll bring everything we need.'

(100) He was feeling exalted and talkative as
football players are in the dressing-room after a
game.

SOURCE: HIC NO. OF WORDS: 16 TABLE 99 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
100[P]	1	he	R/pro.	'we' (Partial)

(100) He was feeling exalted and talkative as
football players are in the dressing-room after a
game.

(101) 'That's one for the medical journal, George,'
he said.

SOURCE: HIC NO. OF WORDS: 9 TABLE 100 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
101[P]	1	he	R/pro.	he

(101) 'That's one for the medical journal, George,' he said.

(102) 'Doing a Caesarean with a jack-knife and sewing it up with nine-foot, tapered gut leaders.'

SOURCE: HIC NO. OF WORDS: 15 TABLE 101 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
101	1	that	R/dem.	(S.102) [K]
102	0	----	----	----

(102) 'Doing a Caesarean with a jack-knife and sewing it up with nine-foot, tapered gut leaders.'

(103) Uncle George was standing against the wall, looking at his arm.

SOURCE: HIC NO. OF WORDS: 11 TABLE 102 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
103[P]	0	----	----	----

(103) Uncle George was standing against the wall, looking at his arm.

(104) 'Oh, you're a great man, all right,' he said.

SOURCE: HIC NO. OF WORDS: 9 TABLE 103 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
104[P]	1	he	R/pro.	Uncle George

(104) 'Oh, you're a great man, all right,' he said.

(105) 'Ought to have a look at the proud father.'

SOURCE: HIC NO. OF WORDS: 9 TABLE 104 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
105[P]	0	----	----	----

(105) 'Ought to have a look at the proud father.
 (106) They're usually the worst sufferers in these
 little affairs,' the doctor said.

SOURCE: HIC NO. OF WORDS: 12 TABLE 105 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
106	1	they	R/pro.	the proud father

(106) They're usually the worst sufferers in these
 little affairs,' the doctor said.
 (107) 'I must say he took it all pretty quietly.'

SOURCE: HIC NO. OF WORDS: 9 TABLE 106 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
107	5	'I'	R/pro.	the doctor
		say	L/rep.	said
		he	R/pro.	they (Partial)
		it	R/pro.	these little affairs
		took	L/equ.	sufferers

(107) 'I must say he took it all pretty quietly.'
 (108) He pulled back the blanket from the Indian's
 head.

SOURCE: HIC NO. OF WORDS: 9 TABLE 107 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
108[P]	2	he	R/pro.	'I'
		Indian	R/pro.	he

(108) He pulled back the blanket from the Indian's
 head.
 (109) His hand came away wet.

SOURCE: HIC NO. OF WORDS: 5 TABLE 108 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
109	3	his	R/pro.	he
		hand	L/co-hyp.	head
		came away	L/equ.	pulled back

(109)His hand came away wet.

(110) <a>He mounted on the edge of the lower bunk
with the lamp in one hand and (0)looked in (0).

SOURCE: HIC NO. OF WORDS: 18 TABLE 109 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
110	4	he	R/pro.	his
		<>and	C/add.	(S.110<a>)
		<>(0)	E/nom.	he
		<>(0)	E/nom.	the lower bunk

(110) <a>He mounted on the edge of the lower bunk
with the lamp in one hand and (0)looked in (0).

(111)The Indian lay with his face toward the wall.

SOURCE: HIC NO. OF WORDS: 9 TABLE 110 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
111	0	----	----	----

(111)The Indian lay with his face toward the wall.

(112)His throat had been cut from ear to ear.

SOURCE: HIC NO. OF WORDS: 9 TABLE 111 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
112	3	his	R/pro.	the Indian
		throat	L/co-mer.	face
		ear	L/co-mer.	face

(112)His throat had been cut from ear to ear.

(113)The blood had flowed down into a pool where his
body sagged the bunk.

SOURCE: HIC NO. OF WORDS: 14 TABLE 112 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
113	3	body	L/mer.	throat
		body	L/mer.	ear
		his	R/pro.	his

(113)The blood had flowed down into a pool where his body sagged the bunk.

(114)His head rested on his left arm.

SOURCE: HIC NO. OF WORDS: 7 TABLE 113 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
114	3	head arm his	L/mer. L/mer. R/pro.	body body his

(114)His head rested on his left arm.

(115)The open razor lay, edge up, in the blankets.

SOURCE: HIC NO. OF WORDS: 9 TABLE 114 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
115	0	----	----	----

(115)The open razor lay, edge up, in the blankets.

(116)'Take Nick out of the shanty, George,' the doctor said.

SOURCE: HIC NO. OF WORDS: 10 TABLE 115 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
116[P]	0	----	----	----

(116)'Take Nick out of the shanty, George,' the doctor said.

(117)There was no need of that.

SOURCE: HIC NO. OF WORDS: 6 TABLE 116 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
117[P]	1	that	R/dem.	(S. 116)

(117)There was no need of that.

(118)Nick, standing in the door of the kitchen, had a good view of the upper bunk when his father, the lamp in one hand, tipped the Indian's head back.

SOURCE: HIC NO. OF WORDS: 29 TABLE 117 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
118	0	----	----	----

(118)Nick, standing in the door of the kitchen, had a good view of the upper bunk when his father, the lamp in one hand, tipped the Indian's head back.

(119)It was just beginning to be daylight when they walked along the logging road back toward the lake.

SOURCE: HIC NO. OF WORDS: 18 TABLE 118 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
119[P]	1	they	R/pro.	Nick+his father

(119)It was just beginning to be daylight when they walked along the logging road back toward the lake.

(120)'I'm terribly sorry I brought you along, Nickie,' said his father, all his post-operative exhilaration gone.

SOURCE: HIC NO. OF WORDS: 16 TABLE 119 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
120[P]	2	'I' 'Nickie'	R/pro. R/pro.	they (Partial) they (Partial)

(120)'I'm terribly sorry I brought you along, Nickie,' said his father, all his post-operative exhilaration gone.

(121)'It was an awful mess to put you through.'

SOURCE: HIC NO. OF WORDS: 9 TABLE 120 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
121	2	put...through 'you'	L/equ. R/pro.	brought...along Nick

(121) 'It was an awful mess to put you through.'
 (122) 'Do ladies always have such a hard time having babies?' Nick asked.

SOURCE: HIC NO. OF WORDS: 12 TABLE 121 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
122[P]	1	hard times	L/syn.	awful mess

(122) 'Do ladies always have such a hard time having babies?' Nick asked.
 (123) 'No, that was very, very exceptional.'

SOURCE: HIC NO. OF WORDS: 6 TABLE 122 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
123[P]	2	'No' that	E/cl. R/dem.	(S. 122) (S. 122)

(123) 'No, that was very, very exceptional.'
 (124) 'Why did he kill himself, Daddy?'

SOURCE: HIC NO. OF WORDS: 6 TABLE 123 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
124[P]	0	----	----	----

(124) 'Why did he kill himself, Daddy?'
 (125) 'I don't know (0), Nick.'

SOURCE: HIC NO. OF WORDS: 4 TABLE 124 OF

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
125[P]	2	'I' (0)	R/pro. E/cl.	daddy (S. 124)

(125) 'I don't know, Nick.'
 (126) 'He couldn't stand things, I guess.'

SOURCE: HIC NO. OF WORDS: 6 TABLE 125 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
126	2	'I' guess	R/pro. L/co-hyp.	'I'--->his father know

(126) 'He couldn't stand things, I guess.'
(127) 'Do many men kill themselves, Daddy?'

SOURCE: HIC NO. OF WORDS: 6 TABLE 126 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
127[P]	0	----	----	----

(127) 'Do many men kill themselves, Daddy?'
(128) 'Not very many, Nick.'

SOURCE: HIC NO. OF WORDS: 4 TABLE 127 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
128[P]	2	Not very many many	E/cl. L/rep.	kill themselves many

(128) 'Not very many, Nick.'
(129) 'Do many women?'⁸

SOURCE: HIC NO. OF WORDS: 3 TABLE 128 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
129[P]	2	many	L/rep.	many

(129) 'Do many women?'
(130) 'Hardly ever.'

SOURCE: HIC NO. OF WORDS: 2 TABLE 129 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
130[P] ⁹	1	hardly ever	E/nom.	many women

(130) 'Hardly ever.'
 (131) 'Don't they ever?'

SOURCE: HIC NO. OF WORDS: 3 TABLE 130 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
131[P]	1	ever	L/rep.	ever

(131) 'Don't they ever?'
 (132) 'Oh, yes.'

SOURCE: HIC NO. OF WORDS: 2 TABLE 131 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
132[P]	1	'Oh, yes'	E/cl.	(S.131)

(132) 'Oh, yes.'
 (133) 'They do sometimes.'

SOURCE: HIC NO. OF WORDS: 3 TABLE 132 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
133	0	---	---	---

(133) 'They do sometimes.'
 (134) 'Daddy?'

SOURCE: HIC NO. OF WORDS: 1 TABLE 133 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
134[P]	0	----	----	----

(134) 'Daddy?'
 (135) 'Yes.'

SOURCE: HIC NO. OF WORDS: 1 TABLE 134 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
135[P]	0	----	----	----

(135) 'Yes.'

(136) 'Where did Uncle George go?

SOURCE: HIC NO. OF WORDS: 5 TABLE 135 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
136[P]	0	----	----	----

(136) 'Where did Uncle George go?

(137) 'He'll turn up all right.'

SOURCE: HIC NO. OF WORDS: 5 TABLE 136 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
137[P]	2	he turn up	R/pro. L/ant.	Uncle George go

(137) 'He'll turn up all right.'

(138) 'Is dying hard, Daddy?'

SOURCE: HIC NO. OF WORDS: 4 TABLE 137 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
138[P]	0	----	----	----

(138) 'Is dying hard, Daddy?'

(139) 'No, I think it's pretty easy. Nick.'

SOURCE: HIC NO. OF WORDS: 7 TABLE 138 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
139[P]	4	No 'I' it easy	E/cl. R/pro. R/pro. L/ant.	(S.138) Daddy dying hard

(139) 'No, I think it's pretty easy. Nick.'

(140) 'It all depends.'

SOURCE: HIC NO. OF WORDS: 3 TABLE 139 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
140	1	it	R/pro.	it

(140)It all depends.'

(141)They were seated in the boat.

SOURCE: HIC NO. OF WORDS: 6 TABLE 140 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
141[P]	0	----	----	----

(141)They were seated in the boat.

(142)Nick (0)in the stern, his father rowing.

SOURCE: HIC NO. OF WORDS: 7 TABLE 141 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
142	2	stern (0)	L/mer. E/ver.	boat seated

(142)Nick in the stern, his father rowing.

(143)The sun was coming up over the hills.

SOURCE: HIC NO. OF WORDS: 8 TABLE 142 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
143	0	----	----	----

(143)The sun was coming up over the hills.

(144)A bass jumped, making a circle in the water.

SOURCE: HIC NO. OF WORDS: 9 TABLE 143 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
144	0	----	----	----

(144)A bass jumped, making a circle in the water.

(145)Nick trailed his hand in the water.

SOURCE: HIC NO. OF WORDS: 7 TABLE 144 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
145	1	in the water	L/rep.	in the water

(145)Nick trailed his hand in the water.

(146)It felt warm in the sharp chill of the morning.

SOURCE: HIC NO. OF WORDS: 10 TABLE 145 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
146	1	it	R/pro.	the water

(146)It felt warm in the sharp chill of the morning.

(147)In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure that he would never die.

SOURCE: HIC NO. OF WORDS: 27 TABLE 146 OF 146

Sent. No	No. of ties	Cohesive item	Tie Type	Presupposed item
147[P]	1	morning	L/rep.	morning

5.2. CONCLUSION

Having done this preliminary analysis, now even a superficial glance at the tables will reveal significant patterns in the text, which can be seen as potential candidates for further analysis in the next step. Using the information obtained from the analysis in this chapter, one is provided with clues as to what features must/can be focussed upon in later stages of the analysis. Obviously, most significant elements are those which occur repeatedly in pairs of adjacent sentences. For example, (of participants) Nick, his father, Uncle George, and Indians, are among those items. Hence, this kind of subsidiary information drawn from the analysis of local cohesion constitutes an intermediate step from which a more complicated approach emerges later. This is

how this chapter helps the establishment of the ground for the next chapter. Theoretical and pedagogical implications of analysing local cohesion have been fully discussed elsewhere (see 5.0, 6.0 and 8.2).

NOTES TO CHAPTER FIVE

- 1 Here is Hasan's (1984:202) revised sub-categories for lexical cohesion:

Categories of Lexical Cohesion

A. General

i. repetition	leave, leaving, left
ii. synonymy	leave, depart
iii. antonymy	leave, arrive
iv. hyponymy	travel, leave (including co-hyponyms, leave, arrive)
v. meronymy	hand, finger (including co-meronyms, finger, thumb)

B. Instantial

i. equivalence	the <u>sailor</u> was their <u>daddy</u> ; <u>you</u> be the <u>patient</u> , I'll be the <u>doctor</u>
ii. naming	the <u>dog</u> was called <u>Toto</u> ; they named the <u>dog</u> <u>Fluffy</u>
iii. semblance	the <u>deck</u> was like a <u>pool</u> ; all my <u>pleasures</u> are like <u>yesterdays</u>

- 2 'Oh', though not included in Halliday and Hasan's examination, is an interesting cohesive feature in conversation, with a variety of pragmatic functions. Here, it acts as a signal of "information receipt" (Schiffrin, 1987:93), which marks a speaker's receipt of new information. Grammatically, it can be classified under the heading of Halliday and Hasan's 'continuative', like 'now', 'of course', etc.
- 3 'I' in (43) represents an anaphoric reference to 'Nick' in the preceding sentence. According to Halliday and Hasan although 'I' and 'you' (which are defined as roles in the speech situation) are normally interpreted exophorically, in written language they are anaphoric when they occur in quoted (direct) speech. So they are counted cohesive.
- 4 There is, of course, an elliptical structure in (44), but since it cannot be interpreted via another elliptical structure, it is not in a cohesive relationship with the immediately preceding clause. Rather, it is in a cohesive relationship with (42).
- 5 In written language, a full interpretation of the direct imperative sentences like (45), is possible only when a reader finds out, through reference to other parts of the text, who the original addressee of the utterance is. Therefore, I believe that the elliptical 'you' in this sentence is cohesive.
- 6 Here 'I' is not, of course, the only referent of 'we'. Other people are also involved in the interpretation of 'we'. But the most immediate component of this reference is 'I' mentioned in the

preceding sentence. One may call this type of anaphoric reference 'partial reference'.

7 The 'there' is neither a demonstrative nor a pronoun here. It is a discourse marker which probably shows satisfaction over the successful accomplishment of an action. (Halliday and Hasan (1976) do not seem to deal with this function of 'there' in their discussion of it.) It can be argued that it represents an exophoric relationship, defining something which is present in the situation in which it is uttered. Accordingly, it might be concluded that it is not cohesive. However, it can also be argued that it is endophoric in that there is some formal indication within the text which anchors it to other parts of the text. The most immediate possible item which represents continuity with the 'there' in this portion of the text is 'That gets it'. Therefore, I would suggest that the 'there' is cataphorically defined by a portion of the text which follows it. So, it seems to contain a strong cohesive force, and can be classified as 'continuative', though this has not been done by Halliday and Hasan.

8 As stated earlier (see note 3 above), since an elliptical item cannot be recovered by reference to another elliptical item, it might be reasonable to locate only the initial presupposed item. So, none of the elliptical forms in sentences 129-135 is counted cohesive, because there is no formal indication of presupposed items in the immediate surrounding.

9 A part of the elliptical elements of this sentence is presupposed by 'many women' present in its immediate co-text (S.129). However, still another part remains to be meaningfully interpreted through reference to the original elements decoded in S.127. So, again here a full interpretation of S.130 is not possible by an immediate reference to S.129.

CHAPTER SIX

CONTEXTUALIZATION: GLOBAL COHESION¹

6.0 INTRODUCTION

In chapter 5, the description of cohesive devices was limited to pairs of adjacent sentences. Each pair was dealt with separately in terms of its cohesive features. It had a limited, 'microscopic' approach based on a restrictive methodology, which put one sentence next to another, partly because it is suitable for foreign language learning contexts but generally because it may be suitable for any reader as a first step to consider while reading prose texts. In this chapter, however, each cohesive element will be examined within the broader contextual environment in which it occurs. This chapter develops a 'panoramic' approach which involves a global consideration of cohesive devices within text.

The data to be analyzed in this chapter is the same as that analyzed in the previous chapter: Hemingway's "Indian Camp". The points to be covered in this chapter are: the concept of context, methodology to be used in the chapter, significant chain relations in the text and the interaction between them, and finally, interpretation of cohesive relations described earlier.

6.1 CONTEXT

Since the concept of context plays a central role in the development of this chapter and the next one, it is necessary to explain its relevant aspects briefly to avoid possible misunderstandings. It must be noted that my intention is not to study context as an extra-textual phenomenon in itself. Rather I intend to concentrate on how contextual variables are reflected by cohesive devices present in the text. (For a fuller recent treatment of context see Eggins, 1994.)

The term 'context' has been used in various ways in sociolinguistics, psycholinguistics and communication studies. (For various assumptions about context, see Schiffrin, 1994, ch.10 and Halliday, 1989, and for factors relevant to context see Bunt, 1994:22-23.) The concept of context ranges from CULTURAL (shared meanings and world views), to SOCIAL (self and situation), to COGNITIVE (past experience and knowledge) domains (Schiffrin, 1987). In a systemic perspective, context is the interlevel which links form and situation. Stated simply, context is concerned with the relationship between the entities of form, items, classes and patterns on the one hand, and the entities of situation on the other (Berry, 1975).

The relevant aspects of context for this study fall into two broad categories: (i) linguistic context and (ii) situational context. Each of these categories requires

explication. Linguistic context, often called "co-text" or "verbal context", can be defined as those information parts which are retrievable from the "surrounding discourse". With respect to any given linguistic element in a text, there are co-occurring textual data, which make its interpretation possible. In van Dijk's (1977) terms, in order to be able to interpret any new input-sentence, the hearer uses his/her knowledge acquired from the interpretation of previous sentences. Similarly, Hasan (1978:228), following Firth, contends that "a major part of the semantics of a sentence could be stated only if the sentence were studied as a part of a text, occurring within a context".

Given this background, the question is "What is the relevance of co-text to our treatment of cohesive devices?" The answer is simply that by considering the complete text in the process of identifying relational values of formal elements we are in fact dealing with the co-textual properties of those elements. To put it ^{the} other way, by identifying chain relations we are exploring semantic bonds among linguistic elements with respect to both their LOCAL surroundings and their GLOBAL environment. The result is that an intermediary step is established to bridge a mechanical approach (cf. Ch.5) to a more flexible and potentially interpretative one. This is a necessary condition for the interpretative phase of analysis.

At a situational level, I will be concerned with three major variables of context: a) PARTICIPANTS (including narrator), their nature, statuses and roles, their intentions, motives and expectations (cf. Halliday's , 1989, notion of the "Tenor of Discourse"); b) EVENTS: what is it that participants are engaged in?, what verbal processes are involved in the discourse? (cf. Halliday's notion of the "Field of Discourse") (see 6.2.2.2 below for further explanations); and c) SETTING: spatio-temporal properties (the 'where', 'when' and 'how') of the events in discourse.

The relevance of the situational level of context to our textual analysis is that each set of cohesive elements is regarded as devices which signal or highlight one situational variable or another (see 6.2.2). Thus, by considering larger discourse components, i.e. contextual elements, we are putting each cohesive element into a meaningful, functional framework.

This multi-dimensional approach is based on a generally-agreed assumption that "the activities of discourse comprehension can be circumscribed as dynamic cognitive processes which operate on the contextual and cotextual information parts of discourse" (van de Velde, 1992:4) (my underlining). This is why, in my analyses of cohesion, I take both of these factors into account, and this is what I mean by CONTEXTUALIZATION, as has been explained elsewhere (see Ch.3).

6.2 DESCRIPTION OF GLOBAL COHESIVE RELATIONS

6.2.1 CONTEXTUALIZATION: METHODS AND IMPLICATIONS

As will be illustrated, the method of examining cohesive elements in this chapter is radically different from the one used in the previous chapter. At this stage each cohesive element is examined in relation to the whole text, irrespective of the location and distance of its presupposed item(s), i.e. whether it is immediate or remote. In other words, this stage is intended to present not only local (immediate) cohesive relations but also global (immediate and remote) cohesive relations. The description of the global distribution of cohesive elements across the text will be followed by an examination of the various functions they fulfil.

Following my discussion in Ch.4 concerning the significance of the analysis of chain relations in the text, I will begin once again with the same concept in this chapter. It will be recalled that the phenomenon of chain relation was considered to be extremely important in the discussion of textual cohesion, and that a close examination of this phenomenon is potentially a helpful means of analyzing text, not only from a textual point of view but also from a pragmatic/stylistic point of view. To support my assumption, I analyzed and interpreted a relatively complex chain pattern in Hemingway's "Old Man at the Bridge."

An important question which is related to methodological precision is "Within what parameters must the selection and classification of cohesive chains be carried out?" I propose two complementary parameters: (i) the depth (complexity or length) of the chain, and (ii) the narrative components which each cohesive chain represents. Normally, the primary components of narrative are EVENTS, PARTICIPANTS, and SETTING (Grimes, 1975). This will provide us with an ideal (or at least satisfactory) condition for a purposeful and systematic analysis and (subsequently) interpretation of cohesive devices within the whole text. Accordingly, each significant cohesive chain will be canalized into one of these three categories and described. It is at this point that a preliminary step towards looking at textual features in terms of their discourse functions (Contextualization in our term) can be taken.

This methodology focuses upon some basic assumptions which are concerned with the functional aspects of the operation of cohesive mechanism in text. For one thing, it is important to recognize what cohesive elements contribute to the construction of what discourse components in text. It opens up a new fruitful possibility of analysis whose scope goes beyond sentence-based analysis to a discourse-level one by concentrating on the functions of those devices. It would seem to unveil an important dimension of continuity and textual unity. It allows us not only to find out what linguistic

element goes with what other related elements but also to distinguish what other larger concepts are supported or materialized through the cumulative "hanging-together" of those related elements (see 6.2.2).

