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# THE IMPORTANCE OF GRAMMATICAL COHESION

# IN CONRAD AIKEN'S "SILENT SNOW,

# SECRET SNOW".

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to mine who have already passed away

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# ABSTRACT

The components of this paper are essentially based on grammatical cohesion which comprises reference (nominal and demonstrative), substitution and ellipsis (both nominal, verbal and clausal) and were selected from "Silent Snow, Secret Snow" by Conrad Aiken.

Considering the language used by the author and by virtue of the cohesive peculiarity of the short story, we proposed a division of the text into two distinct parts, presenting, therefore, a new perspective in terms of structure, without any intention of altering the structural originality of the text, which is based on the sequence of the events presented in a chronological order.

This division into two parts may be justified by the relevance of the cataphoric items found in the first part and the anaphoric ones in the second, related to the same character (subject) and subject matter. In other words, the cataphoric elements in the first part (up to paragraph 20) become anaphoric in the second part (from paragraph 20 on), from the moment in which the name "Paul Hasleman" and "the snow" become explicit.

With regard to the tables, the structure presented refers especially to the first and the third ones. The other tables contribute to a more comprehensive study of the grammatical cohesion in the text. We may say that:

Table One: contains cataphoric data up to paragraph 20 of the text;

Table Two: registers anaphoric data up to paragraph 20 as well;

Table Three: comprises anaphoric data - which were cataphoric from paragraph 20 up to the end of the short story;

Table Four: contains substitution data (nominal, verbal and clausal) throughout the text;

Table Five: registers data concerning ellipsis (also nominal, verbal and clausal) throughout the short story as well.

All data analysed were selected having in mind the cohesive relation between at least two sentences. Throughout the data, the cataphoric items seem to contribute more effectively to preserve the essentially foggy atmosphere of the first paragraphs of the short story. But the same effect is not produced by anaphora (reference, substitution and ellipsis) which, while considering its practical aspect, taking the reader back to occurrences already mentioned and events previously refered to, promotes a more satisfactory interaction between the reader and the text in terms of comprehension.

The attempt made in order to establish a parallel between grammatical cohesion and the atmosphere of the text, considering the first as a "linguistic metaphor" of the second, enabled us to perceive vagueness as a result, not only of other elements of literary creation, but also as the result of the linguistic structures used by the author.

The exophoric data and the comparative reference which also belong to the study of the grammatical-cohesive relations, were not considered for they do not present the cohesive relations proposed above.

As the cohesive relations are not limited to those analysed in this paper, the lexical and the conjunctive items were presented as proposed topic for further research completing thus the study of the cohesive relations found in the text.

# RESUMO

Os componentes deste trabalho, de base essencialmente co esivo-gramatical, que abrangem a referência (nominal e demonstrati va), a substituição e a elipse (ambas nominais, verbais e clausais) foram selecionados de "Silent Snow, Secret Snow" de Conrad Aiken.

Em termos de linguagem e em virtude da particularidade coesiva do conto, propusemos uma divisão da obra em duas partes distintas, apresentando assim uma nova perspectiva em termos de estrutura, sem pretender alterar, no entanto, a originalidade estrutural do conto, baseada na apresentação dos acontecimentos em ordem cronológica.

A divisão em duas partes justifica-se pela preponderância de itens catafóricos na primeira e de itens anafóricos em relação ao mesmo sujeito e assunto na segunda. Em outras palavras, os elementos catafóricos da primeira parte (até o parágrafo vinte) tor nam-se anafóricos na segunda parte (do parágrafo vinte em diante), a partir do momento em que o nome Paul Hasleman e a neve tornam-se explícitos.

Em relação às tabelas, a estrutura apresentada vincu la-se principalmente à primeira e a terceira. As outras tabelas contribuem para um estudo mais compreensivo da coesão grammatical. Podemos dizer, portanto, que a

- Tabela Um: contém dados catafóricos até o parágrafo vinte do con to;

- Tabela Dois: registra dados anafóricos também até o parágrafo vinte do texto;

- Tabela Três: compreende os dados anafóricos - que anteriormente eram catafóricos - do parágrafo vinte em diante;

- Tabela Quatro: contém os dados da substituição (nominal, verbal
e clausal) ao longo do todo conto;
- Tabela Cinco: registra os dados do uso da elipse (nominal, ver-
bal e clausal) também ao longo de todo conto.

Todos os dados analisados foram selecionados tendo como
critério a relação coesiva entre, pelo menos, duas sentenças. Den-
tre todos, os catafóricos parecem contribuir mais efetivamente, em
termos de linguagem, para a preservação da atmosfera caracteristi-
camente nebulosa dos primeiros parágrafos do conto. Tal efeito, po
rém, não é produzido pela anáfora (referência, substituição e eli-
pse) que, dado o seu caráter preponderantemente prático, reverten-
do o leitor a fatos já citados ou ocorrências já mencionadas, pro-
move, desta maneira, uma maior e mais satisfatória interação entre
o mesmo e o conto em termos de compreensão.

A tentativa feita no sentido de estabelecer um paralelo
entre a coesão gramatical e a atmosfera do texto, considerando a
primeira como **"metáfora lingüística"** da segunda, possibilitou-nos
a ver a vaguidade como resultado, não apenas de outros elementos
de criação estético-literária, mas também como resultado das es-
truturas lingüísticas usadas pelo autor.

Os dados exofóricos e a referência comparativa,que tam-
bém pertencem ao estudo das relações coesivo-gramaticais, não fo-
ram computados por não apresentarem as relações coesivas que pro-
pusemos.

Como as relações coesivas não se limitam às exploradas
neste trabalho, a léxica e a conjuntiva foram apresentadas como
propostas para futuras pesquisas, completando, assim, o estudo das
relações coesivas existentes no texto.

# I - INTRODUCTION


Texts are written for several different purposes    and different techniques are applied to satisfy the large     demand according to the interest and activity concerned. Professional and scientific reports, term papers, letters, essay examinations; poems, novels, and any other literary genres, have their bases in    four forms of communication: exposition, narration, description    and argumentation (including persuasion). For any written or    spoken text to be successful, as a means of interaction, based on    these techniques, it must operate in such a way that elements of    the text itself interact broadly in terms of communication. The realization of an appreciable interaction between both the reader    and the text requires another important requisite which is    cohesion, and all that this term implies.


## 1. The Concept of Cohesion and its Meaning


When, in a paragraph of prose, it is possible to identify those syntactic or lexical items which enable the sentences to be woven together or flow into one another, it is said that    there is cohesion. Where these items are evident and well chosen a whole paragraph may be considered an integrated unit. In this case  the reader may have fewer gaps to complete, in terms of supposition , and prediction, at least at the surface level.

Thus a lexicogrammatical system can effectively contribute to the realization of cohesion. The careful selection of elements from all parts of speech can serve the purpose of    establishing cohesion when employed  adequately by means of reference, repetition

and ellipsis, grammatical concepts which will be discussed later in this section. All three text-forming agencies are responsible for creating orderly movements of the sentences and lead the receiver reader to see the relationship between sentences, at the level of surface structure. Therefore isolated sentences merge with paragraphs and, at times, within the whole text to function as meaningful units which facilitate interpretation and understanding. This implies an adequate arrangement within the elements of the sentence. Though structural relations may not occur between sentences, this does not mean that the text has no meaning. The meaning of cohesion is the sum of all structural parts, i.e., syntactic and lexical, contained in a text, therefore, cohesion embodies two important components: text and texture. Each in turn exert a relation of dependence on the other. They are very closely linked, one providing the consistency necessary for the other. Theoretically both should be explained as follows.

## 2. **Text**

A spoken or written text (any piece of information: a dialogue, a monologue, a simple command, a poem, a single proverb, a novel or any other literary genre) has consistency as a text when literally expressed within the language in use. This would be true whatever the length of the text, either very long or very short. What is essential is the way it is realized. In view of this, a text is best regarded as a unit of meaning. Such a unit of meaning - Unity - is described by Halliday in the following way: "A text does not CONSIST OF sentences; it is REALIZED BY, or encoded in, sentences. If we understand it in this way, we shall not expect to find the same kind of STRUCTURAL integration among

the parts of a sentence or clause."[1]

Thus the adequate integration of all components of any linguistic system, when handled harmoniously, provides consistency within a text.