Moreover, it is equally important to examine variations among the partners of a cohesive chain. The study of the writer's choice of cohesive devices and their stylistic and pragmatic shifts in various stages of the textual process are a fertile and promising area of enquiry, as the related literature shows (see, for example, most of the work on cohesion reviewed in Ch.2). This will be dealt with in section 6.4.1.

Yet another stimulating aspect of the functions of cohesive devices, which deserves consideration, is the relationships between a set of cohesive elements from one chain and a set of cohesive elements from another chain. In other words, we must describe and explain the phenomenon of "chain interaction", to use Hasan's, (1984, 1989a) terms. I believe that by such an approach, which offers a satisfactory basis for purposeful comparisons and contrasts of interrelationships, a rewarding source of interpretation is laid bare. For example, we can critically evaluate the ideological basis and expressive consequences of the use of certain devices/relations instead of others. And this is what a comprehensive study of cohesion, esp. in literary texts, is expected to perform. In sections 6.3 and 6.4.2, I will be dealing with this dimension of cohesion in HIC.

The revised conception of chains by Hasan (1984) underlines the significance of chain interaction in textual unity. The fact that if and how chains are related to each other, or how chain interaction takes place, is labelled by Hasan as "cohesive harmony". According to her, cohesive harmony takes place when two or more members of a chain stand in an identical functional relation to two or more members of another chain. In my opinion, this revision can be seen as an effective improvement in the cohesion model if dynamically used in the process of analysis. But here my goal of considering cohesive harmony, or in more general terms "chain interaction", is essentially different from that of Hasan. That is to say, she uses this concept to formulate a particular way of calibrating cohesive devices in order to measure the degree of coherence in text. However, my major concern is not the degree of coherence, for I already assume that this is a coherent discourse. What I am trying to do instead is to provide answers for some stylistic, pragmatic, and ideological questions by using this method of measurement. Another difference lies in the length of the data. She analyzes a few texts none of which exceeds 11 short clauses (cf. my data in App.3).

6.2.2 SIGNIFICANT CHAIN RELATIONS IN THE TEXT: A FUNCTIONAL CLASSIFICATION

As stated at the end of Ch.5, having done the analysis in Ch.5, various recurring features came out, which provide us with a starting ground for understanding what the depth or complexity of cohesive chains should be. Using the analysis of Ch.5 one can see significant elements to emerge out of those pairs of sentences, which are now to be used as stepping-stones for this step. This is basically how the present chapter builds upon the previous one.

6.2.2.1 CHAIN PATTERNS REPRESENTING PARTICIPANTS

One dominant group of (animate) participants in this text is INDIANS, which includes the 'Indian' (men), the 'young woman', the 'old woman', the 'husband' and the 'baby'. These are shown in a schematic fashion below. (Elliptical cohesive features are excluded from this figure and the subsequent ones for brevity.)

A. INDIAN PARTICIPANTS [P(I)]

Sent. No.	<u>P(I)₁</u>	<u>P(I)₂</u>	<u>P(I)₃</u>	<u>P(I)₄</u>	<u>P(I)₅</u>
2	Indians				
3<a>	Indians				
3	them				
5	Indian				
7		them (P)			
8	Indians				
11	Indian				
14		Indian lady			
16		they (P)			
18	Indian				
19	Indians				
20	Indian				
		they (P)			
21		they (P)			
23<a>	Indian				
23	his				
		they (P)			
24		they (P)			
25	Indian				
26		them (P)			
27	Indians				
29			old woman		
30		Indian young woman			
31		she			baby
32		her	old women		
33	the men	she			
34	Indians	she			
35		she			
36		her			
37		her		husband	
38				he	
39				he	
42		lady			a baby
46		she			the baby
47		she			<>it the baby
48		her			
49		she			
51		the woman			
52		her			
55		her			
57				the husband	
58			the woman		
64					babies <>they they
65					

(cont.)

Sent. No.	P(I) ₁	P(I) ₂	P(I) ₃	P(I) ₄	P(I) ₅
66		lady			
71	Indian (men)	the woman			
72		she			
		<>squaw bitch			
	<>Indian				
75			old woman		baby, <>it(2X) a boy
76					
89	Indian (men)				
92	Indian				
94		Indian woman			
95		she			
		<>her			
96		she			
97		she			the baby
105				the...father	
106				they	
107				he	
108				Indian	
111				the Indian	
112				his	
113				his	
114				his	
118				Indian	
122		ladies			babies
124				he	
126				he	
127				men	
129		women			
131		they			
133		they			

Table 6-1: Cohesive Chains Representing INDIAN Participants in HIC

Another group of animate participants which are equally important for the development of the story can be grouped under the category of NON-INDIANS (though this label is not used in the story). They include 'Nick', 'his Father', and 'Uncle George'. The relevant chain relations are demonstrated through the following scheme.

B. NON-INDIAN PARTICIPANTS [P(NI)]

Sent. No.	<u>P(NI)₁</u>		<u>P(NI)₂</u>	<u>P(NI)₃</u>
3	Nick		his father	
4				Uncle George
5				Uncle George
7	Nick			
9	Nick		his father	
11		them		
12	Nick		Dad	
15	Nick			
16		they		
17				Uncle George
19				Uncle George
20		they(P)		
21		they		
23		they (P)		
24		they		
26		them		
34	Nick		his father	Uncle George
41			Nick's father	
42	Nick		he	
43	'I', Nick			
44	'you'		'me', his father	
50	'I', Nick			
52	Nick		Daddy	
54			'I', his father	
56			'I'	
58			the doctor	
59			Nick's father	
60			he	
61			he, <>his	
62	Nick		his father	
63			his father	
64	'you', Nick			
66			'I'	
67			'we' (P)	
68			he	
69			he	'you', George
70				'I'
71			he	Uncle George
72				Uncle George(3X)
73	Nick		his father	
75			his father	
76	Nick		he	
77	'you'			
78	Nick			
79	he		his father	
81			his father	

(cont.)

Sent. No.	<u>P(NI)₁</u>	<u>P(NI)₂</u>	<u>P(NI)₃</u>
82	Nick		
83		his father	
84	'you', Nick		
85		'I'	
86	Nick		
87	his		
88		his father	
89			Uncle George
90	Nick		
91			Uncle George
93		'I', the doctor	George
94		he	
98		'I', the doctor	
99		'we'(P)	
100		he	
101		he	George
103			Uncle George
104		'you'	he
106		the doctor	
107		'I'	
108		he	
109		his	
110		he	
116	Nick	the doctor	George
118	Nick	his father	
119	└──────────────────they──────────────────┘		
120	Nickie	'I', his father	
121	'you'		
122	Nick		
124		Daddy	
125	Nick	'I'	
126		'I'	
127		Daddy	
128	Nick		
134		Daddy	
136			Uncle George
137			he
138		Daddy	
139	Nick	'I'	
141	└──────────────────they──────────────────┘		
142	Nick	his father	
145	Nick		
147	he	his father	

Table 6-2: Cohesive Chains Representing NON-INDIAN
Participants in HIC

6.2.2.2 CHAIN PATTERNS REPRESENTING EVENTS

Let me first clarify the specific sense in which I will be using the term EVENT throughout. Grimes (1975) holds a generalized conception of the term, which corresponds, more or less, to Fairclough's (1989) three distinctive types of verbal processes in text: (i) ACTIONS (which involve two participants: agent and patient, (ii) EVENTS (which characteristically answer the question of "What (has) happened", and which involve just one participant), and (iii) ATTRIBUTIONS (which involve, like EVENTS, just one participant but include some sort of attribute after the verb, e.g. "Reagan is dangerous"). I will not keep distinct these three processes in my illustration in this section. I prefer to classify all of them under the general heading of EVENTS for simplicity. (For a fairly detailed discussion of the theory of action see van Dijk, 1977, where he keeps Events, Actions and Processes distinct, with different definitions.)

As a final word, not all verbal processes are important enough to be selected. The scope of the thesis, on the other hand, does not allow us to classify all processes encoded in the text. Accordingly, only those processes will be emphasized that are significantly consistent and predominant in their occurrence, and thus lend themselves to be analyzed from the perspective of cohesion.

EVENTS [E]

Sent.									
No	<u>E1</u>	<u>E2</u>	<u>E3</u>	<u>E4</u>	<u>E5</u>	<u>E6</u>	<u>E7</u>	<u>E8</u>	<u>E9</u>
1	was								
2		stood							
3		got	shoved						
4		sat							
5			shoved,						
6			<>row						
7			started						
8			off						
9				heard					
10	was								
11			rowed						
12		lay back							
13			rowing,						
14	is		working,					very sick	
15			moved			ask			
16			going			said			
17									
18			pulled						
19			walked						
20			<>carried						
21			went,						
22	was		followed				cut (away)		
23		stopped	walked						
24									
25	were		came						
26			rushed						
27									
28	was								
29		stood							
30		lay							
31								have...baby	
32									
33		sit	moved off						
34								noise	
35		lay						screamed	
36									
37	was						cut		
38									
39									
40						ordered,			
41						spoke			
42						said		have a baby	
43				know		said			
44				know					
45				listen					
46								being in	
47								labour	
48								be born	
49								get the baby	
50								born	
51								screams	
52									
53		stop						cried out	
54								screaming	
55						said			

(cont.)

Sent.									
No	<u>E1</u>	<u>E2</u>	<u>E3</u>	<u>E4</u>	<u>E5</u>	<u>E6</u>	<u>E7</u>	<u>E8</u>	<u>E9</u>
118				view					
119			walked						
120	'm		gone		said				
121	was				asked		having	have...a	
							babies	hard times	
123	was								
124									kill
125				know					
126				guess					
127									kill
133									do
136			go						
137			turn up						
138	is								dying
139				think					it
140									it
141		seated	rowing						
143			coming up						
146	felt								
147		sitting	rowing	felt					die

Table 6-3: Cohesive Relations Representing EVENTS in HIC

6.2.2.3 CHAIN RELATIONS REPRESENTING SETTING

SETTING information is realized, in Grimes' view, by TIME, SPACE, and CIRCUMSTANCES under which actions take place. In this section, I will try to sketch only the most significant chain patterns which contribute to the identification of these components within the text. This labour, as in the two previous sections, provides a useful framework for the characterization of important discourse components by manipulating and canalizing ample textual information. However, it must be admitted that this type of classification of chain relations, due to its scope and nature, cannot specify individual local settings for each part of the text. It only produces a general picture of the global (or background) setting of

the text. A more detailed analysis which can define specific sub-settings for specific discourse units must necessarily focus on smaller organizational units, e.g. paragraph limits, or on a smaller thematic units.

Sent. No.	<u>SETTING</u>		
	<u>SPACE</u>	<u>TIME</u>	<u>CIRCUMSTANCE</u>
1	at the lake		
6		in the dark	
7			in the mist
10			cold in the mist
13	to the Indian camp		
16	across the bay		
17		in the dark	
20	up the beach		soaking wet with dew
21	through a meadow into the woods, to the logging road into the hills		
22	on the logging road	lighter	
23	along the road		
25	to the shanties		
27	shanties		
28	in the road	light	
29	in the shanty		
30	in the doorway		
32	inside		
32	on a wooden bunk		
32	in the camp		
33	up the road	in the dark	
34	into the shanty		
35	in the lower bunk		
37	in the upper bunk		
39			very badly
57	in the upper bunk		
58	in the kitchen		
59	into the kitchen		
98		in the morning	
99		by noon	
109			wet
110	the lower bunk		
111	toward the wall		
113	the bunk		
116	out of the shanty		
118	upper bunk		
118	in the... kitchen		
119	along the logging road,	daylight	

(Cont.)

Sent. No.	<u>SETTING</u>		
	<u>SPACE</u>	<u>TIME</u>	<u>CIRCUMSTANCE</u>
	toward the lake		
121			awful mess
122			hard times
138			hard
139			easy
143	over the hills	sun...coming up	
145	in the water		
146		the morning	sharp chill
147	on the lake	early morning	

Table 6-4: Chain Patterns Representing General
SETTING in HIC

6.3 INTERACTION BETWEEN CHAIN PATTERNS: COHESIVE HARMONY

So far in this chapter I have examined the ways in which the major ingredients of narrative discourse, Participants, Events, and Setting, are represented in this story by various cohesive devices. As is self-evident, through this approach I have shifted attention from a limited, sentence-based and mechanical method of analysis to a larger-scale, text-bound and flexible one.

Before illustrating the correlation between chains, perhaps it will be helpful to present the status of Participant chains and Event chains through the following summary tables so that it will be manageable to account for the correlation between them. The interaction between (P) chains and (E) chains seems to be more significant than the relation between (S) chains and the other two. Therefore, only the former will be touched upon here.

A. PARTICIPANTS

P A R T I C I P A N T S		NO. OF TOKENS
INDIANS [P(I)]	1. Men	19
	2. Women	32
	Young Woman	32
	Old Woman	4
	3. Husband	17
	4. Baby	14
NON- INDIANS [P(NI)]	1. Nick	35
	2. Father	52
	3. Uncle George	19

Note: Partial references and elliptical forms are excluded from this table.

Summary Table 6-1: Participants and the No. of Relevant Tokens

B. EVENTS

EVENT	GENERAL TERM	NO. OF TOKENS	VARIETY OF TOKENS
E1	STATE	24	is-was-were-be-felt-are-am-looked
E2	PASSIVITY	20	stood-stopped-lay-sit-still-held-rested-seated-got
E3	MOTION	31	shoved-row-started-working-moved-going-pulled-carried-walked follow-came-rushed-rolled- motioned turn up
E4	PERCEPTION	25	heard-listen-watch-see-know-look-view-guess-think-felt
E5	ARTICULATION	24	said-talked-asked-ordered-spoke
E6	CUTTING	11	cut-operate-bit-stitches-sew up-caesarian
E7	BIRTH	7	have...baby-being in labour-be born
E8	SCREAMING	8	noise-screamed-cried out-hard times
E9	DEATH	7	kill-do-dying-it

Summary Table 6-2: Events, their Corresponding No. of Tokens and Variety of Forms

C. INTERACTION BETWEEN P'S AND E'S

PARTICIPANTS		ASSOCIATED EVENTS								
		Min. Tokens Involved: 2								
		E1	E2	E3	E4	E5	E6	E7	E8	E9
P(I)	1. Men	-	*	*	-	-	-	-	-	-
	2. Young Woman	*	*	-	-	-	-	*	*	-
	3. Husband	*	*	-	-	-	*	-	-	*
P(NI)	1. Nick	-	*	*	*	*	-	-	-	-
	2. Father	*	-	*	*	*	*	-	-	-
	3. Uncle George	-	*	*	-	*	-	-	-	-

Note: Of INDIAN P's Baby and Old Woman, due to their insignificant interactive roles with E's, are deleted from this table.

* indicates a P's association with an E.

- indicates a P's dissociation with an E.

Table 6-5: Interaction Between P's and E's in HIC

6.4. FROM DESCRIPTION TO INTERPRETATION:

THE IDEOLOGICAL BASIS OF THE DISCOURSE: HUMANISM OR RACISM?

A strong need has been felt by the scholars involved in research related to cohesion, e.g. Beene (1981), that attention must be directed from the current descriptive cohesion theory to an evaluative description of text. In a sense, this is what stylistic practices are supposed to perform. Having provided a formal description of the cohesive elements in the text, we are now in a position to interpret the recurrences/choices. I will do this by

emphasizing on two main points: (i) the nature of references, naming and their distribution in the text, and (ii) the nature of the relationships between the participants and events.

6.4.1 THE NATURE OF REFERENCES, NAMING AND THEIR DISTRIBUTION IN HIC

Let us begin with INDIANS. 'Indian' (Men) are constantly referred to as 'Indian(s)', without any value-laden shifts in form. They are called after their origin. They are given no social identity, no interactive character, and thus no dignified status. They are referred to collectively, rather than individually by name. Anonymity, which applies to all INDIAN P's, can be said to signify the author's intention not to allot any social identity, role or value to them. In a sense, this means a complete "withdrawal of esteem" (Brown and Gilman, 1976). The 'young woman' is once called with a highly derogatory term ('squaw bitch', S.72), showing Uncle George's hostile or critical attitude. On the other hand, in SS.14, 42, and 66, 'lady' is preferred to pronominal forms or 'woman', and in all these instances it is the 'doctor' who uses this formal variety. This can have at least two reasons: to reflect the Doctor's professional courtesy or to emphasize his willingness to keep social distance. The overall authorial objective may be the establishment of a "power semantics" (Brown and Gilman, 1976) between the two groups of participants in contrast to "solidarity semantics" among P(NI)'s (see below).

The selection of 'husband' (2 times, in SS.37, 57) and 'father' (S.105) for the other Indian underlines, at a surface level, his two different social roles. However, when the whole discourse world is taken into account and the roles of other participants are examined, a quite different reality emerges. For example, it is evident from the text that he is not capable of fulfilling his duties as a father or as a husband. So it may be reasonable to suggest that, even by apparently giving him a social role, the author puts a big question mark in front of the Indian's sense of duty, which constitutes a part of an individual's social value. I believe that this reference is highly pragmatic, which can indicate the author's ideological perspective towards the participants. That the Indian is called 'proud father' or 'husband' does not mean that the author really acknowledges or values his roles as a husband or father. On the contrary, it can be argued that his roles are ironically criticized by the 'doctor'. His naming can be seen as an instance of, as it were, 'tongue-in-cheek'. References can carry varying ideological nuances and overtones, of which this is one in this text. (For a brilliant example of a treatment of this phenomenon see Spitzer , 1962, where he examines Cervantes' "polyonomasias" in his novel Don Quixote.)

On the other side of the line there is an intimate interpersonal relationship implied by the occurrence of 'Nickie', 'Daddy', and 'George'. Moreover, 'Daddy' shifts

to 'the doctor', and 'his father', both of which define his social roles, which unlike those of the 'Indian', are successful. (Consider his successful operation and his fatherly sensitivity and concern about his son.)

It may be interesting to examine contrastively the distribution, location and frequency of each chain complex. Let us examine NON-INDIAN P's first. NON-INDIAN P's ('Nick', 'his Father', and to some extent, 'Uncle George') show an exhaustive distribution throughout the text. They all appear regularly from the very opening sentences of the text to the end of it. 'Nick' and 'his father' are introduced to the reader in S.2 and 'Uncle George' in S.4. Their reiteration goes on systematically until the last sentences ('Nick' and 'his father' in S.147 and 'Uncle George' in S.137) (see Table 6-2). This means that their role and significance are meant to be more marked and remarkable than their Indian counterparts. As the summary Table 6-1 shows, 'Nick' is reiterated 35 times, 'his father' 52 times, the most complex chain in the text, and 'Uncle George' 19 times. In short, NON-INDIAN P's, esp. the former two, are INITIATORS, DEVELOPERS, and CONCLUDERS, at the same time.

The status of the INDIAN chain complex, however, embodies a totally contrastive reality. Although 'Indians' (Men) are injected into the text as early as the P(NI)'s (S.2), they simply "drop out" from S.92 onward, not to mention the large gap between (SS.34-71), and thus the remainder

of the text, which constitutes at least one third of the whole text, is left without them (see Table 6-1).

The frequency of the chain 'young woman' is apparently considerable (32 times, see Summary Table 6-1). But it is important to note that its use does not seem to reflect its significance from the point of view of the author. One reason is that it is almost always tied with the chain 'doctor'. Stated otherwise, this chain is introduced only as a patient, whose life is fully dependent upon the doctor's intelligence and professional skills, rather than as an independent significant character. As a matter of fact, the relative depth of the chain 'young woman' only adds to aspects of the doctor's character. To conclude, the 'Indian (Men)' have a textual role of INITIATION, and to a lesser extent of DEVELOPMENT, but not of CONCLUSION. The 'young woman' and the 'husband', due to their delayed injection (SS. 15 and 37, resp., see Table 6-1), contribute to the textual DEVELOPMENT but neither to INITIATION nor to CONCLUSION.

6.4.2 THE NATURE OF PARTICIPANT-EVENT RELATIONS IN HIC

Our assumptions about the participants in HIC, proposed above, can further be consolidated by an observation of the interaction between P's and E's, outlined through the Table 6-5. As the Table shows, from P(I), 'men' interacts with only E2 (PASSIVITY) and E3 (MOTION); 'young woman' interacts with E1 (STATE), E2, E7 (BIRTH), and E8 (SCREAMING); 'husband' interacts with E1, E2, E6

(CUTTING), and E9 (DEATH). In contrast, from P(NI), 'Nick' is associated with E2, E3, E4 (PERCEPTION), and E5 (ARTICULATION); 'father' is associated with E1, E3, E4, E5, and E6; and, similarly, 'Uncle George' is associated with E2, E3 and E5.

Now let us examine the similarities and differences between two groups of participants in terms of their interactive roles across the text. All P(I)'s show a joint involvement in PASSIVITY (E2), while all P(NI)'s are jointly characterized by their involvement in MOTION (E3) and ARTICULATION (E5) (see Table 6-3).

Moreover, it is only the P(NI)'s that are assigned to two indispensable individual and social characteristics of a civilized and educated person, i.e. PERCEPTION (E4) and ARTICULATION (E5). None of the P(I)'s are associated with these two features. Both the 'doctor' and the 'husband' correlate with E6 (CUTTING). But the goals and consequences are totally different. The 'doctor' cuts for 'putting stitches in', for a 'caesarian'. He cuts for life. But the 'Indian' cuts for 'death'. He cuts and kills, but the 'doctor' cuts and revives. And that is why the chain DEATH is associated exclusively with the 'Indian'. This is a remarkable difference which must be taken into account in the analysis of this text.

On the other hand, the exclusive choice of PERCEPTION and ARTICULATION emphasizes an extremely great "power-differential" between the two groups of participants,

INDIANS and NON-INDIANS. Put simply, it is only the latter that regularly 'ask', 'answer', 'order', 'talk' as well as 'think', 'see', 'guess', etc. This regular diversity of roles on the part of P(NI)'s in turn creates an imbalanced social situation in which the other group (P(I)'s) are easily manipulated, or technically speaking, become "affected participants" (Fowler and Kress, 1979). So the regularity in P(NI)'s association with rather interactive (E) chains (PERCEPTION and ARTICULATION) and the regularity in P(I)'s involvement in stereotypical and non-communicative (E) chains (MOTION, etc.) are significant and stylistically relevant. In the classification of events a distinction must be made between "central" events and "peripheral" events (what Longacre and Levinsohn, 1978, describe as "important events" and "routine and predictable events").

To put these observations in a social pragmatics perspective, it is assumed that in the selection of participants from the set of persons in the actual context there are two important functions which must be considered, the "speaking-function" and the "hearing-function" (van Dijk, 1977). As discussed earlier, from these two functions the former is satisfied exclusively by P(NI)'s but the latter is satisfied by P(I)'s. In other words, the characteristic properties of P(I)'s represent a "hearing-function", while the characteristic properties of the P(NI)'s represent a "speaking-function". These properties are regular enough to be said

to have been foregrounded in HIC. In fact, the value of speaker/hearer functions is constant in every state of the context in this story.

I believe that none of these choices are accidental. They are motivated. The contrastive choice of cohesive features by the author can lead an alert reader to infer from the text a highly biased representation of an ethnic grouping. Now with all these facts in mind, perhaps it is reasonable to assume that racist ideology echoes and runs through the discourse as the common ground for the speaker and other participants. Generally speaking, the reader is left with the assumption that P(I)'s are uncivilized, ignorant and destructive, but P(NI)'s are civilized, educated and constructive. It is, after all, the collective effect of the author's way of representation of his characters which implies such a feeling.

6.5 SUMMARY CONCLUSIONS

In this chapter, I have tried to develop a systematic and strict way of calibration of cohesive devices so that the methodology is sufficiently clear to be applied to other texts for analytical and pedagogical purposes. To draw an analogy, in my analyses, I have developed a "wedge-like" approach, the entering edge of which is the description of formal elements and the thick edge of which is the interpretation (cf. Spitzers', 1962:19,

phrase "from outward details to the inner centre"). More specifically, in practice, I have fulfilled three stages of interpretative process, acknowledged by van de Velde (1992): "descriptive", "explicative" (= producer-oriented interpretation) and "evaluative" (= receiver-oriented interpretation).

I have also tried to show how contextual elements (Participants, Events, and Setting) can be realized through cohesive devices, or how cohesive features contribute to the realization of larger discourse components. Contextualization, the name given to this kind of examination, draws upon a basic assumption that co-textual and contextual information parts are necessary conditions for any activity of discourse comprehension. Based on this assumption, I have developed an approach which could take into account the function of each cohesive item with respect to both textual and contextual levels, by observing chain relations on the one hand and larger discourse patterns signalled by them on the other.

The text analyzed in this chapter, is obviously a story in which the author offers no comments. It is apparently a highly objective piece of narration. (This stylistic feature is what Simpson (1992:58) terms as "flatness of Hemingway's style".) But it has been illustrated that a close examination of cohesive mechanism in the text, based upon a measure of cohesive harmony, unmask a totally different underlying 'sub-text' which represents the intended, hidden meanings of the author. It is, after

all, the writer's total meaning which is portrayed by himself in the discourse. It is, in fact, the writer himself who acts as an all-in-one, super-character, and at the same time, as an "omniscient" narrator. The way he represents his characters produces an ultimate collective effect of positivity or negativity of attitudes in readers towards characters. So it is the ideological universe of the author which is under scrutiny.

I have sought to show how we can get to grips with the ideological basis of the discourse by comparing and contrasting the nature of relationships present among members of cohesive chains on the one hand and between members of one chain and members of other chains on the other. By doing so, we have seen that there is much to say about the dynamics of text as "interrelated packages of information", and that there is a deeper semantic structure in text, whose observation may allow us to propose provoking ideas about it.

Now the question is how the approach followed in this chapter can be extended to the interpretation of a much longer text, a novel. The next chapter is devoted to this problem.

NOTES TO CHAPTER SIX

- 1 An abridged version of this chapter has been presented to the PALA Conference held in Belfast, 11-14th of April 1996.

CHAPTER SEVEN

EXTENSION: THEMATIC COHESION

7.0 INTRODUCTION

So far I have illustrated two phases of my proposed three-levelled approach to the analysis of cohesion in literary prose discourse. I started with the analysis of local cohesion (see Ch.5) and proceeded to the analysis of global cohesion (see Ch.6) in a short story by Hemingway. We have seen how cohesion model can serve as a 'gate' to enter the text. I showed that once a contextual framework is set up for the analysis of cohesive features in a text, the cohesion model can provide us with a tool to classify the textual data systematically. Having described cohesive features within the whole text in terms of their contextual functions, I tried to explore the stylistic significance of each set of those features by focusing on their interrelationship with one another. As mentioned in Ch.3, the analysis of global cohesion has not been considered as an end in itself. Rather, it has been seen as an intermediary sub-step which could provide the analyst/reader with carefully grouped pieces of textual information to assist him/her to address some pragma-stylistic questions

relevant to those information parts. The direction of progression has been from the "microscopic" to the "macroscopic" (cf. Spitzer, 1962).

As stated at the end of Ch.5, the logic of a local analysis, apart from its pedagogic implications which will be discussed in the next chapter, lies in the fact that it is the detailed knowledge and the basic skill of identifying cohesive relations established in Ch.5 which make possible the selection, classification and subsequent interpretation of those relations. It must, however, be emphasised that more competent readers may find it desirable to proceed to the next stage without being involved in a detailed sentence-by-sentence analysis, the type of analysis illustrated in Ch.5.

The basic approach followed in Ch.6 and to be followed in this chapter is similar in principle: they are both concerned with the exploration of some pragma-stylistic processes involved in the text, using the principles of cohesion as an analytic tool. The procedure, however, must necessarily be different. The reason is that the data to be analysed in this chapter is a novel (William Golding's Lord of the Flies, henceforth GOLOF) and this causes problems which must be taken into account.

Generally speaking, it is often believed (e.g. Stubbs, 1982) that "there are no well-developed methods for analysing narrative structure" (p.56), and "there is little consensus on how one might go about the analysis:

no firm agreement even on what the units of a narrative might be" (p.57). Similarly, Blake (1987) acknowledges that prose texts are often difficult to come to terms with from a stylistic point of view. It goes without saying that it becomes specially difficult when the object of analysis is a rather lengthy text like a novel. A novel is different from a short story not only in terms of its length but also in terms of its cast of characters, the plot and the "narrative voice". G. Lazar (1993) contends that, while short stories rely on a single narrative voice, in a novel there is likely to be a larger cast of characters, the plot may be more complicated and methods of narration can be more complex.

A reader/learner, familiarised with the principles of cohesion established in Ch.5, and sensitized to potential stylistic and pragmatic functions of cohesive relations elaborated in Ch.6, could read a novel with a sound background, with an equipped mind, and with a goal-oriented approach, which will finally shape relevant assumptions about various aspects of the text while reading it. But how realistic and reliable those assumptions are depends upon how far they are justifiable by the relevant textual evidence (cf. Spitzer, 1962). The point is that, as mentioned in Ch.3, a detailed sentence-by-sentence (LOCAL) analysis followed in Ch.5 or an exhaustive (GLOBAL) analysis of cohesive features within a novel is neither desirable nor possible. Therefore, instead of starting from adjacent sentences and

proceeding to an exhaustive description to interpretation, the approach followed in Ch.5 and 6, it is necessary to follow a selective approach when analysing a novel. To do this means to start from the other end: from the macroscopic to the microscopic. But the question is how to start, what to select, how to select and how far to go.

7.1 ANALYTICAL PROCEDURE

1. Before any interpretative attempts, the first step must be to provide a "skeleton outline" (cf. Lazar 1993) of the novel containing the indispensable information parts which every reader obtains after s/he reads a text: a "macro-scheme" of "who", "what", "where" and "when" of the discourse (cf. Isenberg, 1990), or in more technical terms, the Participants, the Events, and the Spatio-Temporal properties of the discourse (cf. Grimes, 1975, and Ch.6 above). Longacre and Levinsohn (1978) believe that an author generates a whole story from an abstract or a backbone, expands it to a skeleton and then puts flesh and skin on it. They further comment that "the job of the analyst is to go at this in reverse, to look through the flesh and the skin to the skeletal structure beneath and to perceive the fundamental structure of the whole" (p.105). Similarly, Spitzer (1962) advises the analyst to start out from the surface to the "inward life-centre" of the work of art, by observing details about the superficial appearance of the work. Then s/he must group these details and seek to integrate them into

a creative principle which may have been present in the soul of the artist. And finally, s/he must make the return trip to all the other groups of observations in order to find whether the "inward form" tentatively constructed gives an account of the whole. This cycle of "to and fro voyages", to use Spitzer's terms, may be comparable to "a process of self-confirmation in a mirror" (Tambling, 1991).

On the other hand, experimental studies, e.g. van Dijk and Kintsch (1978), indicate that the story content (what they call "macro-structure"), esp. its main events, are normally the main concerns of the reader and are remembered best and are not easily forgotten. So we begin with the most straightforward end by reducing the contents of each chapter to a few sentences representing the key points of that chapter. The main purpose of this kind of presentation of the discourse in a workable form, as Longacre and Levinsohn (1978) point out, is to make it easier for patterns to be discerned.

A question might arise here. What is the relevance of this preliminary step for our analytic procedure? This step can have at least two important implications. First, as mentioned briefly earlier, an outline of the key points in each chapter will bring about a skeleton outline of the whole novel, which will allow us to see a miniaturistic presentation of the textual world, highlighting what elements or relations are repeated most and thus potentially carry significance in the novel.

This skeleton will serve as the 'scaffolding' through which we can have an overview of what we will do next. This is a point of entry to the analysis of longer text. Then we can concentrate on aspects of certain elements like the ways in which a particular character, or a group of characters or the major theme is developed in the novel. Second, apart from the methodological scaffolding which this technique can provide, there are also other implications for it. For example, by providing a skeleton outline of the text, we are in fact moving towards the summarization of the PLOT, which is assumed to be a very important pedagogic activity at all levels of literary education. Lazar (1993) emphasizes the usefulness of the activities or tasks from the skeleton outline which could be used at various points in class to ensure that students have a basic grasp of the plot, themes and characters.

2. The second step is to go through the text to locate the relevant elements, identifiable and classifiable through the principles of cohesion, which can account for our initial assumptions about certain aspects of the novel. Once a topic is selected for analysis, the classification and grouping of the relevant elements may not be too difficult. Now the text is read for specific information. The whole process at this stage would seem to be a "sifting" process, through which not all cohesive features become important, but only those which can

function as evidence for particular narrative components, e.g. character(s), or the theme.

Now let me add a few words about the reasons for the selection of this novel. Apart from the canonical reasons specified in Ch.3, there are other reasons for this choice. One important reason is that the GOLOF's theme is one of the most familiar and universal themes with which human beings are involved, irrespective of their local or social backgrounds. Collie and Slater (1987) express this fact in a more effective and comprehensive way:

Lord of the Flies deals with the evertopical and universal themes of violence, social control, human nature, survival in conditions of adversity - yet in a setting that is neither culture-specific nor restricted to one time (p.93).

Another reason is its richness of language from a pedagogical point of view. GOLOF successfully represents a show-case of various modes of expression such as narration, exposition, description, and argumentation, which can usefully be implemented in integrated language and literature classes both for reading and writing purposes. Teachers of literature often cite (e.g. Collie and Slater, 1987, and Elliot, 1990) that students, both in native and ESL contexts at various levels, find GOLOF interesting and challenging, with a higher level of reading involvement on their part. This is why, in addition to other reasons, the novel has been added to the canon of writings prescribed by school examination boards in Britain (Kinkead-Weekes and Gregor, 1967), and

is "enthusiastically read and absorbed in universities and schools in both Britain and America" (Gindin, 1988:5). The novel is described by Kinkead-Weekes and Gregor (1967:15) as having "powerful and exciting qualities as narrative" and "extreme clarity of meaning". (For a survey of responses and reactions to Lord of the Flies as well as other novels of Golding see N. Page (1985:21-30.)

7.2 A SKELETON OUTLINE: A MACROSCOPIC OUTLOOK OF THE STRUCTURE OF GOLOF

In this section, I try to outline the essential narrative components of the novel (Participants, Events, and Setting; see Ch.6), the ideas which stand on the mainline or "backbone" of the narrative. (All quotations from GOLOF will be shown within single inverted commas.)

The novel describes the story of a group of English schoolboys who have been stranded on a remote island after their aircraft in which they were travelling crashes. Each boy represents a different level of world knowledge and ideology. There are two age groups: the 'littluns' and the 'biguns'. The 'littluns' are, by nature, preoccupied with 'fun' and 'play' and often concerned with 'beasties'. The 'biguns', on the other hand, think about 'rescue', and decide to establish rules and obey them, by selecting a chief. Gradually, however, the evil of 'power' and 'authority', 'darkness' and 'humiliation' emerges and forces the 'society' to the edge of 'anger' and 'blood'. The tension of leadership

between Ralph, the selected chief, and Jack leads to the murder of two of the boys, Piggy and Simon. Finally, while Ralph is being chased by the 'hunters' to be killed, a naval officer arrives and rescues them. (For a more detailed, critical summary of the novel see Kinkead-Weekes and Gregor, 1967:15-64, and for a pedagogically-directed ("snowball") summary see Collie and Slater, 1987:107-110. See also Whitley, 1970, for another critical summary, especially remarkable in terms of intertextual references on the characters and theme.)

In what follows, I shall outline the major propositions of each chapter separately. But before that, some introductory remarks seem to be necessary about the significance of chapter one and the setting in the novel. Chapter one is a pivotal chapter around which all subsequent chapters revolve, because it is in this chapter that (i) the background setting is established, (ii) characters are introduced to readers, and (iii) characterization and complicating issues begin to develop. It seems that Fries's (1985) claim, following Hasan, that significant semantic tasks (some of which are listed above) are accomplished in the beginning of stories finds justification in the introductory chapter of this novel.

The main setting is a tropical island whose repeated associations with lexical items like 'coral reef', 'jungle', 'tree', 'sea', 'shore', 'lagoon', 'rocks', 'cliffs', 'trunks', 'shell', 'beach', etc. create a

powerful line of presupposition for the incoming information relevant to setting in the remaining chapters. The island, as it is portrayed, successfully creates in the mind of readers a fascinating image of a paradise, the Garden of Eden, which is unfamiliar at the same time. This is important because it is probably this fascination of unfamiliarity which leads to the island's destruction. In a sense, there is in GOLOF's setting a sharp contrast between natural environment with its attractions and beauty and social environment with its inherent power of destruction. This contrast is also evident at all levels of characterization and the development of theme, which will be dealt with later in this chapter.

Now let me provide outlines for individual chapters. The major propositions of chapter one can be summarized as follows. (Numbers in brackets refer to the pages in which indications of a given proposition can be found. This technique can usefully serve as an index for later references. Page references are to Faber & Faber 1954.)

CHAPTER I: THE SOUND OF THE SHELL (7-34)

- a. As a result of a plane crash, Ralph and Piggy, wandering about in an uninhabited tropical island, meet each other. (7,8)
- b. They find a shell, a conch, on the beach. (16)
- c. Jack joins them with his 'choir' ('hunters'). (21)
- d. A meeting is held. (21)
- e. Ralph is elected chief rather than Jack, to Jack's dismay, which leads to tension between them. (24)
- f. Ralph, Jack and Simon go on an expedition. (26, 27)

g. In the jungle, they find a piglet; Jack fails to kill him. (33)

CHAPTER II: FIRE ON THE MOUNTAIN (35-51)

- a. Afternoon assembly is held. (35)
- b. Ralph speaks of rescue from this uninhabited island. (35, 41)
- c. Jack speaks of forming an army for hunting pigs. (35)
- d. An underlying, unspoken tension between Ralph and Jack prevails. (35, 36, 38, 40, 41)
- e. Piggy shows intelligence and wisdom by chairing the assembly. (37, 39)
- f. The conch is used as a marker for taking/holding turns. (36, 38, 39, 40, 41, 49, 50)
- g. The little boys express their fear of 'beasties'. (39)
- h. Ralph talks about making a fire. (41)
- i. A big fire is made on the mountain. (45)
- j. Smoke and fire increase and, as a result of carelessness, spread more easily so that the forest is on fire. (47, 48)

CHAPTER III: HUTS ON THE BEACH (52-62)

- a. Jack goes hunting but fails again. (52, 58)
- b. Tension between Jack and Ralph intensifies. (55, 56, 58, 59)
- c. Shelters are built on the beach. (54, 55)
- d. Simon goes missing. (59)
- e. Jack and Ralph set out to the bathing-pool where they expect to find him. (60)
- f. Simon is in the forest, alone, in the terror of the darkness (61).

CHAPTER IV: PAINTED FACES AND LONG HAIR (63-82)

- a. The 'littluns' are busy playing on the beach. (64, 65)
- b. Roger and Maurice tease the littluns by destroying their castle and complex in the sand. (65)
- c. Jack paints his face red, white and black. (68, 69)
- d. His hunters paint their faces too, marking their solidarity and savagery. (69)
- e. No signal on the mountain; the fire is out. (73, 74)
- f. Meanwhile, a ship passes by the island. (71, 72)
- g. Jack and his hunters come back with a hunted pig. (74)
- h. Ralph and Jack dispute over the fire. (76, 77)
- i. Jack hits Piggy in the stomach. (77)

- j. Jack's behaviour creates anger in Ralph and Piggy. (79)
- k. Another fire is made. (80)
- l. An assembly is called. (82)

CHAPTER V: BEASTS FROM WATER (83-103)

- a. Walking down the mountains, Ralph comes to an understanding of the 'wearisomeness' of the life on the island. (83)
- b. The assembly takes place in the darkness 'to put the things straight'. (84)
- c. Crisis between Ralph and Jack re-emerges. (89, 90, 100)
- d. Ralph, Jack and Piggy say there is nothing to be afraid of in the forest. (89, 90, 91)
- e. The littluns -Phil and Percival- talk of horrible things, beasts. (92, 95)
- f. Hunters chant and dance away from the shelters. (101)
- g. Ralph threatens to quit as leader; Simon and Piggy beg him to go on. (101, 102)

CHAPTER VI: BEAST FROM AIR (104-119)

- a. A battle at ten miles' height! A parachute is dropping down. (104)
- b. A dark night! The children are asleep, except the twins, who are on guard at the fire. (105)
- c. The twins, Sam and Eric, in an intense horror, see the parachute plopping down. (107)
- d. The boys all get frightened. (110)
- e. Row between Ralph and Piggy and Jack over moving. (110, 111)
- f. Ralph and Jack with other biguns, taking their spears, set out along the beach to the Castle Rock to find the beast. (112, 113)
- g. The boys push and roll a large rock into the sea. (118)
- h. Ralph asks the boys to inspect the other side of the rock, instead of rolling rocks. (118)

CHAPTER VII: SHADOWS AND TALL TREES (120-136)

- a. Ralph's attention is caught by the infinite size of the ocean, 'the barrier', 'the miles of division'. A total helplessness! (122)
- b. While hunting a boar, a slight conflict between Ralph and Jack. (125)
- c. Ralph senses the 'rising antagonism' with hatred and infuriation. (130-133)
- d. Ralph, Jack and Roger set out to climb the mountain in the darkness for the beast, blinded with the ashes of the burnt patch. (132)

e. They see an ape-like figure on the mountain-top, get scared and run away. (135, 136)

CHAPTER VIII: GIFT FOR THE DARKNESS (137-159)

- a. Ralph and then Jack, tell Piggy that they have seen the beast on the mountain-top. (137)
- b. Jack calls an assembly for the first time, by blowing the conch. (138)
- c. Conflict grows considerably; direct challenge by Jack against Ralph's leadership. (139)
- d. Piggy suggests moving the fire from the dangerous mountain-top down to the beach, by the bathing-pool, near the end of the island. (142, 143)
- e. Far off along the beach, Jack in a small assembly of the hunters calls himself the chief, establishes new rules. (146, 147)
- f. The hunters follow Jack obediently into the forest to hunt. (147)
- g. They hunt and kill a sow. (148, 149)
- h. Jack and his hunters, with painted faces, raid Ralph's camp for fire. (154)
- i. Simon hears the Lord of the Flies talking to him in the voice of a schoolmaster and loses consciousness. (157, 159)

CHAPTER IX: A VIEW TO A DEATH (160-170)

- a. Simon wakes up and flees down the mountain to the beach. (160, 162)
- b. Ralph and Piggy are in the bathing-pool; others at Jack's party. (162, 163)
- c. Ralph and Piggy join Jack's feast. (164)
- d. Conflict of leadership becomes tense between Ralph and Jack at that end of the island. (166)
- e. Jack's camp (now called 'tribe') start a mock-hunt dancing in a circle. (167, 168)
- f. Simon crawls out of the forest, crying out something about a body on the hill. (168)
- g. Simon is killed by the hunters by mistake, in the horror of lightning, thunder and rain. (168)
- h. His dead body is washed away by the sea. (170)

CHAPTER X: THE SHELL AND THE GLASSES (171-186)

- a. Jack, the chief, is sitting in the cave before his tribe with a complete authority, power and control. (176)
- b. The chief, together with Maurice and Roger go to steal Piggy's glasses from Ralph's camp. (178)
- c. In Ralph's camp attempts are in progress to make fire, but they fail. (180, 181)
- d. Jack and his hunters raid Ralph's camp. Piggy and Sam are wounded. (184, 185)

e. Jack and his hunters are on their way to the Castle Rock, holding Piggy's glasses. (186)

CHAPTER XI: CASTLE ROCK (187-201)

- a. In the dawn, Ralph attempts in vain to make fire, Piggy, Sam and Eric watching. (187)
- b. They set off to the Castle Rock to get Piggy's glasses back; Piggy is holding the conch with pride. (188, 189, 190)
- c. Ralph calls an assembly for the 'savages'; the call is not welcomed. (194)
- d. Confrontation between Ralph and Jack. (196)
- e. Jack shout at his hunters to grab and tie Sam and Eric. (197, 198)
- f. Fight between Ralph and Jack again. (198)
- g. Piggy, the conch in hand, invites Jack to prefer law and rescue rather than hunting and breaking up things. (199)
- h. Piggy is killed with a great rock rolled down by the 'savages'; the conch breaks into pieces. (200)
- i. Ralph escapes to the forest and hides there. (201)

CHAPTER XII: CRY OF THE HUNTERS (202-223)

- a. Ralph, isolated in his covert, argues unconvincingly that it is all an accident. (203)
- b. On Jack's end of the island, the savages are dancing and feasting. (205)
- c. Sam and Eric, with their new loyalty, are on guard at the Castle Rock against Ralph. (206)
- d. Ralph approaches them; they tell Ralph that he will be hunted the day after. (211)
- e. Ralph hides in the thicket. (211)
- f. Jack pushes down two large rocks, but they miss Ralph. (213, 214)
- g. Jack sets the forest on fire; Ralph escapes, the savages pursuing him. (215)
- h. A naval officer arrives and rescues them. (221)

So far I have tried to provide an outline of the key points for each chapter. The outcome of this practice has been a body of sub-texts, consisting of numerous themes, which provides readers with clues as to what elements are mostly predominant or significant in the whole novel. In other words, these topics reveal a cohesive "macro-

scheme" of the novel, thus opening up a manageable point of entry to the text.