For Robert de Beaugrande et alii (1981)[2] the stability of the text as a system is maintained by means of a continuity of occurrences. The various occurrences in a given text are related to each other via the major units of syntax which are the phrase (a unit with at least one dependent element), the clause (a unit with at least one noun or noun-phrase and a verb or a verbal-phrase), and the so-called sentence (a bounded unit with at least one non-dependent clause). These factors impose a kind of organizational pattern and consequently create cohesiveness in a communicative process.

## 3. **Texture**

Texture is inherent to a text and is closely related to the resources that a linguistic system possesses for creating it. What we have considered as a text in the opening paragraphs of this section undoubtedly contains certain linguistic features which contribute to the total unity of the text, as well as giving it texture. In the words of Halliday, texture is given to a text by the cohesive relation which exists between the elements: the referring item and the item it refers to.[3] The following example illustrates the case;

Mary bought a book yesterday. She read it in at least two hours.

The sentences are linked together. "She" and "it" in the second refer back to (or are anaphoric to) "Mary" and "book" in the first sentence and do not deal with presupposition. With relation to meaning (it is entirely satisfied) for all items (Mary / she; book / it) are identical in reference, or COREFERENTIAL. [4] This degree of coreferentiality between book and it provides texture. On the other hand, the simple repetition of an item contributes to texture and also leads to comprehension. So, instead of "it", we should place "the book" where "the" is an anaphoric signal. The repetition of "book" functions cohesively and is also coreferential. Summing up, the cohesive elements defined above provide sufficient consistency to create texture.

## 4. **Ties**

The link which binds a referring item to the item to which it refers constitutes a tie. The single instance of cohesion in the preceding example ("book" and "it") represents the occurrence of a pair of cohesive items in an anaphoric relation. The second possibility is acquired by means of repetition ("book" and "the book") and also constitutes a tie. [5]

Relating ties to texture, we can see at a glance that both concepts have something in common with each other. As we can see, the most important difference between them resides in the fact that texture deals with meaning while ties imply the most convenient lexical choice to provide the same meaning. In this way our previous examples of "it" and "book" are adjustable to identify the idea of "book" contained in the first sentence.

Other types of cohesive ties such as reference,

substition, ellipsis, etc. will be discussed    below    and
conveniently applied to a short story, the main data   of    our
research, at a latter stage.

## 5. Types of Cohesive Relations

### 5.1. Reference

The property of reference is inherent to certain   items
every language possesses. These items make reference   to    their
interpretation instead of being interpreted semantically in their
own right.[6]

The characteristic of this peculiar type   of   cohesion
lies in the specific nature that is marked for retrieval.[7]   The
following example shows the role of reference:

Look at <u>those three trees</u> and see how tall <u>they</u> are.[8]

In this case, the information to be retrieved    from
the referential meaning or the identity of the particular   class
of things which is being referred to, (or, even the identity   of
the particular thing) is found in the first clause    of    the
statement. In this way the same item enters into the discourse   a
second time. In "...see how tall they are", <u>they</u>, besides   "those
three trees", means the same ones we have just been referring to.

Reference therefore implies the operation of   cohesion
in a text. The outline presented by Halliday and Hasan    (1976)
includes personal, demonstrative, and comparative relation   which
make reference to something else for their interpretation.    In
other words, they signal the information to be retrieved elsewhere

in the text or out of it. This information in its essence is  the referential meaning of the thing, or may be considered the  class of things that is being referred to.

The problem of referential cohesion can   be   achieved through the following categorization also outlined   by   Halliday and Hasan.[9]