Now let me elaborate briefly, according to the outline provided, on the ways in which the twelve chapters of the novel are linked together. As the outline shows, chapter one is linked to the remaining eleven chapters through co-reference and lexical chains. Of the P category, Ralph and Jack control the whole novel; they both recur in all chapters. Piggy fulfils a similar cohesive function except for chapters three, seven and twelve. Simon links chapter one with chapters three, five, eight and nine. The choir (=hunters), who are directly associated with Jack, links chapter one with the remaining chapters, except for chapters three, six and seven (see Table 7-1).

Of the E category, there are three main incidents which link the opening chapter with the remaining twelve chapters (see Table 7-1), thus leading to a highly cohesive discourse. Indications of ANTAGONISM/CONFLICT of leadership, as the central theme of the novel, are present in all twelve chapters (e.g. pp. 24, 40, 55, 77, 89, 111, 125, 139, 166, 184, 196, 215). Holding/calling an ASSEMBLY and HUNTING are two marginal themes through which cohesion between chapter one and other chapters are maintained. The former occurs in chapters one, two, four, six, eight, and eleven. The latter occurs in chapters one, two, three, four, seven, eight, eleven and twelve

(see Table 7-1). The ideas argued above can be illustrated through the following scattergram.

CH.	MAJOR P'S					MAJOR E'S		
	RA*	JA	PI	SI	HU	CONFLICT	ASSEMBLY	HUNTING
I	RA*	JA	PI	SI	HU			
II	*	*	*	-	*	*	*	*
III	*	*	-	*	-	*	-	*
IV	*	*	*	-	*	*	*	*
V	*	*	*	*	*	*	*	-
VI	*	*	*	-	-	*	-	-
VII	*	*	-	-	-	*	-	*
VIII	*	*	*	*	*	*	*	*
IX	*	*	*	*	*	*	-	-
X	*	*	*	-	*	*	-	-
XI	*	*	*	-	*	*	*	*
XII	*	*	-	-	*	*	-	*

* RA=Ralph; JA=Jack; PI=Piggy; SI=Simon; HU=Hunters

Asterisks indicate the occurrence of items but dashes indicate the absence of items.

This scattergram is based upon the material of the outline.

Table 7-1: A Scattergram of the Major P's and E's Introduced in Ch.1, Showing Links with the Remaining Chapters.

Further cohesion, of course, is achieved by other E's which are common among many chapters, except chapter one, e.g. FIRE (Ch. 2, 4, 8, 10, 11, 12) and FEAR (OF BEASTS) (Ch. 2, 5, 6, 7, 8, 9).

The purpose of the skeleton has now been achieved in establishing the major P's and E's, and this has given us a way into the next stage. The next stage is to go towards a higher level of delicacy, a closer examination of the data, for which one must go back to the text. It will be recalled that the initial purpose of the skeleton was simply to establish the P's and E's. But what is now important to emphasize is that it is from the P's and E's

that one has to go back into the text to build upon the relationship between various relevant parts of the text.

A further point must be stressed here, regarding the methodological value of the skeleton in narratives in general and in GOLOF in particular. (Its pedagogical and methodological significance was briefly discussed in 7.1.) GOLOF happens to be a shorter novel and a structurally straightforward one. Because it is shorter, it is easier to handle as an example. Therefore, in this novel, it may well be that one would not need to provide skeleton, because one might argue that Jack and Ralph come out as the main characters in almost everybody's understanding of the novel. However, the point is that it serves as an example of the typical analytic activities one needs to do, particularly in more complicated novels. So although in this particular instance it may seem that there is less significance in providing a skeleton, it is nevertheless a necessary step, because with slightly less straightforward narratives it could well be important. It must be added that even in this novel this step could offer us a greater confidence and security as to what elements are significant enough to be selected for closer examination.

Now it is time to proceed to the second step, which is the exploration of the original text to present a more detailed analysis of characterization and development of the theme within an extended framework of cohesion model.

I call it 'extended' because, the classification of cohesive elements under a single umbrella concept (see 7.3.1 below) is not carried out merely in terms of the standard categories of cohesion proposed by Halliday and Hasan (1976) and Gutwinski (1976) (see Ch. 4), which are of a lexico-grammatical nature, but in terms of what one might call 'thematic interconnectivity' of those elements as well. Of course, the significance of formal lexical cohesive elements must not be underestimated in the process of classification. In many cases they contribute to the explanation of cohesion among selected elements (see, for example, the repetition of UNDERSTANDING in Table 7-3). However, connectivity of selected elements is not controlled merely by their lexical relationship. For example, in describing Ralph's appearance in Table 7-2 cohesion between quotations 2 and 3 is neither lexical nor grammatical but thematic, because they both represent favourable aspects of Ralph's appearance. So it can be argued that their cohesion is obtained mainly through their identical thematic content, which represents similar pragmatic function. There is primarily an underlying theme which hangs them together. Following this assumption, many of the significant textual elements which are excluded from observation just because they cannot easily be explained within the standard taxonomy of cohesion model, can be considered for explanation. (For a discussion of cohesive role of theme, see 4.6.2.3.)

7.3 MAJOR COHESIVE PATTERNS IN GOLOF:

CHARACTERIZATION AND DEVELOPMENT OF THE THEME

In this section, I examine the ways in which the major characters and theme are developed in GOLOF. The outline presented in the previous section revealed the characters and the theme which I will focus upon. The main characters to be examined are 'Ralph' and 'Jack', and the main theme is CONFLICT which is mainly linked to these two characters. The principle of selection, as mentioned earlier, is determined by their high rate of occurrence in the outline (see Table 7-1). It must, however, be emphasized that by selecting only these elements, I do not mean that other characters or themes are not valuable enough to be examined. Depending upon the structure of the outline one provides, one might push the analysis further by adding other elements as well. For example, other characters like Piggy or Simon could be considered almost as significant as Jack and Ralph. And it is precisely this flexibility of approach which makes it valuable for pedagogical purposes. That is, students can provide their own outlines and subsequently make their own choices of elements for analysis, and this will in turn create a stimulating opportunity for discussions over comparisons of various analyses of the same text.

7.3.1 CHARACTERIZATION IN GOLOF: RALPH AND JACK

In this sub-section, I concentrate upon aspects of the characters of Ralph and Jack by cataloguing relevant textual information. For each set of thematically related pieces of accumulated data, which will appear under SAMPLE SUPPORTING QUOTES, an umbrella concept will be assigned. I give this heading to groups of examples because firstly I select only a SAMPLE from among other possibilities. Secondly, those sample quotes SUPPORT a set of higher level concepts, which are drawn from their own common features. For example, in Table 7-2, examples 1-4 are samples of direct quotations from the text which contribute to the establishment of APPEARANCE. As argued earlier, the thematic function of the sample quotes here is to describe the appearance of Ralph. It goes without saying that sample quotes will include only those fragments which can contribute to the portrayal of these two characters in one way or another.

It is worth noting that some of the concepts assigned to these characters are applicable to any character in any narrative. For example, any character is given certain features, by the narrator, like the way he/she thinks, feels, reacts etc. However, there are certain features which are unique to Jack and Ralph, and are not necessarily true of any character, e.g. their STYLE OF LEADERSHIP. This in turn underlines the fact that various aspects that are worth looking at arise out of the skeleton as well. In this instance, the CONFLICT

expressed in the novel looks at the whole question of
STYLE OF LEADERSHIP: PARLIAMENTARY PRINCIPLES vs.
TOTALITARIAN PRINCIPLES (see Tables 7-4 and 7-8, etc.,
which may not necessarily be true of any character.

To conclude, for any longer narrative there must be a
skeleton available to extract the unique features of the
conflict or other predominant theme in that text. As
stated earlier, the elements which are chosen for in-
depth observation arise primarily out of the skeleton,
and this is the reason why it is considered important. It
is one of the simplest and most reliable ways to
establish the major characters and theme.

Aspects of Ralph and Jack's characters are described
through separate tables for clarity and ease of
reference. For each example there will be given a number
as well as the number of the page in which it appears.
Certain key elements will be highlighted for emphasis.
(Dots indicate omissions, which are all editorial.)

7.3.1.1 ASPECTS OF RALPH'S CHARACTER

A. APPEARANCE¹:FAVOURABLENESS/ ATTRACTION

Page No.	SAMPLE SUPPORTING QUOTES
10	1....OLD ENOUGH...and NOT YET OLD ENOUGH for adolescence to have made him awkward
10	2....he might make a BOXER... WIDTH and HEAVINESS OF SHOULDERS...
11	3....there was MILDNESS ABOUT HIS MOUTH AND EYES that proclaimed NO EVIL
24	4....there was a STILLNESS about Ralph as he sat that marked him out: there was his SIZE and ATTRACTIVE APPEARANCE.

Table 7-2: Ralph's Appearance

B. PERSONALITY:CONCIOUSNESS/ COMMON SENSE

Page No.	SAMPLE SUPPORTING QUOTES
26-7	1.Ralph looking with more UNDERSTANDING at Piggy, saw that he was hurt and crushed.
83	2.He found himself UNDERSTANDING the wearisome of this life...
84	3.Ralph DISCOVERED dirt and decay; UNDERSTOOD how much he disliked perpetually flicking the tangled hair out of his eyes...
85	4.Again he fell into that strange mood of SPECULATION that was so foreign to him.
85	5....if you were a chief you had to THINK, you had to be WISE because THOUGHT was a valuable thing, that got result...
85	6.Ralph was a specialist in THOUGHT now, and could RECOGNIZE THOUGHT in others.
110	7.'These spears are made of woods. DON'T BE SILLY.'
110	8.But for the SENSE of something watching them, Ralph would have shouted at him.
114	9.Something DEEP in Ralph SPOKE for him.
143	10....THINKING that out
153	11.He was vexed to FIND OUT how little he THOUGHT like a grown-up ..., the island was getting worse and worse.
153	12.But nobody else UNDERSTANDS about the FIRE.
154	13.'Can't they SEE? Can't they UNDERSTAND? Without the smoke signal we'll die here?
156	14.'Without the fire we can't be RESCUED'.
25	15....to THINK THINGS OUT
32	16....said Ralph WISELY

Table 7-3: Ralph's Personality

C. STYLE OF LEADERSHIP:**PARLIAMENTARY PRINCIPLES: DEMOCRACY AND PERSUASION**

Page No.	SAMPLE SUPPORTING QUOTES
21	1....'we are having a MEETING. Come and join in.'
39-	2....Ralph looked for CONFIRMATION
40	round the rings of faces
23	3.WE've got to DECIDE about being rescued.
24	4.'Let's VOTE---.' ...ELECTION by acclaim of Ralph himself.
24	5.'Who wants Jack for chief?... Who wants me?... Ralph COUNTED. 'I'm chief then.'
83	6....he went carefully over the points of his SPEECH.
85	7.Once more that evening Ralph had to ADJUST HIS VALUES.
101	8.Ralph ANSWERED in the CAUTIOUS VOICE of one who REHEARSES A THEOREM.
115	9.He GESTICULATED widely.
216	10....solemn ASSEMBLY FOR DEBATE

Table 7-4: Ralph's Style of Leadership

D. FEELINGS, REACTIONS, ATTITUDES:
D1. ANGER/ AGONY/ ANXIETY

Page No.	SAMPLE SUPPORTING QUOTES
33	1....said Ralph FIERCELY
55	2.Some hidden PASSION vibrated in Ralph's voice.
58	3.He SCREWED UP HIS EYES and SWUNG ROUND to search the horizon.
59	4.INDIGNATION took away Ralph's control
73	5.Balanced on a HIGH PEAK OF NEED, AGONIZED by indecision, Ralph CRIED OUT: 'Oh God...!'
73	6.Ralph BLUNDERED ON, SAVAGING himself, as the wisp of smoke moved on.
74	7....Ralph reached inside himself for the WORST WORD he knew.
74	8....and his VOICE ROSE INSANELY.
76	9....Ralph felt his LIPS TWITCH; he was ANGRY with himself for giving way.
79	10.He RESENTED, as an addition to Jack's misbehaviour, this verbal trick
79	11.Ralph's final word was an UNGRACIOUS MUTTER
143	12....TUGGING at the stub of a NAIL WITH HIS TEETH
103	13....CRIED Ralph DESPERATELY
130	14....Ralph's turn to FLUSH but he spoke DESPAIRINGLY.
132	15....his voice ...COOL AND CASUAL, so that the BITTERNESS of Jack's TAUNT fell powerless
133	16.IRRITABLY Ralph SHOOK himself
133	17.Ralph heard the mockery and HATED Jack.
134	18....said Ralph SHAKILY...
135	19.Ralph STIRRED.
137	20....he SHUDDERED VIOLENTLY.
138	21.He was TWISTING HIS HANDS now unconsciously. His VOICE ROSE.
138	22....said Ralph BITTERLY.
166	23.Ralph went CRIMSON.
166	24....said Ralph TREMULOUSLY.
166	25....he looked away, CONFUSED AND SWEATING.
166	26....said Ralph BREATHLESSLY
191	27.He turned...FIERCELY...SHOUTED...
195	28.Ralph's TEMPER BLAZED OUT.
198	29.His TEMPER BROKE.
198	30.He SCREAMED at Jack.
197	31.A gust of RAGE SHOOK Ralph.
197	32.Ralph CRIED HOPELESSLY against the black and green mask.
204	33.A sick FEAR AND RAGE swept him.
205	34....FELT his isolation BITTERLY.
206	35....the AMBUSHING FEAR of the deep night were coming on.
220	36.Ralph SCREAMED, A SCREAM OF FRIGHT and ANGER and DESPERATION.
223	37.The TEARS began to FLOW and SOBS SHOOK him...
223	38....great SHUDDERING SPASM OF GRIEF that seemed to wrench his whole body.
79	39.ANGER instead of decency padded his throat.

- 207 | 40. Words could not express the DULL PAIN of these things.
 210 | 41. Then he TENSED again.
 213 | 42. Ralph put his FINGERS in his mouth and BIT them.

D2. FRANKNESS/ REALISTIC ATTITUDE

- 110 | 1. 'Course I'M FRIGHTENED. Who wouldn't be?
 137 | 2. 'I don't think we'd ever fight a thing that size, HONESTLY...we'd HIDE.'
 153 | 3. 'I'M SCARED'.
 179 | 4. He looked round GUILTILY at the three boys standing by.
 205 | 5. They were savages it was true; but they were human...
 206 | 6....and he ACCEPTED THIS NEW FACT like a wound.

D3. SILENCE

- 24 | 1...there was a STILLNESS about Ralph as he sat...
 79 | 2. Yet Ralph's THROAT REFUSED TO PASS one decent ANSWER
 79 | 3....SILENT Ralph...
 79 | 4. Ralph SAID NO MORE, did nothing...
 200 | 5. Ralph's lips formed a word but NO SOUND CAME.

D4. SELF-CONFIDENCE/ DIGNITY

- 109 | 1....and stood up for the sake of DIGNITY, though with his back pricking, to the platform.
 114 | 2. 'I'm chief. I'LL GO. Don't argue.' 'You hide here. Wait for me.'
 141 | 3. 'We CAN DO WITHOUT Jack Merridew.'
 142 | 4. 'I said we CAN ALL DO WITHOUT a certain person.'
 145 | 5. 'We CAN DO ALL RIGHT ON OUR OWN can't we?'
 163 | 6. 'LET THEM GO'... 'I DON'T CARE.'
 193 | 7. 'I'LL GO FIRST...' What are we hiding for?'

D5. CARE

- 110 | 1. 'What about the LITTLUNS?'... Someone got to LOOK AFTER THEM.'
 154 | 2. '...Supposing I got like the others--not CARING. What'ud become of us?'

Table 7-5: Ralph's Feelings, Reactions and Attitudes

7.3.1.2 ASPECTS OF JACK'S CHARACTER

A. APPEARANCE:UNFAVOURABLENESS/UGLINESS

Page No.	SAMPLE SUPPORTING QUOTES
21	1.His FACE was CRUMPLED and FRECKLED, and UGLY without silliness.
21	2...he was TALL, THIN AND BONY: and his HAIR was red beneath the black cap.
69	3...his new FACE...:the FACE OF RED AND WHITE AND BLACK...
69	4... his sinewy body HELD UP A MASK that drew their eyes and APPALLED them.
69	5...the MASK...BEHIND WHICH JACK HID, liberated from shame and self-consciousness.
176	6.The Chief was sitting there, NAKED TO THE WAIST, HIS FACE BLOCKED OUT IN WHITE AND RED.

Table 7-6: Jack's Appearance

B. PERSONALITY:B1. ARROGANCE/ HUMILIATION

Page No.	SAMPLE SUPPORTING QUOTES
22	1.'KID's names,' said Merridew. 'Why should I be Jack?' 'I'M MERRIDEW.'
22	2....one who KNEW HIS OWN MIND.
23	3.'I OUGHT TO BE CHIEF,' said Jack with simple ARROGANCE...
23	4.'I'M CHAPTER CHORISTER and HEAD BOY.'
24	5.Jack started to PROTEST...
33	6....said Jack CONTEMPTUOUSLY...
34	7.He looked round FIERCELY, DARING them to contradict.
75	8.'I cut the pig's throat,' said Jack PROUDLY.
77	9.His voice was VICIOUS WITH HUMILIATION.
79	10.Jack was LOUD AND ACTIVE. He GAVE ORDERS, sang, whistled, THREW REMARKS at the silent Ralph--
80	11....slashed off a great hunk of meat, and FLUNG IT DOWN at Simon's feet. 'EAT! DAMN YOU!'
81	12.'...I stole up. Now YOU EAT--ALL OF YOU--and I--'
90	13.'...you're A LOT OF CRY-BABIES and SISSIES. ...you USELESS LOT OF CRY-BABIES!
110	14.Jack SNEERED at him.
166	15....said Jack, SNEERING.
130	16 He SNEERED.
111	17.Jack BROKE IN CONTEMPTUOUSLY
35	18.Jack BROKE IN.
81	19.Jack BROKE IN quickly.
138	20.Jack INTERRUPTED him.
155	21.Jack IGNORED him...

166	22.Jack IGNORED him again.
167	23.Jack IGNORED them...
110	24.'SUCKS TO THE LITTLUNS!'
133	25....said the voice SARCASTICALLY, 'I'll go up myself.'
137	26..said Jack CONTEMPTUOUSLY, 'and GOOD RIDDANCE.'

B2. POWER/ AUTHORITY

22	1....offhand AUTHORITY in Merridew's voice
22	2....uniformed SUPERIORITY
140	3....said Jack STRONGLY
141	4....CRIED OUT, HIGH-PITCHED, ENRAGED
155	5.Jack spoke SHARPLY
165	6.POWER lay in the brown swell of his forearms; AUTHORITY sat on his shoulder
165	7.'GIVE me a drink.'
167	8. 'All SIT DOWN.' ...'DO OUR dance! Come on! DANCE!' [<u>ORDERS</u>]
176	9.The Chief was sitting there, NAKED TO THE WAIST, his face blocked out in white and red.
178	10.The Chief saw the EFFECTS OF HIS WORDS and STOOD ABRUPTLY.
178	11.Then the Chief HELD UP HIS HAND.
201	12.The Chief SPOKE to him ANGRILY.
129	13....SPOKE in a queer, TIGHT VOICE
69	14....his sinewy body held up a mask that drew their eyes and APPALLED them.

Table 7-7: Jack's Personality

C. STYLE OF LEADERSHIP:

TOTALITARIAN PRINCIPLES: HORROR/ TYRANNY

Page No.	SAMPLE SUPPORTING QUOTES
21	1....some began to protest faintly...
22	Then one of the boys FLOPPED ON HIS FACE...
23	2.'You're talking too much'... 'SHUT UP, Fatty.'
68	1.The twins...began to protest timidly...Jack WAVED THEM AWAY. 'SHUT UP.'
148	2.Jack, CURSING, stopped them...breathed FIERCELY so that they were AWED by him and looked at each other in UNEASY ADMIRATION.
164	3.Jack stood up and WAVED HIS SPEAR.
165	4.'Who's going to JOIN MY TRIBE?'
166	5.'Who'll JOIN MY TRIBE?'
166	6.. 'The CONCH DOESN'T COUNT at this end of the island.'
197	7.'GRAB THEM!'
198	8. 'TIE THEM UP'

Table 7-8: Jack's Style of Leadership

D. FEELINGS, REACTIONS AND ATTITUDES :**D1. AGGRESSIVENESS/VIOLENCE**

Page No.	SAMPLE SUPPORTING QUOTES
46	1....FLUSHED FIERCELY
55	2.The MADNESS came into his eyes...
56	3...SHOUTED IN RAGE
76	4.This repetition made Jack UNEASY.
33	5.Jack SLASHED at one with his KNIFE
33	6.He DREW HIS KNIFE again with a flourish
34	7...SNATCHED HIS KNIFE...and SLAMMED it into a tree trunk
77	8.Jack stood up...the BLOODIED KNIFE in his hand
77	9.Jack transferred the KNIFE...and smudged BLOOD...
77	10.He took a step, and able at least to HIT someone...
126	11...was BRANDISHING HIS KNIFE
127	12.Jack BRANDISHED HIS SPEAR
127	13.He SLASHED with the SPEAR
131	14....his SPEAR HELD as if he THREATENED him
148	15...he STABBED down at the ground with his finger.
150	16...was busy with his KNIFE
155	17...LIFTED his SPEAR and began to SHOUT.
164	18...WAVED HIS SPEAR
165	20...WAVED HIS SPEAR again.
200	21...began SCREAMING WILDLY.
200	22.VICIOUSLY, with full intention, he HURLED HIS SPEAR at Ralph.
201	23.Another SPEAR...
201	24.The Chief SNATCHED one of the few SPEARS that were left and POKED Sam in the ribs.
<u>D2. SUPERSTITION</u>	
147	1.'And about the beast. When we kill we'll leave some of the kill for it. THEN IT WON'T BOTHER US, may be.'
151	2.'This head is for the beast. IT'S A GIFT.'
155	3....behind the MASK OF HIS PAINT...
167	4.'DO OUR DANCE!'

Table 7-9: Jack's Feelings, Reactions and Attitudes

Now let us summarize the content of all tables through the following summary table. This table shows, at a glance, the interaction between the two P's with their associated set of E'.

RALPH	JACK
1. FAVOURABLENESS/ ATTRACTION	1. UNFAVOURABLENESS/ UGLINESS
2. CONCIOUSNESS/COMMON SENSE	2. SUPERSTITION
3. PARLIAMENTARY PRINCIPLES: DEMOCRACY AND PERSUASION	3. TOTALITARIAN PRINCIPLES: HORROR AND TYRANNY
4. ANGER/AGONY/ANXIETY	4. ARROGANCE/HUMILIATION
5. FRANKNESS/REALISTIC ATTITUDE	5. POWER/AUTHORITY
6. SILENCE	6. AGGRESSIVENESS/VIOLENCE
7. SELF-CONFIDENCE AND DIGNITY	
8. CARE	

Table 7-10: A Summary of Ralph and Jack's Characters

According to what has gone before, it has become evident that there is a sharp contrast between Ralph and Jack's characters in terms of their personalities, reactions, attitudes, styles of leadership, and even appearances. As the summary table shows, Ralph is characterized as attractive, a man of common sense, with a civilized attitude; silent but agonized by other people's ignorance; caring and open. On the other hand, Jack is characterized as ugly, a man of action, with arrogance, power, superstition, and horror. Examination of aspects

of their characters has given us insights into the theme and its development, which will be discussed below.

7.3.2 DEVELOPMENT OF THE THEME

Before dealing with the analysis of the theme, a point must be emphasized about my conception of the phenomenon. As is evident from the previous section, my conception of the theme differs in scope from that of Halliday and Hasan (1976). They conceive the theme systems as one of the main components of texture within the sentence (see p.325). In my treatment of the theme, I capture it as a discourse element (cf. Maynard, 1982), which can be described as "hypertheme" (Daneš, 1974) or "common overall topic" (Morgan and Sellner, 1980), shaping the progression of discourse. For Halliday and Hasan it is the sentence as a unit of message which the analyst must concentrate upon when dealing with theme. For my analytic framework it is a superior text unit, what I refer to as 'episode', which becomes the unit of analysis. By episode I mean a group of not necessarily adjacent utterances or paragraphs (or even larger sections) whose connectivity is obtained not simply by formal cohesive elements, but primarily by the underlying communicative functions fulfilled by those utterances. For example, a quick look at GOLOF reveals that the theme of CONFLICT has been actualized largely through episodes in which MEETINGS take place.

Aspects of the theme have already been illuminated by the detailed description of the two characters in the previous section, as characters cannot be examined separated from the theme. Nevertheless, I shall try in this sub-section to elaborate on some aspects of the development of the theme not covered so far.

The major theme in *GOLOF*, as stated earlier, is the CONFLICT which is in progress throughout the novel between the two major characters. There are two main strategies employed in the novel for the presentation of the CONFLICT: (1) narrative sequences and (2) conversational sequences (cf. Björklund's (1993:81) distinction between "authorial discourse" and "direct discourse", and Short's, (1995:47) distinction between "the talk of the narrator" and "the talk of the characters"). It must be pointed out here again that parameters for the selection of textual elements are set partly by the facts offered by the skeleton. That is, since it has already been established that the major characters in focus are Jack and Ralph, then those elements will be emphasized which can contribute to the illustration of CONFLICT between these two. It does not seem to be difficult to identify those theme-oriented narrative sequences which play a role in the development of CONFLICT between Ralph and Jack. Similarly, because Jack and Ralph are the two major characters, it is the relevant fragments of the conversation between these two that have to be selected.

7.3.2.1 NARRATIVE SEQUENCES: There are considerable instances of narrative sequences in which the CONFLICT between the two characters is explicitly specified by the narrator himself. Some instances of this strategy are quoted below, which summarize the attitudes and personalities of the two boys. These examples represent the narrator's point of view.

EX [7-1]

(A)

There was the BRILLIANT WORLD OF HUNTING, TACTICS, FIERCE EXHILARATION, SKILL; and there was the WORLD OF LONGING AND BAFFLED COMMON SENSE. (77)

(B)

He slammed his knife into a trunk and looked round CHALLENGINGLY. (36)

(C)

...TWO CONTINENTS of experience and feeling, UNABLE TO COMMUNICATE. (60)

(D)

They looked at each other, BAFFLED, IN LOVE AND HATE. (60)

(E)

...this fresh RUB OF TWO SPIRITS in the dark (132)
(My emphases)

(In the previous section, many of the sample quotes can be classified under this heading.)

7.3.2.2 CONVERSATIONAL SEQUENCES: Aspects of the CONFLICT between the two characters are revealed by their conversational exchanges, which are more subtle and often require interpretation. The CHALLENGE between Ralph and Jack, revealed by their conversational exchanges, take several forms:

- A. Shift of Topic
- B. Negation
- C. Interruption
- D. Direct Challenge

A. SHIFT OF TOPIC in conversational sequences by the second interlocutor is one of the most subtle methods of the development of the theme frequently used in GOLOF. Consider the following examples taken from various episodes:

EX [7-2]

(A)

R: 'This is our island...Until the grown-ups come to fetch us we'll have fun.'

J: 'There's pigs...' (38)

(B)

R: 'When the meeting was over they'd work for five minutes then wander off or go hunting.'

J: 'We want meat.' (55)

(C)

R: 'You wouldn't care to help with the shelters, I suppose?'

J: 'We want meat--' (56)

(D)

R: 'What? Where? Is it a ship?'

J: 'Of course! They'll lie up there---...'

R: 'I thought you saw a ship!' (58)

(E)

J: 'We could steal up on one---'

R: 'I was talking about smoke!'

J: 'But we want meat!' (59)

(F)

J: 'If I could only get a pig!'

R: 'I'll come back and go on with the shelter.' (60)

(G)

J: 'We'll go hunting everyday--'

R: 'You let the fire out.' (76)

(H)
 J: 'You should have seen the blood!'
 R: 'There was a ship--' (77)

(I)
 R: 'There was a ship' ...
 J: 'The job was too much. We needed everyone.' (77)

As is evident, in none of these pairs we can find formal cohesion between the utterances of the first and second speakers. This can imply a CONFLICT, which leads to hostility and violence later in the novel.

A milder form of CONFLICT is evident in the following examples where there is a partial cohesion between the utterances of the interlocutors. In fact, the exchanges (A-I) above follow a pattern of total REJECTION of the initial topic; but the exchanges reproduced below follow a pattern of partial REITERATION or CONFIRMATION of the initial topic followed by the INTRODUCTION of a second topic. In the latter, the initial topic is re-adopted by the second speaker but is followed by a completely different topic.

EX [7-3]

(A)
 R: 'The best thing is to get ourselves rescued.'
 J: 'Rescue? Yes, of course! All the same, I'd like to catch a pig first--.' (58)

(B)
 R: 'But there isn't a BEASTIE!'
 J: 'Ralph's right of course. There isn't a SNAKE-THING. But if there was a SNAKE we'd hunt it and kill it.'
 R: 'But there isn't a SNAKE!' (40)

(C)
 R: 'Because the rules are the only thing we've got!'
 J: 'Bollocks to the rules! We're strong--we hunt!...'. (100)

Example (B) above merits a further interpretative note. That is, although there are instances of lexical cohesion between the utterances of the two speakers, this cohesion takes the form of hyponymy, rather than mere repetition of the same word. That is, BEASTIES in the first speaker's utterance is rendered to SNAKE-THING and SNAKE. I believe this is stylistically significant because it can be interpreted as a form of mild CONFLICT between the two speakers in this particular context. Moreover, the conjunction 'but' conveys not only semantic adversity here but a pragmatic adversity as well. On the other hand, Ralph adapts his initial wording by using Jack's term: SNAKE. This can in turn indicate his tendency to conspiracy with Jack, or in socio-pragmatic terms to develop a "collaborative floor" (cf. Edelsky, 1993, and Coates, 1996), while Jack maintains his individuality even in his confirmation of Ralph's statement, which he shows in the first part of his utterances. This argument can shed another fresh light on the characters of the two boys.

B. NEGATION: Another form of CHALLENGE revealed in conversational sequences is the employment of negative statements produced by the second speaker in reaction to the first speaker's utterances. The degree of CHALLENGE seems to be stronger than that of topic shift discussed above. Here are some examples:

EX [7-4]

(A)

Pi: 'I got the conch--.'

J: 'Conch! Conch!'... 'We DON'T need the conch any more.' (111)

(B)

R: 'We've got to start fire again.'

J: 'You HAVEN'T got Piggy's specs'... 'so you CAN'T' (127)

(C)

R: 'And I've got the conch--.'

J: 'You HAVEN'T got it with you, ...And the conch DOESN'T count...' (166)

(D)

R: 'I'll blow the conch...'

J: 'We SHAN'T hear it.' (166)

C. INTERRUPTION: It is assumed that when interruption takes place, it might imply verbal power and even bad manners, and can be interpreted as a sign of hostility (M.L. Venegas Laguens, 1987). In the following pairs, there are instances of such a strategy in the interrupter's turns ("second pair-parts").

EX [7-5]

(A)

Pi: '...that boy--I forget--.'

J: 'You are talking too much...' (22-3)

(B)

Pi: 'I got the conch--.'

J: 'You shut up!' (46)

(C)

Pi: 'I can't see proper, and if I get scared--'

J: 'You're always scared.' (111)

(D)

R: 'This meeting--'

J: 'I cancelled it.' (138)

I ignore reproducing examples on direct challenge here for the reason of space. Instances of it can be found in the tables 7-7 to 7-9.

From what has been argued so far, one can conclude that, in terms of talk types (cf. Mercer, 1995), there are numerous instances of "disputational talk" going on in the conversational sequences of GOLOF, whose initiator is almost always Jack, mainly against Ralph, sometimes against other members of his party, and even sometimes against members of his own party.

Now let me put my arguments in this section into a diagram:

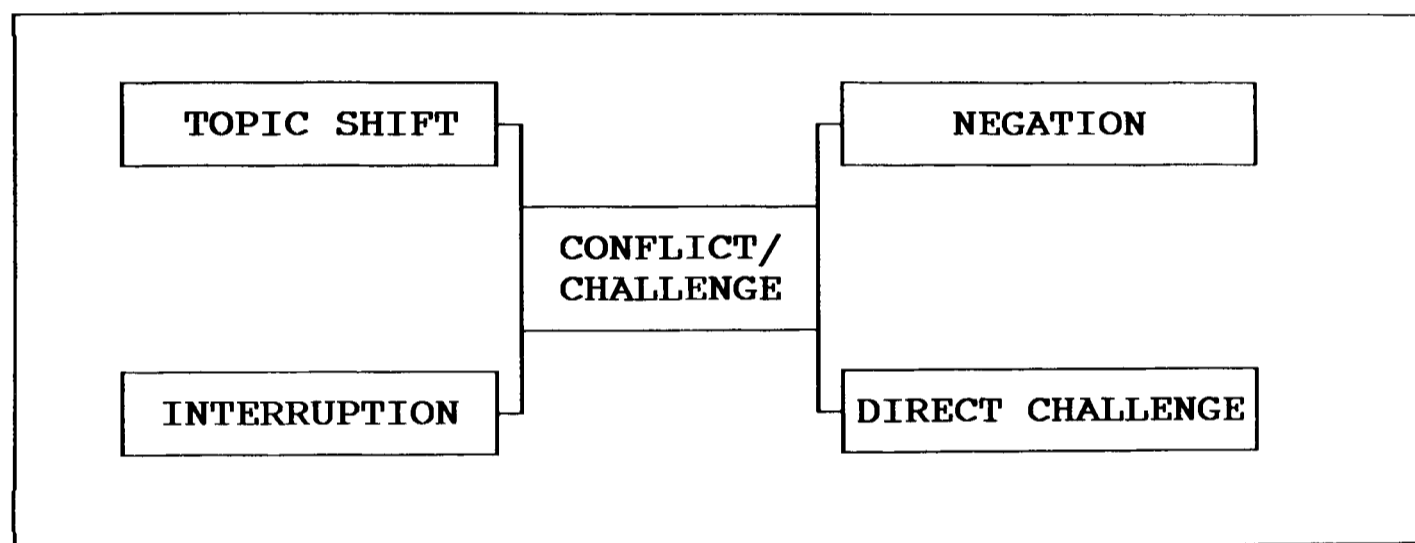


Fig. 7-1: Forms of Manifestation of CONFLICT in GOLOF's Conversational Sequences

7.3.3 PUSHING THE ANALYSIS FURTHER: REPETITIVE PATTERNS AND THEIR SIGNIFICANCE IN THE DEVELOPMENT OF THE THEME

7.3.3.1 RELATIONSHIP BETWEEN RALPH'S HAIR AND PROBLEMATIC SITUATIONS

One significant repetitive pattern in GOLOF is the one which is associated with Ralph's hair. There seems to be a striking consistency in the co-occurrence of Ralph's hair with some kind of predicament. This association is so strong that it can be seen as a signalling device within the whole novel, presupposing the problematic

situations in which the boys are involved. In fact, Ralph's tangled hair almost always echoes a 'tangled' circumstance. It is worth noting that the signalling effect of this event operates in two ways: retrospective and prospective. Here are some examples which indicate the retrospective function of that repetitive pattern.

EX [7-6]

(A)

Ralph discovered DIRT and DECAY; understood how much he disliked perpetually FLICKING THE TANGLED HAIR OUT OF HIS EYES, ...(98)

(B)

Ralph was kneeling by the REMAINS OF THE FIRE like a sprinter at his mark and his face was half-hidden by HAIR and smut. (155)

(C)

Piggy wiped the TEARS from his eyes. At last Ralph sat up straight and DREW BACK HIS HAIR. (190)

(D)

Ralph looked at the FILTHY OBJECTS before him and SIGHED. 'We ought to comb our HAIR....' (190)

There are many examples in GOLOF in which Ralph's hair plays a prospective signalling role in the development of the theme. Consider the following:

EX [7-7]

(A)

He PUSHED HIS HAIR BACK IRRITABLY, ...how QUICKLY HE WAS BREATHING, ...HIS HEART-BEATS WERE VISIBLE. (213)

(B)

...his HAIR FELL. Someone was muttering, only a few yards away... He HEARD A SAVAGE say 'No!' in a shocked voice; (214)

(C)

He... PUSHED BACK HIS HAIR. ...'WE DECIDE THINGS. BUT THEY DON'T GET DONE.' (87)

(D)

Ralph FLUNG BACK HIS HAIR.... 'THERE WAS A SHIP.'
(76)

(E)

Ralph PUSHED BACK HIS TANGLED HAIR...There was NO PIGGY to talk sense. There was NO SOLEMN ASSEMBLY for debate NOR DIGNITY OF THE CONCH. (216)

7.3.3.2 RELATIONSHIP BETWEEN JACK'S STANDING UP AND A SENSE OF POWER/ CONFRONTATION

Another repetitive pattern is the co-occurrence of Jack's standing up with an air of authority or confrontation. In each of the following examples, whenever Jack gets on his feet, it presupposes a sense of antagonism or power in the minds of readers. This is because the co-occurrence of these two has been so regular, as it has been with Ralph's hair and an unpleasant, critical circumstance.

EX [7-8]

(A)

Jack STOOD UP as he said this, the BLOODIED KNIFE in his hand. The two boys FACED each other. (77)

(B)

Jack STOOD UP, scowling in the gloom, and HELD OUT HIS HANDS. 'I HAVEN'T FINISHED YET.' (89)

(C)

Jack STOOD UP and took the conch. ... 'I'LL TELL YOU WHAT IS WHAT.' (90)

(D)

Jack STOOD UP and WAVED HIS SPEAR. 'TAKE THEM SOME MEAT.' (164)

(E)

Jack, left ON HIS FEET, looked UNCERTAINLY at Ralph. (36)

7.3.3.3 RELATIONSHIP BETWEEN RITUAL CHANT AND SAVAGERY

Still another repetitive pattern in GOLOF, which is worth mentioning, is a ritual chant sung by the savages: 'Kill the pig. Cut his throat. Spill her blood/Bash her in', (see pp.75, 82, 126, 167, 168, 205.) It visualizes the hunting scenes and represents the savagery of the

hunters. Its repetition intensifies an image of blindness on the part of the hunters, as they kill Simon in the same way as they kill pigs.

7.3.3.4 RELATIONSHIP BETWEEN CONCH AND MEETING

Finally, while repetition of the chant serves as a sign of savagery, superstition and blindness, repetition of the conch serves as a sign of meeting, rules and rescue. The repetition of these two uncompromising entities, like the characters of Ralph and Jack, acts as a "plot-sustaining" element, reinforcing the central theme of CONFLICT/VIOLENCE mentioned in 7.3. The chant, as a symbol of violence, is primarily associated with Jack. However, the conch, as a symbol of rules, is primarily associated with Ralph. So their counterbalance unveils not only aspects of the theme but aspects of the characters as well. It might be interesting to note that by breaking up the 'fragile white conch', Jack breaks up Ralph and his party. So the smashing of the conch represents a symbolic meaning: the end of beauty of justice and order, which is reflected through our emotional reaction to the object itself (Cox, 1985). The conch ceases to exist but the familiar rhythm of 'Kill the beastie...' is still audible up to the very closing chapter.

7.4 SUMMARY AND CONCLUSIONS

This chapter has demonstrated how my proposed approach to the analysis of prose texts can be extended to include

novels by using GOLOF as an example. The analysis consists of two complementary steps. The first step was to provide a skeleton outline of the novel, whose main purpose was to assist us in selecting certain significant features for closer observation. Its methodological and pedagogical role was also discussed briefly. The second step, which was the major analytic activity, was to go back to the text in order to present a detailed analysis of the two important narrative components: characterization and the theme. It was shown that the interdependence of these two steps lies in the fact that the first one determines the principle of selection for the second. In other words, the second step builds upon the insights and facts provided by the first step.

Of the two selected characters, Ralph was proved, with reference to the textual evidence, to be a sensible, understanding, and caring character, and someone with whom the narrator and the reader sympathize. However, Jack was proved to be a character with power, egotistical and aggressive attitude, and someone who is unconcerned about other people. Relevant sets of examples were provided in separate tables to justify features assigned to each character.

Also attempts have been made in this chapter to show how CONFLICT, as the central theme of the novel, has been developed. Apart from the illuminating effects of characterization on the progression of the theme, it was argued that the theme has been developed through two

types of sequences, narrative and conversational. In discussing the latter, four important patterns were extracted and analysed with sufficient examples from the text for each pattern.

In the last section, the analysis was pushed further by focussing on some repetitive patterns with their stylistic functions, which reinforced the observations made in the previous sections.

It needs to be emphasized that the possibility of further zig-zagging movements ("to and fro journeys", to use Spitzer's term) in GOLOF is still high and, I assume, it has not come to an end. There are other textual evidence to further support my findings. For example, there are numerous elements of Setting which could be used as significant indicators of certain aspects of characters and the theme. I excluded examination of Setting not because its elements were less relevant to my purpose but mainly because there was sufficient textual evidence available from other episodes which were more straightforward and less inferential, from a pedagogical point of view. The interrelatedness of elements of Setting with elements of characters and the theme in GOLOF is an area which deserves a separate detailed investigation.

Another example of potential interconnections associated with aspects of characters and the theme is the narrator's regular summarizations or re-statements of the

state of affairs specified before in the text. There are occasions in GOLOF where the narrator paraphrases, highlights or recapitulates the contents of piece(s) of the text presented earlier. One interesting instance of this is his reformulation of the miserable situation at the end of the novel, which can be regarded as the result of CONFLICT:

...Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy. (223)

In this example, by putting in contrast with each other the two important results of CONFLICT, i.e. the end of innocence and the darkness of man's heart, in fact Golding re-introduces Ralph and Jack. Similarly, by fall through... he re-states the extreme VIOLENCE. What is important to note is that each of these items carries a powerful presuppositional load of textual experience behind it. Specifically, innocence presupposes the whole picture of Ralph with his stillness, care, sensibility, fairness, etc., while darkness of man's heart clearly presupposes Jack's evil character (see Table 7-10 for a summary of their characters). Understanding such interconnections is crucial to the reading and analysing the novel.

NOTES TO CHAPTER SEVEN

- 1 There are two types of description in GOLOF for this category: first neutral (objective), second value-laden (subjective). Neutral description of Ralph's appearance includes examples like 'the fair boy' (7), 'grey shirt' (7), 'his hair was plastered to his forehead' (7), etc. These examples carry little associative value. That is they convey neither negative nor positive attitude towards the character and thus reveal little about him. However, what I am interested in is to focus on features which are more specific and distinctive in comparison and contrast to the other character. Therefore, I ignore objective descriptions here. The same approach will be followed in the description of Jack. Some examples of objective description of Jack's character are: 'light blue eyes' (21), 'his hair was red' (21), 'dressed in [black cloak]' (21), etc.

CHAPTER EIGHT

CONCLUSION

8.0 INTRODUCTION

This chapter is designed to recapitulate the major concerns of the thesis and to draw some theoretical and pedagogical implications. A few recommendations will also be made about possible further research on related areas. More detailed methodological notes as well as conclusions have been put forward in various places throughout the thesis. What is incorporated in this chapter, therefore, is the highlighting of some important points in order to draw a clearer picture of the thesis.

8.1 A SUMMARY

The principal aim of the thesis has been to devise a pedagogically-directed approach for the analysis of literary 'prose texts in English. The approach was demonstrated through the practical analyses of some specimen prose texts selected from among a list of texts recommended by the Iranian MCHE. Despite the fact that it is pedagogically-motivated, the approach, as an extended and refined version of the standard model of cohesion, holds its own theoretical and methodological merits, which will be dealt with later in this chapter.

The thesis started with a survey of the situation of literary education in non-native contexts with special reference to some Iranian universities. This, in my opinion, gives a more realistic, problem-driven start which establishes the thesis motivation. One striking literary practice in Iranian as well as other non-native situations, as revealed by the survey, proved to be the prioritising of traditional critical approaches in the course of literary education to the exclusion of textual exploration, which is the main concern of stylistic approaches.