**REFERENCE :**

```
                    |
         _____|_____
        |                       |
[ situational ]           [ textual ]
   exophora                endophora
                              |
                    _____|_____
                   |                     |
        [ to preceding   text ]   [ to following text ]
              anaphora                 cataphora
```
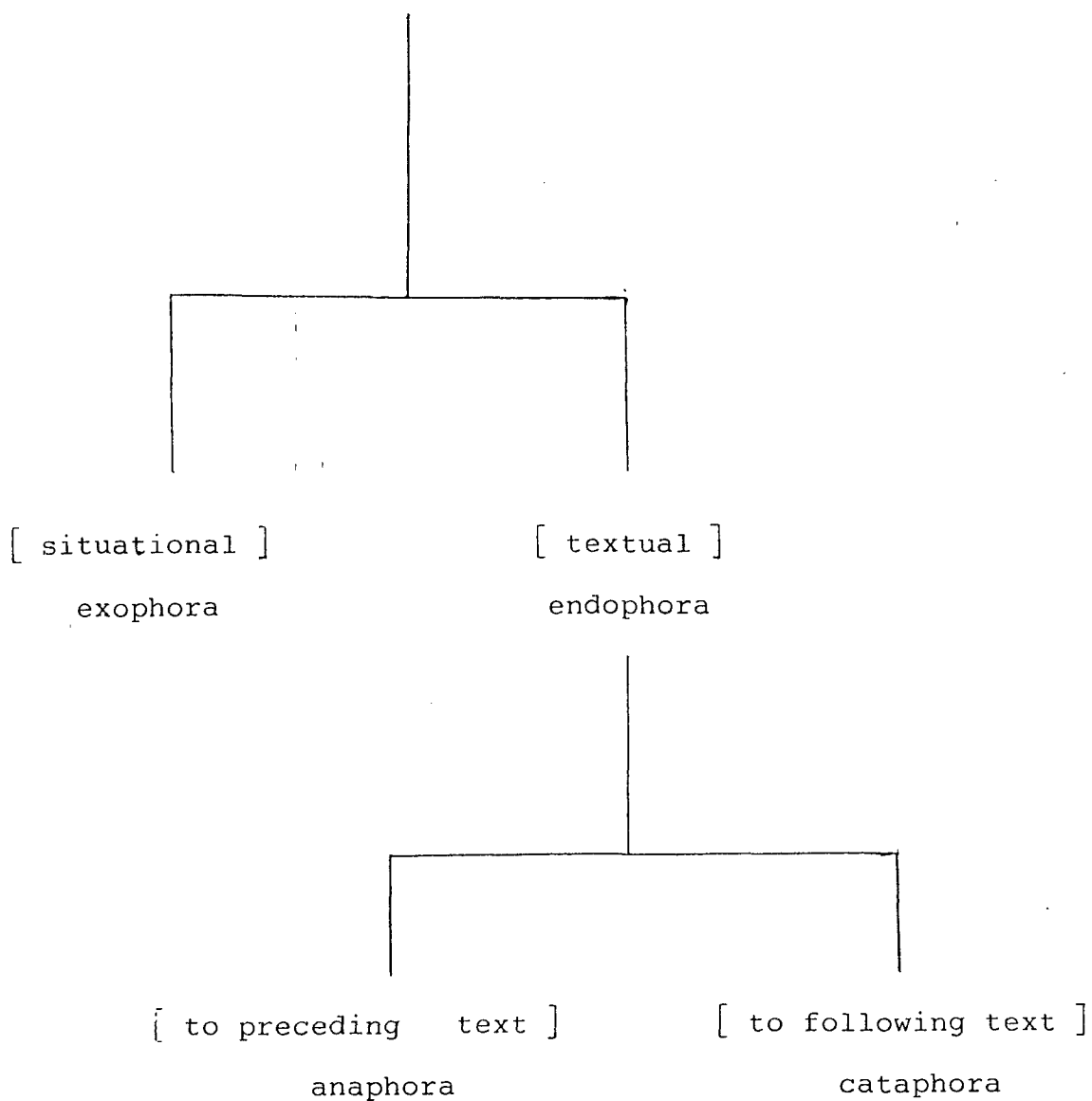
Both exophoric and endophoric references are characterized     by similarities and contrasts. Let us examine what characterizes both: The information desired for interpreting  any passage must     be retrieved elsewhere in the text or clause. Therefore,presuppositions prevail and must also be satisfied: Any exophoric    item    simply signals that reference must be made to the context of situation.[10] When a reference item is taken in isolation it is rather   neutral and we have no means of identifying it as anaphoric or exophoric. This would be the case of "that one" and "this" in

That one is much larger than this.