A full chapter, therefore, was confined to review stylistic approaches, their problems and prospects, the way they are implemented in pedagogical domains, and the way cohesive elements are approached by some well-known stylisticians in the process of their analyses (see Ch. 2). This was meant to build up a background knowledge about stylistics in general and possible descriptive and interpretative strategies informed by cohesive principles in particular.

A more detailed review of cohesive relations was presented in the first part of Ch.4, including topics such as the nature and types of cohesion with special focus on the two important concepts in the analysis of cohesion, i.e. cohesive ties and cohesive chains. Another point discussed in this chapter was the pragmatics of cohesion. It was argued that the type and degree of cohesive relations in texts are closely related with at

least five extra-textual factors: COGNITIVE, DEVELOPMENTAL, INTERPERSONAL, MODAL, and STYLISTIC (see 4.3). A further theoretical contribution of this chapter to the concept of cohesion has been the distinction which was made between OPTIONALITY and OBLIGATORINESS of cohesive elements. It was theorized that the functions and effects of cohesive elements employed in texts are of two main types:

- (1) they are used as basic devices for constructing texts and function as ordinary background features of language (OBLIGATORINESS);
- (2) they are used as aesthetic/stylistic devices for constructing effective texts and function as alternative representation of meaning.

The former was suggested to be code-based, stylistically unmarked, predictable, and, from a psycholinguistic point of view, generated by primary-process thought. The latter, however, was proposed to be text-based, stylistically marked, unpredictable, and, psycholinguistically, related to secondary-process thought.

Yet another topic covered by Ch. 4 was the discussion of aspects of cohesion ignored by Halliday and Hasan (1976) and Gutwinski (1976), as two of the most comprehensive treatments of the phenomenon. It was proposed that there are at least four other cohesive devices which can contribute to the establishment of texture in texts. Those are (1) PARALLELISM, (2) the ORDER in which sentences and clauses follow one another (or the order in

which events in a given situation are arranged), (3) the THEME, and (4) GRAPHOLOGICAL PATTERNS.

Also, a pilot analysis was produced at the end of Ch. 4, based on a chain relation in a Hemingway short story (Old Man at the Bridge³). This pilot analysis aimed to show how a chain complex, which might be regarded as insignificant by inexperienced readers, can be used to generate a highly sophisticated literary response. It must be remembered that another pilot analysis has been carried out in Ch.3 as an indicator of the methodology employed in each proposed step (see 3.2.2).

The thesis proposed a three-levelled step-by-step analytic approach, based on the principles of cohesion, towards the analysis of English prose texts, which can be claimed to be logically and pedagogically reasonable. That is, it started from a more restrictive and mechanical step, which is assumed to be highly replicable in other similar texts, and proceeded to more complicated and interpretative ones. Let me give a brief account of each step here.

The first step provided a detailed and comprehensive analysis of cohesive features in a short story by Hemingway ("Indian Camp") (see Ch. 5). In fact, this step was meant to IDENTIFY various types of cohesive relations between pairs of adjacent sentences and clauses without offering any interpretative responses towards the text. Hence, the title of the chapter: IDENTIFICATION.

The second step added to the process of analysis elements of context relevant to any narrative text: Participants, Events, and Setting, drawn from Grimes (1975). This step gave a more pedagogical dimension to the analysis of cohesive relations in texts, as the most preliminary and fundamental questions asked by any reader while reading a text is "Who did what to whom where and when?" Thus, readers' attentions are directed towards not only what elements are dependent upon what other elements but also what contextual entities are represented by a set of interconnected elements in a text. Technically speaking, cohesive elements dealt with earlier in Ch. 5 were CONTEXTUALIZED in Ch. 6, followed by the introduction of some possible interpretative responses to the choices of certain cohesive features. Hence the title of the chapter: CONTEXTUALIZATION.

The third and last step was the exploration of the thematic significance of cohesive relations in a novel (see Ch. 7). This step, unlike the previous one, which encompassed a global classification and subsequently the interpretation of cohesive elements in a relatively short text, followed a selective methodology by focussing upon only aspects of characters and the theme in the novel. An intermediary sub-step was also introduced at this step (skeleton outline) which was meant to serve as a 'scaffolding' through which a reader can have an overview of what to do next and what to select for the later stage of his/her analysis. As discussed in 7.1, one pedagogical

implication of this technique is that it creates a feeling for the text to be analysed, which ensures learners' basic grasp of the plot, themes and characters. Basically, from a methodological point of view, step 3 was the extension of step 2 to a larger text in that both formal cohesive elements, though selective, and contextual elements (major characters and the theme) went hand in hand to provide a broader and manageable framework for the analysis of a rather longer text. Thus, the title of Ch. 7: EXTENSION.

8.2 IMPLICATIONS AND CONCLUSIONS

1. The analysis of local cohesion in HIC (see Ch.5) shows that local cohesion is predominantly achieved through grammatical cohesive devices. From 300 overall local cohesive items identified in HIC, 174 items are grammatical (58%). It means that grammatical cohesion tends to operate locally; its scope is restricted to adjacent clauses and sentences. (Note Gutwinski's, 1976, similar observation on Hemingway's use of grammatical cohesion in adjacent sentences in a different short story ('Big Two-Hearted River': Part I), where grammatical cohesion comprises 54% of the overall local cohesive elements of the passage.)

2. On the other hand, the analysis of global cohesion in the same text indicated that lexical elements establish cohesion both locally and globally. That is, lexical items function cohesively to establish texture not only

in adjacent clauses and sentences but also in distant ones. However, it may be noted that of all grammatical cohesive elements only reference can occasionally perform a function similar to that of lexical elements (see Tables 6-1 and 6.2). One reason for the global operation of reference in narrative texts is that it contributes to the establishment of the Participant line of the story. Therefore, it may extend beyond adjacent sentences.

3. Another observation is concerned with the number of items with which grammatical and lexical elements can enter into a cohesive relationship. While, as argued above, in grammatical cohesion the number of presupposed items is extremely restricted, in lexical cohesion, as Hoey (1991) contends, there is no restriction for lexical items to enter into a cohesive relationship with more than one or two items (cf., for example, the ANIMAL chain complex discussed in Ch. 4). Hoey (1991), in a comparison of frequency of different types of ties in Halliday and Hasan (1976) sample analyses of seven texts of various types, concludes that nearly fifty percent of ties are lexical. With this observation, the generalizability of my own observation discussed above increases. Therefore, one can conclude that lexical items play a significant role in creating texture in not only narrative texts but also in all types of texts. To round off this section, let me quote Hoey (1991:10):

Lexical cohesion is the only type of cohesion that regularly forms multiple relationships [...]. If this is taken into account, lexical cohesion becomes the dominant mode of creating texture. In other words, the study of the greater part of cohesion is the study of lexis, and the study of cohesion in text is to a considerable degree the study of patterns of lexis in text.

It will be recalled that the role of lexical aspects of cohesion became evident in my analysis of the novel, too, where without focussing on grammatical aspects, some illuminating socio-pragmatic and stylistic questions were addressed and fundamental aspects of the novel such as characters and the theme could be explored in great detail.

It should be understood that the point here is not to discredit or sanction the grammatical aspects of cohesion but to highlight a fact that grammatical and lexical elements differ from one another in scope. This observation can have helpful pedagogical and methodological implications.

4. From a pedagogical point of view, one implication of these observations is that a sentence-by-sentence analysis of prose texts can raise learners' ability and awareness to recognize grammatical structures and their role in creating texture in adjacent clauses and sentences. Restrictiveness of the methodology applied to identifying local cohesion in texts allows learners to start with great confidence and less confusion because

the scope of preliminary examination will be small enough to be dealt with easily by a novice analyst.

Sentence-based instructional techniques in EFL environments have long directed students' attention to the meaning of sentences in isolation and the grammar has been regarded as a system which accounts for only syntactic relationships within individual sentences. By focussing on intersentential (grammatical) cohesive relations, though limited, learners will discover how the meaning of one sentence is dependent upon and can be recovered from the meaning of neighbouring sentences. Thus, the first step is taken towards an understanding of the concept of textuality. According to these ideas, I would propose the grammatical aspects of cohesion as the first analytic activity for non-native learners of English language and literature. Along with these recommendations, I have developed in App.4 a series of sample exercises which might be beneficial for the teaching of cohesion in non-native contexts. The exercises, as suggested here, start from the grammatical aspects of cohesion and proceed to the lexical aspects, and are built on a hierarchical basis, from easy to difficult, using parts of the data used in the thesis as material.

5. It is a widely acknowledged perception among educational stylisticians (e.g. Widdowson, 1985) that as far as the teaching of literature overseas is concerned it can only have meaning if it is integrated with the

teaching of language. The idea of integrative approach is based on the assumption that "a sensitive and effective linguistic perception that leads to subtle stylistic distinctions does provide a secure basis for an aesthetic appreciation of literature" (Verdonk, 1989:242). The step-by-step approach which the thesis follows and the preliminary language work which the whole approach encourages underline my basic assumption that the exploration of "linguistic forms" precedes evaluation of "literary functions". In addition, my subsequent interpretative elaborations indicate that literary education in my approach is not reduced to identification of linguistic features. On the contrary, the analytical tasks are valued only when they are meant to ultimately inform students' critical awareness and sharpen their critical judgements. Accordingly, the approach presented in the thesis can be specially beneficial to non-native speaking students. It can also be beneficial to native-speaking students who are hardly consciously aware of the organization of their own language.

6. As far as the idea of integrative approach to the teaching of language and literature is concerned, one point must be kept in mind. It is true that literary texts make use of various registers, e.g., legal, historical, journalistic, etc., discourse styles (cf. Carter and Nash's, (1990) process of "re-registration", discussed in Ch. 2). However, it cannot be denied that

since the world created in literature is "fictional" rather than "factual", this might sometimes greatly affect the way the text is produced and organized. Moreover, it is assumed that language use in literary texts is not only a matter of social communication but also a matter of expression, which may embody complex cognitive structures (Radwanska-Williams and Hiraga, 1995). Therefore, I would argue for encouraging learners to be initially involved in comparative textology. Students must be given opportunities for textual analysis on various text-types so that they increasingly gain required schematic knowledge about the way various genres are represented in terms of their linguistic and rhetorical features. In the light of this view, literary texts are considered only one of those text-types with which students are expected to gain familiarity.

7. By focussing on the language of literary texts in order to come to a literary interpretation, it is not to suggest that other extra-textual features such as intertextuality, cultural, historical, biographical, etc. knowledge about texts play no roles in the process of readers' appreciation of the text. These features can sometimes be of paramount importance. I have not dealt with these features because they do not readily fall into stylistic domain, and my work is assumed to be of stylistic nature. Another reason is that extra-textual

knowledge is not easily available to non-native, and to some extent, native speaking learners of literature.

8. By restricting the thesis scope to the analysis of cohesion in given texts, I do not mean that this is necessarily the only way or the best way to "see through" the language of literary texts. (For the reasons of adopting cohesion model, see Ch. 3.) There are also other text-oriented approaches which have contributed a great deal of implications for the analysis and the pedagogy of literary texts. For example, recent investigations have focussed on the effects of various modes of speech on the materialization of the point of view which the speakers/writers hold towards themselves and other interlocutors in a given communication situation (cf. Ehrlich's (1990) *Represented Speech and Thought (RST)*, or Short's (1982) *Free Indirect Speech (FIS)*). Once learners became more experienced, they could also be asked to push their analysis further to cover interesting domains like FIS, which seems to be a common stylistic technique employed in prose texts.

9. Methodologically speaking, as has been argued, it is not sufficient to identify what elements enter into a cohesive relationship with other elements. We must also account for their interconnectivity in terms of relevant contextual elements. Besides, as the interpretation of chain interaction carried out in Ch. 6 illustrates, I would argue that we must evaluate the interaction among different chain complexes in text. For example, through

the evaluation of the interaction of Participant chains with Event chains in HIC, I have shown how the author has led readers to infer from the text a highly biased representation of an ethnic grouping. Also, I have sought to show how a close examination of the references, naming and their distribution throughout the text can address some illuminating pragmatic and stylistic questions (see Ch. 6). As I concluded at the end of Ch. 6, by analysing cohesion in text there is much to say about the dynamics of text and its deeper semantic structure.

10. Another pedagogical benefit of identifying types of cohesive ties and chains throughout texts on the part of learners is that, as the identification process involves close readings of the text several times, this allows readers to gain new insights about the compositional patterns and stylistic organization of the text each time they read it. Also, repetitive patterns reveal themselves during this step, which in turn determine the basis for the elements to be chosen for subsequent analysis, by highlighting the most significant elements.

11. Through the analysis of GOLOF (see Ch. 7), I showed, amongst other things, how to manipulate a vast body of textual data embodied in the novel by focussing on what has been called THEMATIC COHESION. To do this, a principle of selectivity was established, which draws upon what is considered to be significant elements in the analysis of any prose text: major characters and the theme (see 7.1 for an explanation of the analytic

procedure). Below, I highlight some important observations related to the analysis of thematic cohesion in GOLOF.

A) Providing a scattergram of the P categories and the E categories and their interaction is a useful preliminary step to find out the type of relationship which holds between the major characters. For example, in GOLOF it was primarily through this technique that the conflict between Ralph and Jack was highlighted.

B) By classifying thematically related elements and assigning an umbrella concept to each set, aspects of characters could be described and evaluated effectively.

C) It was argued that presentation of the theme in GOLOF has been made through two textual strategies: (1) narrative sequences, and (2) conversational sequences. This might be, to a great extent, true of other narrative texts. Narrative sequences tend to embody the narrator's point of view because in this mode it is the narrator himself who controls point of view. However, conversational sequences tend to embody the participants' point of view because in this mode the text is not under the control of the narrator, and the narrator acts only as a reporter of what is spoken by the participants.

D) Aspects of CONFLICT, as a common feature of classic novels, between the protagonist and the antagonist could be traced by focussing on processes

such as SHIFT OF TOPIC, NEGATION, INTERRUPTION, and DIRECT INDICATIONS OF CHALLENGE throughout the text (see 7.3.2.2). Of course, different texts might use different ways for the manifestation of conflict, and these are only some of those ways which have been used in GOLOF. However, these ideas can have some insights for the analysis of any prose texts.

E) Analysing repetitive patterns can unfold aspects of the development of the theme. For example, in GOLOF it was observed that there is a consistency in the co-occurrence of Ralph's hair with a problematic situation, Jack's standing up with a sense of authority, ritual chants with savagery, and conch with meeting. Therefore, it is suggested that when analysing cohesion in texts, possible significant occurrences of this kind of textual relationships must also be taken into account.

12. It must be acknowledged that the approach developed here has necessarily been theoretical and its applicability and practicality should be tested in the context of non-native literature classrooms. The experimental side of my approach is far beyond the scope of this study. It is hoped that this approach will be of practical benefit to non-native learners of English language and literature. However, whether or not it turns out to be of practical benefit, this would not necessarily invalidate the whole exercise because the thesis developed a stylistic analytic approach, presented

analyses of a number of selected texts based on the proposed methodology, and produced some theoretical and methodological conclusions along with some pedagogical implications. These were what the thesis was primarily concerned with.

8.3 RELATED AREAS FOR FURTHER RESEARCH

One fertile area of enquiry can be investigating the relationship between cohesion and the organisational units in texts, such as paragraphs, sections, chapters, etc. These are some of the potential research questions which are worth investigating:

- * Are the paragraph boundaries demarcated by certain cohesive elements which cumulatively represent a single thematic unit?
- * Why are some paragraphs in a text, prose or non-prose, densely packed with cohesive elements while others are not? Do literary texts show a significant difference from ordinary texts in this regard?
- * Where do highly cohesive paragraphs usually appear, in the initial, in the middle, or in the final part? and why?
- * Is there a significant consistency in the use of certain types of cohesive relations in each part of a text? Why?
- * Does the density of cohesive elements in a paragraph have to do with other factors like the discourse modes taken up by the author, e.g., description, narration, conversation, etc.?

* To what extent can the analysis of cohesion principles account for chapter boundaries?

Computer-assisted language analysis based on a sound methodological approach can, of course, address some of these questions.

Another area which deserves further investigation is the relationship between cohesion and point of view (cf. Ehrlich, 1990). In the analysis of HIC, some points were suggested about the author's point of view towards various participants in the story with reference to the process of "polyonomasia". But further investigations might unveil other processes which are not so openly used in the story.

Yet another area is related to the relationship between cohesion and genre. Issues of genre seem to have attracted the attention of many scholars in recent years. A burgeoning question in genre studies has been to specify parameters to identify genre. One possible way of investigating this question might be to look at genre from the point of view of cohesion. Perhaps my conception of THEMATIC COHESION can provide some clues to the identification of genre. It may also give some insights into the nature of MOVES, as a basic concept in the analysis of genre.

APPENDICES

+++++

APPENDIX 1 : QUESTIONNAIRES

QUESTIONNAIRE A: FOR STUDENTS

A. INFORMATION ABOUT RESPONDENT

1. Name (optional)
 2. Level (Year) :.....
 3. University:
 4. Literature courses you have taken/passed:
.....
 5. The area(s) which now you think you need extra practice:(Please tick as many choices as you like).
 - a. linguistic features of literary texts
 - b. information about literature, e.g. nature or philosophy of literature, etc.
 - c. other(s) , if any.....
 6. Are you often provided with
 - a.) modern literary texts (i.e. 20th century)
 - b) mediaeval literature
 - c) a combination of (a) and (b)
 7. Are you interested in
 - a) modern literature
 - b) mediaeval literature
 - c) both (a) and (b)
- Why.?.....
..
8. My aim of studying literature : (Indicate your highest preference on the following statements by numbering them: 1,2,3, etc.)
 - I am interested in improving my language skills (i.e. word power, reading, writing skills, etc.) through reading literature.
 - I am interested in understanding literature for its own sake (e.g. as in intellectual activity).
 - I am interested in getting cultural, historical, social, etc. information through reading literature.
 - Other aims (if any, specify).
 -

B. CLASSROOM TECHNIQUES:

1. Indicate what proportion of time is devoted to each of the following : (Circle appropriate choices)

- a) history of literary criticism
(0-25% 25-50% 50-75% 75-100%)
- b) historical/social/philosophical background of literary works/authors
(0-25% 25-50% 50-75% 75-100%)
- c) language-based analysis of literary texts
 -vocabulary-building exercises
 (0-25% 25-50% 50-75% 75-100%)
 -grammatical structures (e.g. group structures, sentence patterns, direct/indirect speech etc.)
(0-25% 25-50% 50-75% 75-100%)
- d) comparative/contrastive textology (i.e. various text-types in English language (including both literary and non-literary texts) are juxtaposed and analysed to show the differences/similarities between them)
(0-25% 25-50% 50-75% 75-100%)
- e) translation practice, paraphrasing
(0-25% 25-50% 50-75% 75-100%)
- f) reading text aloud
(0-25% 25-50% 50-75% 75-100%)
- g) reading text silently
(0-25% 25-50% 50-75% 75-100%)
- h) teacher-centred text comprehension activities (e.g. description of language features, lectures on the features of literary texts, etc.)
(0-25% 25-50% 50-75% 75-100%)
- i) student-centred group activities (e.g. debates, discussions, language analysis work, etc.)
(0-25% 25-50% 50-75% 75-100%)
- j) writing exercises using the literary language as model : paraphrasing, summarising, re-writing, cloze exercises, etc.)
(0-25% 25-50% 50-75% 75-100%)
- k) evaluative essays on particular characters, authors, literary works, etc.
(0-25% 25-50% 50-75% 75-100%)

D. EVALUATION

1. How much of 100% is devoted to each of the following requirements ?

a) class activity	-----%
b) essays	-----%
c) final exam	-----%
d) other(s), if any	-----%

TOTAL 100 %

2. Provide at least two sample examination questions which can show typical classroom activities or your teacher's expectations (Please use the space overleaf)

Thank you for your co-operation

QUESTIONNAIRE B: FOR TEACHERS

A. INFORMATION ABOUT RESPONDENT

1. Name (optional)
2. Level you are teaching at (Year)....
:.....
3. University:
4. Literature courses you have been teaching or
taught in the
past.....
5. Do you often provide your students with
 - a) modern (20th century) literary texts
 - b) mediaeval literature
 - c) a combination of (a) and (b)
 Why?.....

B. THE AIM OF TEACHING LITERATURE:

1. What is the aim of teaching literature in Iranian higher education system ? (Please tick as many items as you like)

- a) improving learners' language skills (i.e. word power, reading and writing ability, etc.)
- b) understanding literature for its own sake (e.g. as an intellectual activity)
- c) providing students with knowledge about culture, history, social lives and beliefs of other nations (i.e. English speaking people)
- d) other aims,(if any specify).....

2. What aim(s) do you personally propose for the teaching of English literature in Iranian universities? (You might choose one or more from the sub-questions of (1) above or add other item(s) which you prefer.....

C. CLASSROOM TECHNIQUES:

1. Indicate what proportion of time is devoted to each of the following : (Circle appropriate choices)

- a) history of literary criticism
(0-25% 25-50% 50-75% 75-100%)
- b) historical/social/philosophical background of literary works/authors
(0-25% 25-50% 50-75% 75-100%)
- c) language-based analysis of literary texts
 -vocabulary-building exercises
 (0-25% 25-50% 50-75% 75-100%)
 -grammatical structures (e.g. group structures, sentence patterns, direct/indirect speech etc.)
(0-25% 25-50% 50-75% 75-100%)
- d) comparative/contrastive textology (i.e. various text-types in English language (including both literary and non-literary texts) are juxtaposed and analysed to show the differences/similarities between them)
(0-25% 25-50% 50-75% 75-100%)
- e) translation practice, paraphrasing
(0-25% 25-50% 50-75% 75-100%)
- f) reading text aloud
(0-25% 25-50% 50-75% 75-100%)
- g) reading text silently
(0-25% 25-50% 50-75% 75-100%)
- h) teacher-centred text comprehension activities (e.g. description of language features, lectures on the features of literary texts, etc.)
(0-25% 25-50% 50-75% 75-100%)
- i) student-centred group activities (e.g. debates, discussions, language analysis work, etc.)
(0-25% 25-50% 50-75% 75-100%)
- j) writing exercises using the literary language as model : paraphrasing, summarising, re-writing, cloze exercises, etc.)
(0-25% 25-50% 50-75% 75-100%)
- k) evaluative essays on particular characters, authors, literary works, etc.
(0-25% 25-50% 50-75% 75-100%)

l) lectures about literature or particular literary work by the teacher, using the principles of literary criticism
(0-25% 25-50% 50-75% 75-100%)

m) lectures about literature or particular literary work by the students with reference to the principles of literary criticism
(0-25% 25-50% 50-75% 75-100%)

n) if any other activity, please specify
.....

2. Do you and your students have access to texts other than what you deal with in the class? YES
NO

3. What are some of the major problems of your students in understanding literary texts when they read them without your help? (Please indicate highest and lowest possibilities by numbering the following items from (1) to (5).

----a) vocabulary and structure
----b) literary effects produced by sound patterns, parallelism, deviation, etc.
----c) insufficient knowledge about literary theory or literary criticism
----d) insufficient knowledge about the socio-historical characteristics of the era to which the literary work belongs
----e) other(s) (if any, please specify).....
.....

4. What do you suggest to improve your students' power of reading and appreciation of English literature? (Please number the following items to indicate the degree of importance of each)

----a) close attention to the language of literature in comparison and contrast to the ordinary use of language system (inside-the-text exploration)
----b) knowledge about literary genres, definitions of literary terms, critical evaluations etc. (beyond-the text knowledge)
----c) extensive reading of literary texts alongside non-literary texts
----d) other(s), (if any, please specify).....
.....

5. Do you assign your students to read texts other than what you teach in the class? YES NO
 If YES please name some of those texts here

6. Do you often do language analysis on literary texts? YES NO
 If YES, what was the last text you analysed in your literature class?

And at what level(s) (Please tick as many as you prefer)

- a) sound level
- b) word level
- c) sentence level
- d) discourse level

D. EVALUATION

1. How much of 100% is devoted to each of the following requirements ?

- a) class activity -----%
- b) essays -----%
- c) final exam -----%
- d) other(s), if any -----%

TOTAL 100 %

2. Please provide at least two sample examination questions which can show typical classroom activities or your expectations from your students.

Thank you for your co-operation

APPENDIX 2 : TABLES

Sub-items	1st Preference	2nd Preference	3rd Preference	4th Preference	Total Responses
(i) Improving language skills (word power, reading, writing skills, etc.)	15	11	15	1	42
(ii) Understanding literature for its own sake	19	8	10	1	38
(iii) Getting cultural, social, historical, etc. knowledge	14	11	8	-	33
(iv) Others*	-	3	-	5	8

* Other aims are proposed by a small number of students; among them is gaining eligibility for wider job opportunities.

Table 1 : Learners' Aims of Studying Literature

Sub-items	Number of Responses		Total Responses
	YES	NO	
(i) Improving learners' communicative skills (word power, reading and writing ability, etc.)	3	3	6
(ii) Understanding literature for its own sake, e.g. as an intellectual activity	5	1	6
(iii) Providing learners with knowledge about the culture, history, and social background of other nations	6	0	6
(iv) Others, (if any)	2*	0	2

* A number of teachers have also specified other aims that literature should be taught because it will lead to a self-discovery on the part of learners and also to an understanding of the status of their own literary works.

Table 2: Teachers' Aims of Teaching Literature

No	Course	Duration	Unit Credit/ Hour
1	An Introduction to English Literature (I and II)	18+18	2+2
2	Sample Texts of English Prose	18	2
3	Sample Texts of English Poetry	18	2
4	Short Story	18	2
5	Novel (I and II)	18+18	2+2
	English Poetry	18	2
6	Drama (I and II)	18+18	2+2
7	A History of English Literature (I and II)	18+18	4+4
8	Literary Schools (I and II)	18+18	2+2
9	Rhetorics	18	2
10	Literary Criticism (I and II)	18+18	2+2
11	Selected Prose Fiction	18	2
12	Greek and Roman Mythology	18	2

Table 3: Literature Courses in EFLit Programme

ACTIVITY	Individual Responses				Total Response
	0-25%	25-50%	50-75%	75-100%	
(a) Reading on history of literary criticism	3 36	2 4	1 -	- -	T: 6 S: 40
(b) Reading on historical, social, philosophical background of literary works	1 9	2 16	2 18	1 -	T: 6 S: 4
(c) Text-level analysis of literary texts	4 36	1 4	- -	- -	T: 5 S: 40
(d) Comparative/contrastive textology (including both literary and non-literary)	4 30	- 4	- 4	- -	T: 4 S: 38
(e) Translation practice	2 8	- 10	2 18	2 4	T: 6 S: 40
(f) Reading text aloud	- 16	2 -	2 4	1 8	T: 5 S: 28
(g) Reading text silently	1 19	2 18	- 3	1 3	T: 4 S: 43
(h) Teacher-centred sentence-based comprehension activities (vocab. building exercises, sentence construction, grammatical structures) etc.	- 16	1 12	3 10	1 5	T: 5 S: 43
(i) Student-centred group activities (e.g. debates, discussion, language analysis work)	2 28	2 4	1 4	- 4	T: 5 S: 40
(j) Writing exercises using the literary language as model: paraphrasing, summarising, re-writing, cloze exercises	- 28	2 8	- 4	- -	T: 2 S: 40
(k) Evaluative essays on particular characters, authors, literary	2 9	- 10	2 17	2 5	T: 6 S: 41
(l) Lectures about literature or particular literary work <u>by the teacher</u> , based on the principles of <u>literary criticism</u>	1 3	1 20	3 15	1 5	T: 6 S: 43
(m) Lectures about literature or particular literary works <u>by the students</u> , based on the principles of <u>literary criticism</u>	3 20	1 8	- 8	1 3	T: 5 S: 39

Table 4: Classroom techniques

APPENDIX 3

(A) : INDIAN CAMP

(1) AT the lake shore there was another rowboat drawn up.

(2) The two Indians stood waiting.

(3) Nick and his father got in the stern of the boat and the Indians shoved it off and one of them got in to row.

(4) Uncle George sat in the stern of the camp rowboat.

(5) The young Indian shoved the camp boat off and got in to row Uncle George.

(6) The two boats started off in the dark. (7) Nick heard the oar-locks of the other boat quite a way ahead of them in the mist. (8) The Indians rowed with quick choppy strokes. (9) Nick lay back with his father's arm around him. (10) It was cold on the water. (11) The Indian who was rowing them was working very hard, but the other boat moved further ahead in the mist all the time.

(12) 'Where are we going, Dad?' Nick asked.

(13) 'Over to the Indian camp. (14) There is an Indian lady very sick.'

(15) 'Oh,' said Nick.

(16) Across the bay they found the other boat beached.

(17) Uncle George was smoking a cigar in the dark.

(18) The young Indian pulled the boat way up the beach.

(19) Uncle George gave both the Indians cigars.

(20) They walked up from the beach through a meadow that was soaking wet with dew, following the young Indian who carried a lantern. (21) Then they went into the woods and followed a trail that led to the logging road that ran back into the hills. (22) It was much lighter on the logging road as the timber was cut away on both sides.

(23) The young Indian stopped and blew out his lantern and they all walked on along the road.

(24) They came around a bend and a dog came out barking.

(25) Ahead were the lights of the shanties where the Indian bark-peelers lived. (26) More dogs rushed out at them. (27) The two Indians sent them back to the shanties.

(28) In the shanty nearest the road there was a light in the window. (29) An old woman stood in the doorway holding a lamp.

(30) Inside on a wooden bunk lay a young Indian woman.

(31) She had been trying to have her baby for two days.

(32) All the old women in the camp had been helping her.

(33) The men had moved off up the road to sit in the dark and smoke out of range of the noise she made. (34) She screamed just as Nick and the two Indians followed his father and Uncle George into the shanty. (35) She lay in the lower bunk, very big under a quilt. (36) Her head was turned to one side. (37) In the upper bunk was her husband. (38) He had cut his foot very badly with an axe three days before. (39) He was smoking a pipe. (40) The room smelled very bad.

(41) Nick's father ordered some water to be put on the stove, and while it was heating he spoke to Nick.

(42) 'This lady is going to have a baby, Nick,' he said.

(43) 'I know,' said Nick.

(44) 'You don't know,' said his father. (45) 'Listen to me. (46) What she is going through is called being in labour. (47) The baby wants to be born and she wants it to be born. (48) All her muscles are trying to get the baby born. (49) That is what is happening when she screams.'

(50) 'I see,' Nick said.

(51) Just then the woman cried out.

(52) 'Oh, Daddy, can't you give her something to make her stop screaming?' asked Nick.

(53) 'No. (54) I haven't any anaesthetic,' his father said. (55) 'But her screams are not important. (56) I don't hear them because they are not important.'

(57) The husband in the upper bunk rolled over against the wall.

(58) The woman in the kitchen motioned to the doctor that the water was hot. (59) Nick's father went into the kitchen and poured about half of the water out of the big kettle into a basin. (60) Into the water left in the kettle he put several things he unwrapped from a handkerchief.

(61) 'Those must boil,' he said, and began to scrub his hands in the basin of hot water with a cake of soap he had brought from the camp. (62) Nick watched his father's hands scrubbing each other with the soap. (63) While his father washed his hands very carefully and thoroughly, he talked.

(64) 'You see, Nick, babies are supposed to be born head first but sometimes they're not. (65) When they're not they make a lot of trouble for everybody. (66) Maybe I'll have to operate on this lady. (67) We'll know in a little while.'

(68) When he was satisfied with his hands he went in and went to work.

(69) 'Pull back that quilt, will you, George?' he said.

(70) 'I'd rather not touch it.'

(71) Later when he started to operate Uncle George and three Indian men held the woman still. (72) She bit Uncle George on the arm and Uncle George said, 'Damn squaw bitch!' and the young Indian who had rowed Uncle George over laughed at him. (73) Nick held the basin for his father. (74) It all took a long time.

(75) His father picked the baby up and slapped it to make it breathe and handed it to the old woman.

(76) 'See, it's a boy, Nick,' he said. (77) 'How do you like being an interne?'

(78) Nick said, 'All right.' (79) He was looking away so as not to see what his father was doing.

(80) 'There. (81) That gets it,' said his father and put something into the basin. (82) Nick didn't look at it.

(83) 'Now,' his father said, 'there's some stitches to put in. (84) You can watch this or not, Nick, just as you like. (85) I'm going to sew up the incision I made.'

(86) Nick did not watch. (87) His curiosity had been gone for a long time.

(88) His father finished and stood up. (89) Uncle George and the three Indian men stood up. (90) Nick put the basin out in the kitchen.

(91)Uncle George looked at his arm. (92)The young Indian smiled reminiscently.

(93)'I'll put some peroxide on that, George,' the doctor said.

(94)He bent over the Indian woman. (95)She was quiet now and her eyes were closed. (96)She looked very pale. (97)She did not know what had become of the baby or anything.

(98)'I'll be back in the morning,' the doctor said, standing up. (99)The nurse should be here from St. Ignace by noon and she'll bring everything we need.'

(100)He was feeling exalted and talkative as football players are in the dressing-room after a game.

(101)'That's one for the medical journal, George,' he said. (102)'Doing a Caesarean with a jack-knife and sewing it up with nine-foot, tapered gut leaders.'

(103)Uncle George was standing against the wall, looking at his arm.

(104)'Oh, you're a great man, all right,' he said.

(105)'Ought to have a look at the proud father.'

(106)They're usually the worst sufferers in these little affairs,' the doctor said. (107)'I must say he took it all pretty quietly.'

(108)He pulled back the blanket from the Indian's head. (109)His hand came away wet. (110)He mounted on the edge of the lower bunk with the lamp in one hand and looked in. (111)The Indian lay with his face toward the wall. (112)His throat had been cut from ear to ear. (113)The blood had flowed down into a pool where his body sagged the bunk. (114)His head rested on his left arm. (115)The open razor lay, edge up, in the blankets.

(116)'Take Nick out of the shanty, George,' the doctor said.

(117)There was no need of that. (118)Nick, standing in the door of the kitchen, had a good view of the upper bunk when his father, the lamp in one hand, tipped the Indian's head back.

(119)It was just beginning to be daylight when they walked along the logging road back toward the lake.

(120)'I'm terribly sorry I brought you along, Nickie,' said his father, all his post-operative exhilaration gone. (121)'It was an awful mess to put you through.'

(122)'Do ladies always have such a hard time having babies?' Nick asked.

(123)'No, that was very, very exceptional.'

(124)'Why did he kill himself, Daddy?'

(125)'I don't know, Nick. (126)He couldn't stand things, I guess.'

(127)'Do many men kill themselves, Daddy?'

(128)'Not very many, Nick.'

(129)'Do many women?'

(130)'Hardly ever.'

(131)'Don't they ever?'

(132)'Oh, yes. (133)They do sometimes.'

(134)'Daddy?'

(135)'Yes.'

(136)'Where did Uncle George go?'

(137)'He'll turn up all right.'

(138) 'Is dying hard, Daddy?'

(139) 'No, I think it's pretty easy. Nick. (140) It all depends.'

(141) They were seated in the boat. (142) Nick in the stern, his father rowing. (143) The sun was coming up over the hills. (144) A bass jumped, making a circle in the water. (145) Nick trailed his hand in the water. (146) It felt warm in the sharp chill of the morning.

(147) In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure that he would never die.

(B) : OLD MAN AT THE BRIDGE

An old man with steel-rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it. The muledrawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankledeep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridge-head beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

"Where do you come from?" I asked him.

"From San Carlos," he said, and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

"I was taking care of animals," he explained.

"Oh," I said, not quite understanding.

"Yes," he said, "I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos."

He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel-rimmed spectacles and said.

"What animals were they?"

"Various animals," he said, and shook his head. "I had to leave them."

I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever-mysterious event called contact, and the old man still sat there.

"What animals were they?" I asked.

"There were three animals altogether," he explained.

"There were two goats and a cat and then there were four pairs of pigeons."

"And you had to leave them?" I asked.

"Yes. Because of artillery. The captain told me to go because of the artillery."

"And you have no family?" I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

"No," he said, "only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others."

"What politics have you?" I asked.

"I am without politics," he said, "I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further."

"This is not a good place to stop," I said. "If you can make it, there are trucks up the road where it forks for Tortosa."

"I will wait a while," he said, "and then I will go. Where do the trucks go?"

"Toward Barcelona," I told him.

"I know no one in that direction," he said, "but thank you very much. Thank you again very much."

He looked at me very blankly and tiredly, then said, having to share his worry with someone, "The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?"

"Why, they'll probably come through it all right."

"You think so?"

"Why not?" I said, watching the far bank where now there were no carts.

"But what will they do under the artillery when I was told to leave because of the artillery?"

"Did you leave the dove cage unlocked?" I asked.

"Yes."

"Then they'll fly."

"Yes, certainly they'll fly. But the others. It's better not to think about the others," he said.

"If you are rested I would go," I urged. "Get up and try to walk now."

"Thank you," he said and got to his feet, swayed from side to side and then sat down backwards in the dust.

"I was taking care of animals," he said dully, but no longer to me. "I was only taking care of animals."

There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling, so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.

APPENDIX 4 : RECOMMENDATIONS FOR THE TEACHING OF COHESION

There is a considerable body of literature on how to teach literary texts in general (e.g. Collie and Slater, 1987; Widdowson, 1975, 1985; Carter, et al. (eds.), 1989; Short (ed.), 1989; Short, 1994) and how to teach cohesive relations in particular (e.g. Simpson, 1992; Pulver, 1986; Clark, 1986; Baumann and Stevenson, 1986). Here, I recommend some frequently suggested instructional strategies for the teaching of cohesion, which, I believe, could be appropriate particularly for non-native language and literature classrooms. It must be reminded in the outset that these instructional strategies will be effective only when practised within student-centred workshops where teachers act only as facilitators, stimulators, and directors of students' activities organized in pairs or small groups. The main tasks, of course, remain with learners.

1. "GAP-FILLING" CONNECTIVES

One of the most simple practices for students in understanding cohesion may be choosing appropriate connectives from among a group of connectives provided. At later stages, connectives can be deleted and the students asked to provide the connectives themselves.

ACTIVITY 1: Pick out appropriate connectives from the list provided to fill the gaps in the following sentences.

so
because
but
while
too

moreover
as a result
and
when
since

- a. I don't hear them.....they are not important.
- b.his father washed his hands very carefully and thoroughly, he talked.
- c.he was satisfied with his hands he went inwent to work. (Examples from HIC)

2. SENTENCE COMPLETION

By having students complete sentences, we could direct their attention from a mere identification to a more productive process and ultimately help them consolidate their knowledge of cohesion. Teachers may provide a list of incomplete sentences, prompting specific types of grammatical relationship for each, and ask students to complete them.

ACTIVITY 2: Complete the following sentences using the information given in brackets.

- a. (causal) The room smelled very badly.....(smoke).
- b. (additive) Nick and his father got into the stern of the boat.....(shove off).
- c. (adversity) The Indian who was rowing them was working very hard,(move further ahead).

3. SENTENCE RECONSTRUCTION

Teachers may provide students with sets of clauses and ask them to construct a new sentence containing appropriate grammatical cohesive devices.

ACTIVITY 3: Combine these sentences using appropriate grammatical cohesive devices (Conjunction, Ellipsis, Reference, Substitution). Each group may require more than one change.

- a. They turned to each other.
They were laughing excitedly.
They were talking.
They were not listening.
- b. A kind of glamour was spread over them.
A kind of glamour was spread over the scene.
They were conscious of the glamour.
They were made happy by the glamour.

- c. The boy peered down at Ralph.
The boy was screwing up his face as he peered down at
Ralph. (Examples reconstructed from GOLOF)

4. GAP-FILLING LEXICAL ITEMS

As was discussed earlier in this chapter, lexical elements play an important role in the creation of texture. Students' involvement in activities related to lexical patterns will gradually widen their lexical competence as well as their understanding of how lexis can shape textual structure. One relevant classroom technique is suggested to be "gap-filling" (see Carter and Long, 1987). Teachers are advised to choose extracts of texts, delete some lexical items, and involve students in filling those gaps with suitable words listed. Needless to say, when dealing with textuality, it is difficult to say that the identification of appropriate words is dependent upon the understanding of purely lexical relations. Other factors such as grammatical structures and the sequential order of events are also relevant to the choices one may make.

ACTIVITY 4: Fill in the gaps with suitable words, using the list provided.

boxer	childhood	swept
looked	reality	proclaimed
laughed	excited	bright
adolescence	stood	shoulder
feet		

He was old enough, twelve years and a few months, to have lost the prominent tummy of; and not yet old enough for to have made him awkward. You could see now that he might make a, as far as width and heaviness of went, but there was a mildness about his mouth and eyes that no evil. He patted the palm trunk softly; and, forced at last to believe in the of the island, delightedly again and on his head. He turned neatly on to his, jumped down to the beach, knelt and a double armful of sand into a pile against his chest. Then he sat back and at the water with, eyes.

(GOLOF:10-11)

5. TEXT MANIPULATION

5.1. RE-WRITING

Re-writing can take several forms. One form is to re-generate a whole story by using its global cohesive features already presented through diagrams and tables. For example, students can be directed to re-produce Hemingway's short story analysed in Ch. 6, by exploiting information included in Tables 6-1 to 6-5 and Summary Tables 6-1 and 6-2. This seems to be a complicated exercise but it is worth doing, specially at a more advanced level. Differences among students' reconstructed versions of the story on the one hand and between those versions and the original one on the other may raise interesting points, linguistic, stylistic, etc., for useful group discussions.

Another form of this exercise can be to re-write a text in a different style (see Short, 1994, Carter and Long, 1987, Widdowson, 1975, for examples). This exercise is meant to compare and contrast the similarities and dissimilarities between various types of texts in terms of their linguistic features, rhetorical functions, and stylistic features, which can have great importance in improving students' command of language. Consider the following example.

ACTIVITY 5: Read the following text which is similar to HIC in that both describe aspects of the Indians' lives on the reservations. However, they are different in some other ways. What are the most differentiating features of each of these two texts? Where would you expect to find each? Are the communicative purposes of these texts identical? Now, re-write HIC in the style in which the following text is written. Here is the text:

The Indians used to roam over vast plains hunting for food. When they were forced to live on the reservation, life was completely different for them. United States soldiers made them live in a fairly small place which they could not leave.

The land on the reservations was too dry to farm. They could not raise enough to eat. The government promised to give them food and supplies. The government agents often cheated the Indians out of these goods. The Indians needed these goods to survive.
(From Pulver, 1986:82)

5.2. RECONSTRUCTING SCRAMBLED VERSION

Teachers can "dismantle" selected pieces of a text (or a complete text, if it is fairly short) and put each sentence on a separate piece of paper and then "shuffle" them (see Simpson, 1992). The randomly placed sheets are distributed among workshop teams. Then participants are asked to put these sentences in a correct order using the principles of cohesion. Consider the following example, which is a manipulated version of a paragraph of HIC. The order of sentences is completely random.

ACTIVITY 6: Re-arrange the following sentences to reconstruct a coherent paragraph. Give reasons for your choices.

- a. Her head was turned to one side.
- b. He was smoking a pipe.
- c. She screamed just as Nick and the two Indians followed his father and Uncle George into the shanty.
- d. Inside a wooden bunk lay a young Indian woman.
- e. The men had moved off up the road to sit in the dark and smoke out of range of the noise she made.
- f. He had cut his foot very badly with an axe three days before.
- g. She lay in the lower bunk, very big under a quilt.
- h. All the old women in the camp had been helping her.
- i. She had been trying to have her baby for two days.
- j. In the upper bunk was her husband.
- k. The room smelled very badly.

Having examined and discussed the "idealized version" produced by the teams, the original version is disclosed

in order to compare the similarities and dissimilarities between the original and reconstructed versions. A wide variety of important textual matters can deeply be touched upon and internalised through this practice.

BIBLIOGRAPHY

Primary Sources:

Golding, William (1954). Lord of the Flies. London/Boston: Faber and Faber Ltd.

Hemingway, Ernest (1954). "Indian Camp". In The Essential Hemingway. London: Jonathan Cape. 265-268.

Hemingway, Ernest (1966). "Old Man at the Bridge". In The Short Story: Classic and Contemporary. Edited by R.W. Lid. Philadelphia: J.B. Lippincott. 514-516.

Yorkshire Post, 22 Aug. 1994.

Secondary Sources:

Akyel, A., and Yalçın, E. (1990). "Literature in the EFL class: a study of goal-achievement incongruence". ELT Journal 44 (3):174-180.

Applebee, A.N. (1978). The Child's Concept of Story. Chicago/London: University of Chicago Press.

Baumann, J.F., and Stevenson, J.A. (1986). "Teaching students to comprehend anaphoric relations". In J.W. Irwin, ed. 95-123.

Beene, L.D. (1981). The Pragmatics of Cohesion. An Unpublished Ph.D. Thesis. University of Kansas, Ann Arbor: University Microfilm International.

Behnam, B. (1995). "Literature education in non-native contexts with special reference to Iranian universities". A paper presented to the BAAL Conference held in Southampton, 14-16 Sep. 1995.

Behnam, B. (1996). "The nature of chain interaction in a short story by Hemingway: A methodological approach to the analysis of cohesion in literary prose texts". A paper presented to the PALA Conference held in Belfast, 11-14 April, 1996.

- Berry, M. (1975). Introduction to Systemic Linguistics: (Vol. 1) Structures and Systems. London: B.T. Batsford Ltd.
- Birch, D. (1989a). Language, Literature and Critical Practice. London: Routledge.
- Birch, D. (1989b). "Working effects with words --whose words?: Stylistics and reader intertextuality". In Language, Discourse, and Literature: An Introductory Reader in Discourse Stylistics, edited by R. Carter and P. Simpson. London: Unwin Hyman. 259-277.
- Birch, D., and O'Toole, M. (1988). "Introduction". In Birch and O'Toole, eds. 1-11.
- Birch, D., and O'Toole, M. eds. (1988). Functions of Style, London/New York: Pinter Publishers.
- Björklund, M. (1993). Narrative Strategies in Čechov's *The Steppe*: Cohesion, Grounding, and Point of View. Åbo: Åbo Akademi University Press.
- Blake, N.F. (1987). "Reflections on stylistics with particular reference to the opening paragraphs of *Mrs Dalloway*". In M.J. Gomez Lara and J.A. Prieto Pablos, eds. 15-29.
- Blake, N.F. (1990). The Language of Literature. London: Macmillan.
- Brown, R., and Gilman, A. (1976). "The pronouns of power and solidarity". In Language and Social Context: Selected Readings, edited by P.P. Giglioli. Harmondsworth: Penguin. 252-282.
- Brumfit, C., and Carter, R., (1986). "English literature and English language". In C. Brumfit and R. Carter, eds. 2-21.
- Brumfit, C., and Carter, R., eds. (1986). Literature and Language Teaching. Oxford: Oxford University Press.
- Bunt, H.C. (1994). "Context and dialogue control". Think (May, 1994):19-31.
- Carpenter, P.A., and Just, M.A. (1977). "Reading comprehension as eyes see it". In Cognitive Processes in Comprehension, edited by M.A. Just and P.A. Carpenter. Hillsdale, New Jersey: Erlbaum. 109-139.
- Carter, R., ed. (1982). Language and Literature: An Introductory Reader in Stylistics. London/New York: Routledge.

- Carter, R. (1982a). "Style and interpretation in Hemingway's 'Cat in the Rain'". In R. Carter, ed. 65-80.
- Carter, R. (1982b). "Introduction". In R. Carter, ed. 1-17.
- Carter, R. (1986). "A question of interpretation: an overview of some recent developments in stylistics". In Linguistics and the Study of Literature, edited by T. D'haen. Amsterdam: Rodopi. 7-26.
- Carter, R., and Long, M.N. (1987). The Web of Words: Exploring Literature Through Language. Cambridge: Cambridge University Press.
- Carter, R., and Nash, W. (1990). Seeing Through Language: A Guide to Styles of English Writing. London: Basil Blackwell.
- Carter, R., and Walker, R. (1989). "Literature and the learner: Introduction". In R. Carter, R. Walker and C.J. Brumfit eds. 1-9.
- Carter, R., Walker, R., and Brumfit, C., eds. (1989). Literature and the Learner: Methodological Approaches. ELT Documents: 130. Modern English Publications in Association with the British Council.
- Coates, J. (1996). "The construction of a collaborative floor in women's friendly talk". A lecture given at the Fifth Postgraduate Linguistics Conference, Manchester, 9th March, 1996.
- Collie, J., and Slater, S. (1987). Literature in the Language Classroom: A Resource Book of Ideas and Activities. Cambridge: Cambridge University Press.
- Cook, G. (1990). A Theory of Discourse Deviation: The Application of Schemata Theory to the Analysis of Literary Discourse. An Unpublished Ph.D. Thesis. University of Leeds.
- Coulthard, M. (1977). An Introduction to Discourse Analysis. Harlow: Longman.
- Cox, C.B. (1985). "On *Lord of the Flies*". In N. Page, ed. 115-121.
- Crystal, D., and Davy, D. (1969). Investigating English Style. London: Longman.
- Daneš, F. (1974). "Functional sentence perspective and the organization of the text". In F. Daneš, ed. 106-128.

- Daneš, F. ed. (1974). Papers on Functional Sentence Perspective. The Hague/Paris: Academia.
- de Beaugrande, R. (1983). "Schemas for literary communication". Paper read at the US-Hungarian Conference on Social perception and Understanding of Interaction in Literature, at Budapest. Az irodalmi kommunikáció semai, Pszichologia, 1984. 337-374.
- de Beaugrande, R. (1984). "The linearity of reading: fact, fiction, or frontier?". In J. Flood, ed. 45-74.
- de Beaugrande, R., and Dressler, W. (1981). Introduction to Textlinguistics. London: Longman.
- Dressler, W. U., ed. (1978). Current Trends in Textlinguistics. Berlin/New York: Walter de Gruyter.
- Eco, U. (1979). The Role of the Reader: Explorations in the Semiotics of Text. Bloomington/London: Indiana University Press.
- Edelsky, C. (1993). "Who's got the floor?". In Gender and Conversational Interaction, edited by D. Tannen. New York/Oxford: Oxford University Press. 189-227.
- Eggs, S. (1994). An Introduction to Systemic Functional Linguistics. London: Pinter Publishers.
- Ehrlich, S. (1990). Point of View: A Linguistic Analysis of Literary Style. London/New York: Routledge.
- Elliot, R. (1990). "Encouraging reader-response to literature in ESL situations". ELT Journal 44 (3):191-198.
- Enkvist, N.E. (1973). Linguistic Stylistics. The Hague/Paris: Mouton.
- Enkvist, N.E. (1978). "Stylistics and text linguistics". In W.U. Dressler, ed. 174-190.
- Erteschik-Shir, N. (1988). "Topic-chaining and dominance-chaining". In Y. Tobin, ed. 145-153.
- Fairclough, N. (1989). Language and Power. London: Longman.
- Firbas, J. (1974). "Some aspects of the Czechoslovak approach to the problems of functional sentence perspective". In F. Daneš, ed. 11-37.

- Fish, S.E. (1981). "What is stylistics and why are they saying such terrible things about it?". In Essays in Modern Stylistics, edited by D.C. Freeman. New York: Methuen & Co. 53-78.
- Flood, J., ed. (1984). Understanding Reading Comprehension: Cognition, Language, and the Structure of Prose. Delaware: International Reading Association.
- Fowler, R. (1986). Linguistic Criticism. Oxford: Oxford University Press.
- Fowler, R., and Kress, G. (1979). "Critical linguistics". In Language and Control, edited by R. Fowler, B. Hodge, G. Kress, and T. Trew. London: Routledge and Kegan Paul. 185-213.
- Freeman, D.C., ed. (1970). Linguistics and Literary Style. New York/Chicago: Holt, Rinehart and Winston, Inc.
- Freud, S. (1900). The Interpretation of Dreams. Edited by A.A. Brill, Basic Writings of Sigmund Freud. New York: Modern Library. 1938.
- Fries, P.H. (1985). "How does a story mean what it does? A practical answer". In Systemic Perspective on Discourse (Vol. 1): Selected Theoretical Papers from the 9th International Systemic Workshop, edited by J.D. Benson and W. S. Greaves. Norwood, N.J.: Ablex Publishing Corporation. 295-321.
- Gibson, W. (1970). "Styles and Statistics: A model T style machine". In D.C. Freeman, ed. 143-164.
- Gindin, J. (1988). Macmillan Modern Novelists: William Golding. (General ed. N. Page). Hampshire/London: Macmillan.
- Gleason, H.A. (1965). Linguistics and English Grammar. New York: Holt, Rinehart and Winston, Inc.
- Gomez Lara, M.J. and Prieto Pablos, J.A. eds. (1987). Stylistica: I Semana de Estudios Estilísticos. Sevilla: Alfar.
- Gottsdanker-Willekens, A.E. (1986). "Anaphoric reference instruction: Current instructional practices". In J.W. Irwin, ed. 83-93.
- Gower, R. (1986). "Can stylistic analysis help the EFL learners to read literature?". EFL Journal 40 (2):125-130.

- Green, K. (1992a). "Deixis and the poetic persona". Language and Literature 1 (2): 121-134.
- Green, K. (1992b). A Study of Deixis in Relation to Lyric Poetry. An Unpublished Ph.D. Thesis. University of Sheffield.
- Grimes, J. (1975). The Thread of Discourse. Berlin: Mouton Publishers.
- Gutwinski, W. (1976). Cohesion in Literary Texts: A Study of Some Grammatical and Lexical Features of English Discourse. The Hague/Paris: Mouton.
- Halasz, L. (1986). "Coherence in literary works: some questions of creation and reception from a psychological point of view". In Text Connectedness from Psychological Point of View, edited by J. S. Petofi. Hamburg: Helmut Buske Verlag. 96-121.
- Halliday, M.A.K. (1961). "Categories of the theory of grammar". Word 17 (3):241-292.
- Halliday, M.A.K. (1970). "Descriptive linguistics in literary studies". In D.C. Freeman, ed. 57-72.
- Halliday, M.A.K. (1971). "Linguistic function and literary style: an enquiry into the language of William Golding's *The Inheritors*". In Literary Style: A Symposium, edited by S. Chatman. London/New York: Oxford University Press. 330-365.
- Halliday, M.A.K. (1985). An Introduction to Functional Grammar. London: Edward Arnold.
- Halliday, M.A.K. (1994). "Spoken and written modes of meaning". In D. Graddol and O. Boyd-Barret, eds. 51-73.
- Halliday, M.A.K., and Hasan, R. (1976). Cohesion in English. London: Longman.
- Halliday, M.A.K., and Hasan, R. (1989). Language, Context, and Text: Aspects of Language in a Social Semiotic Perspective. Oxford: Oxford University Press.
- Hasan, R. (1968). Grammatical Cohesion in Spoken and Written English: Part One: Programme in Linguistics and English Teaching. London: Longman.
- Hasan, R. (1978). "Text in the systemic-functional model". In W.U. Dressler, ed. 228-246.

- Hasan, R. (1984). "Coherence and cohesive harmony". In J. Flood, ed. 181-219.
- Hasan, R. (1989a). "The structure of a text". In M.A.K. Halliday and R. Hasan. 52-69.
- Hasan, R. (1989b). Linguistics, Language, and Verbal Art. (2nd ed.) Oxford: Oxford University Press.
- Hasan, R. (1994). "The texture of a text". In D. Graddol and O. Boyd-Barret, eds. 74-89.
- Hawthorn, J. (1987). Unlocking the Text. London: Edward Arnold.
- Hirvela, A., and Boyle, J. (1988). "Literature courses and student attitude". ELT Journal 42 (3):179-184.
- Hoey, M. (1991). Patterns of Lexis in Text. Oxford: Oxford University Press.
- Irwin, J.W. (1986). "Cohesion and comprehension: A research review". In J.W. Irwin, ed. 31-43.
- Irwin, J.W. ed. (1986). Understanding and Teaching Cohesion Comprehension. Newark, Delaware: International Reading Association.
- Isenberg, N. (1990). "Literary competence: the EFL reader and the role of the teacher". ELT Journal 44 (3):181-190.
- Jakobson, R. (1967). "Linguistics and poetics". In Essays on the Language of Literature, edited by S. Chatman and S.R. Levin. Boston: Houghton Mifflin Co. 296-322.
- Jakobson, R., and Jones, L. (1970). Shakespeare's Verbal Art in Th'Expence of Spirit. The Hague: Mouton.
- Johnson, L.L. (1980). The Effects of Word Frequency, Sentence Length and Sentence Structure on the Readability of Two College Textbook Passages, An Unpublished Ph.D. Thesis. University of Wisconsin - Madison. Ann Arbor: University Microfilms International.
- Jonz, J. (1988). "Textual cohesion and second-language comprehension". Language Learning 37 (3):409-438.
- Kifle, Y. (1990). Stylistics, Pedagogy and Ethiopian Writing in English: An Activity-Based Approach to Teaching Literature in EFL, An Unpublished Ph.D. Thesis. University of Nottingham.

- Kinkead-Weekes, M., and Gregor, I. (1967). William Golding: A Critical Study. London: Faber&Faber.
- Kürzon, D. (1988). "The theme in text cohesion". In Y. Tobin, ed. 155-162.
- Lazar, G. (1993). Literature and Language Teaching: A Guide for Teachers and Trainers. Cambridge: Cambridge University Press.
- Leech, G.N. (1969). A Linguistic Guide to English Poetry. New York: Longman.
- Leech, G.N. (1970). "'This Bread I Break' --Language and interpretation". In D.C. Freeman, ed. 119-128.
- Leech, G.N. (1980). Explorations in Semantics and Pragmatics. Amsterdam: John Benjamins B.V.
- Leech, G.N. (1985). "Stylistics". In Discourse and Literature, edited by T.A. van Dijk. Amsterdam/Philadelphia: John Benjamins Publishing Company. 39-57.
- Leech, G.N., and Short, M.H. (1981). Style in Fiction: A Linguistic Introduction to English Fictional Prose. London/New York: Longman.
- Long, M.N. (1986). "A feeling for language: The multiple values of teaching literature". In C.J. Brumfit and R.A. Carter, eds. 42-59.
- Longacre, R., and Levinsohn, S. (1978). "Field analysis of discourse". In W. Dressler, ed. 103-122.
- Mackay, R. (1994). "Who needs stylistic analysis?". Language and Communication 14 (2):193-202.
- Maley, A. (1989). "Down from pedestal: literature as resource". In R. Carter, R. Walker and C. Brumfit eds. 10-23.
- Martindale, C. (1975). Romantic Progression: The Psychology of Literary History. Washington, D.C.: Hemisphere.
- Maynard, S.K. (1982). "Analysis of cohesion: a study of the Japanese narrative". Journal of Literary Semantics 7 (1):19-34.
- Mercer, N. (1995). "Language and the guided construction of knowledge". A paper presented to the BAAL Conference held in Southampton, 14-16 September, 1995

- Milič, L. (1966). "Unconscious ordering in the prose of Swift". In The Computer and Literary Style, edited by J. Leed. Kent, Ohio. 79-106.
- Moe, A.J. and Irwin, J.W. (1986). "Cohesion, Coherence, and Comprehension". In J.W. Irwin, ed. 3-8.
- Montgomery, M., Fabb, N., Furniss, T., and Mills, S. (1992). Ways of Reading: Advanced Reading Skills for Students of English Literature. London/New York: Routledge.
- Morgan, J.L., and Selner, M.B. (1980). "Discourse and linguistic theory". In Theoretical Issues in Reading Comprehension: Perspectives from Cognitive Psychology, Linguistics, Artificial Intelligence and Education, edited by R.J. Spiro. Hillsdale, N.J.: Lawrence Erlbaum Associates, Publishers. 165-200.
- Nunan, D. (1993). Introducing Discourse Analysis. London: Penguin English.
- Opie, I., and Opie, P. (1951). The Oxford Dictionary of Nursery Rhymes. Oxford: Clarendon Press.
- O'Toole, M. (1988). "Henry Reed, and what follows the 'Naming of Parts'". In D. Birch and M. O'Toole, eds. 12-30.
- Page, N., ed. (1985). William Golding: Novels, 1954-67. London: Macmillan.
- Page, N. (1985). "A survey of responses and reactions". In N. Page, ed. 21-30.
- Palmer, F.R. (1981). Semantics. 2nd ed. Cambridge: Cambridge University Press.
- Partridge, E. (1953). You Have a Point There: A Guide to Punctuation and its Allies. London: Hamish Hamilton.
- Pearce, R. (1977). Literary Texts: Discourse Analysis Monographs. No. 3. University of Birmingham: English Language Research.
- Pulver, C.J. (1986). "Teaching students to understand explicit and implicit connectives". In J.W. Irwin, ed. 69-82.
- Quirk, R., Greenbaum, S., Leech, G., and Svartvik, J (1972). A Grammar of Contemporary English. Longman.
- Quirk, R., Greenbaum, S., Leech, G., and Svartvik, J. (1985). A Comprehensive Grammar of the English Language. London/New York: Longman.

- Radwanska-Williams, J., and Hiraga, M.K. (1995). "Cognitive metaphor and the structure of the poetic text". Journal of Pragmatics 24 (6):279-284.
- Rodger, A. (1969). "Linguistics and the teaching of literature". In Applied Linguistics and the Teaching of English, edited by H. Fraser and W.R. O'Donnell. London/Harlow: Longmans. 88-98.
- Salkie, R. (1995). Text and Discourse Analysis. London/New York: Routledge.
- Schiffrin, D. (1987). Discourse Markers. Cambridge: Cambridge University Press.
- Schiffrin, D. (1994). Approaches to Discourse. Oxford: Blackwell.
- Short, M.H. (1982). "Stylistics and the teaching of literature with an example from James Joyce's A Portrait of the Artist as a Young Man". In R. Carter, ed. 179-192.
- Short, M.H. (1983). "Stylistics and the teaching of literature". In Teaching Literature Overseas: Language-Based Approaches, ELT Documents: 115. edited by C.J. Brumfit. Oxford/New York: Pergamon Press in Association with the British Council. 67-84.
- Short, M.H. (1994). "Stylistics 'upside-down': using stylistic analysis in the teaching of language and literature". PALA Occasional Papers, No. 5.
- Short, M.H. (1995). "Understanding conversational undercurrents in 'The Ebony Tower' by John Fowles". In Twentieth-Century Fiction, edited by P. Verdonk and J.J. Weber. London: Routledge. 45-62.
- Short, M. H., and Breen, M. (1988). "Innovations in the teaching of literature: putting stylistics in its place". Critical Quarterly 30 (2):1-8.
- Short, M.H., and Candlin, C. (1986). "Teaching study skills for English literature". In C.J. Brumfit and R. Carter, eds. 89-109.
- Short, M.H., ed. (1989). Reading, Analysing and Teaching Literature. London/New York: Longman.
- Simpson, P. (1992). "Teaching stylistics: analysing cohesion and narrative structure in a short story by Ernest Hemingway". Language and Literature 1 (1):47-67.

- Sinclair, J. McH. (1970). "Taking the poem to pieces". In D.C. Freeman, ed. 129-142.
- Smith, M.J. (1983). The Effects of Text Cohesion on Reading Comprehension. An Unpublished Ph.D. Thesis. University of Georgia.
- Spitzer, L. (1962). Linguistics and Literary History: Essays in Stylistics. New York: Russell & Russell Inc.
- Stubbs, M. (1982). "Stir until the plot thickens". In Literary Text and Language Study, edited by R. Carter and D. Burton. London: Arnold. 56-81.
- Tambling, J. (1991). Narrative and Ideology. Milton Keynes: Open University Press.
- Tobin, Y. ed. (1988). The Prague School and its Legacy: in Linguistics, Literature, Semiotics, Folklore, and the Arts. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Toolan, M. (1990). The Stylistics of Fiction: A Literary Linguistic Approach. London: Routledge.
- Toyota, M. (1996). "Repetition or variation? Anaphoric mention reference in non-literary discourse". A paper presented to the PALA Conference held in Belfast, 11-14 April, 1996.
- Traugott, E.C., and Pratt, M.L. (1980). Linguistics for Students of Literature. New York: Harcourt Brace Jovanovich.
- van de Velde, R.G. (1992). Text and Thinking. On Some Roles of Thinking in Text Interpretation, Research in Text Theory/ Untersuchungen zur texttheorie, 18. Berlin/New York: Walter de Gruyter.
- van Dijk, T.A. (1977). Text and Context: Explorations in the Semantics and Pragmatics of Discourse. London/New York: Longman.
- van Dijk, T.A., and Kintsch, W. (1978). "Cognitive psychology and discourse: recalling and summarizing stories". In W. U. Dressler, ed. 61-80.
- van Peer, W. (1989). "How to do things with texts: towards a pragmatic foundation for the teaching of texts". In M. H. Short, ed. 267-297.
- Venegas Laguens, M.L. (1987). "The use of dialogue in Mrs Gaskell's Novels". In M.J. Gomez Lara and J.A. Prieto Pablos, eds. 123-145.

Verdonk, P. (1989). "The language of poetry: the application of literary stylistic theory in university teaching". In M.H. Short, ed. 241-266.

Wales, K. (1989). A Dictionary of Stylistics. London: Longman.

Weber, J.J. ed. (1996). The Stylistics Reader: From Roman Jakobson to the Present. London: Arnold.

Wellek, R., and Warren, A. (1963). Theory of Literature. Harmondsworth: Penguin.

Whitley, J.S. (1970). Golding: Lord of the Flies. London: Edward Arnold.

Widdowson, H.G. (1974). "Stylistics". In The Edinburgh Course in Applied Linguistics, (Vol.3): Techniques in Applied Linguistics, edited by J.P.B. Allen and S. Pit Corder. London: Oxford University Press. 202-231.

Widdowson, H.G. (1975). Stylistics and the Teaching of Literature. London: Longman.

Widdowson, H.G. (1978). Teaching Language as Communication. Oxford: Oxford University Press.

Widdowson, H.G. (1983a). "Talking shop: H.G. Widdowson on literature and ELT". ELT Journal 37 (1):30-35.

Widdowson, H.G. (1983b). Learning Purpose and Language Use. Oxford: Oxford University Press.

Widdowson, H.G. (1985). "The teaching, learning and study of literature". In English in the World: Teaching the Language and Literature, edited by R. Quirk and H.G. Widdowson. Cambridge: Cambridge University Press. 180-194.

Widdowson, H.G. (1992). Practical Stylistics. Oxford: Oxford University Press.

Zyngier, S. (1994). "Cracking the code: literary awareness in the EFLit classroom". A paper presented to the PALA Conference held in Sheffield, 8-11 April, 1994.