This fragment of conversation heard would certainly satisfy most participants (hearer and speaker) of the dialogue. The only way for us to name the items underlined as anaphoric would be to be present in the same conversation. A situation such as this is ambiguous and is not uncommon. In circumstances where "language-in-action"[11] does not play the most significant role in the event, the instances of exophoric references are much higher. As a consequence, complexity and incompleteness predominate and make interpretation unavailable. Other situations where exophoric references predominate on a surprising scale is the language of the children's peer group. For Halliday the interaction among young children is frequent and belongs to their immediate environment. They make use of a restricted code which is fully exophoric. In such a case, the solution or interpretation depends upon the context of the situation if any outsider is to grasp what is said. In view of these facts, we assume, exophoric reference is not to be cohesive but simply linking the language to the context of situation. On the other hand, we would like to say that distinguishing different factors of register is the choice of exophoric reference. In an effort to clarify the present arguments we should recall three important categories or modes of expression which have been applied to specific segments of the English-speaking community, but which are applicable to any language in society. These segments include those utterances understood only by members of a specific occupation, trade, profession, sect, class, age group, interest group (i.e. cant) ; technical or secret vocabulary (jargon); and the conversational tone of any professional criminal group (argot). A language

user who does not belong to these groups would not normally be expected to pick up the necessary clues from their use in whatever context of situations. In this case the language-in-action, which may appear ungrammatical and complex by virtue of the predominance of exophoric reference items which in each individual group would be perfectly acceptable and intelligible within a specific peer group of interlocutors. In fact, each distinct group of interlocutors has its restricted code which serves their specific purposes of communication. Summing up we can conclude that the expectations according to which utterances are used, by whom , to whom, when, where and why within the group of interlocutors are matched; on the other hand, in the case of outsiders, this would probably not be the case.

To return more specifically to the grammatical elements of cohesion in the field of textual reference, endophora comprises two different instances of reference: anaphora (the reference is retrieved from the preceding text as seen before) and cataphora (the reference is retrieved in the following text). A cataphoric item is essentially cohesive though much less frequent than anaphoric or exophoric items.[12]

All these instances (anaphoric, cataphoric and exophoric) can be identified in the quotations below:

> "In this barren place Hattie had lived for more than twenty years. Her first summer was spent not in a house but in an Indian wikiup on the shore.[13]

Both sentences are linked together. "Her" in the second sentence refers back (or is anaphoric to) "Hattie" in the first sentence where presupposition does not prevail.

In opposition to anaphora, the excerpt taken from the opening lines of "The Maypole of Merry Mount" by Nathaniel Hawthorne is a very fine example of cataphora.

> Bright were the days at Merry Mount, when the Maypole was the banner staff of that gay colony! They who reared it, should their banner be triumphant...[14]

The personal pronoun "They" is employed cataphorically and refers in a forward sense to "the colonists" (p. 7, first paragraph).

> Such were the colonists of Merry Mount, as they stood in the broad smile of sunset round their venerated Maypole.[15]

With regard to exophora, the present sample taken from Halliday satisfies any reader's expectation:

> They're playing football and he kicks it and it goes through there it breaks the window and they're looking at it and he comes out and shouts at them because they've broken it so they run away and then she looks out and she tells them off.[16]

This short text is the result of a series of four pictures which were shown to children who were asked to describe their own words. In the first picture some boys play football; in the second, the ball goes through the window of a house; in the third, a woman looks out of the window while the man makes ominous motion gesture; the fourth picture shows the boys running away.

The whole text is context-bound because it depends on exophoric reference. In this way, the pronouns _he_ (a man), _she_ (that lady), _they_ (three boys), and _there_ (the window) can not be interpreted without the pictures. Concluding, the text is effectively tied to the context of situation.

In terms of classroom activities and procedures which involve F-L students, some precautions must be taken mainly when divorcement (when a considerable distance occurs between two elements of the cohesive ties) and ambiguity predominate. Such problems can possibly occur when a very great distance exists between the referring item and the item that it refers to.

Two difficulties may well arise. The first is related to both anaphora and cataphora. The F-L reader's natural tendency is to search backward for the corresponding referring item which is not the case of a cataphoric one. The latter problem is related to "it" in the text below, which Ray Williams has identified as "unidentified flying pronouns".[17] In fact, it is somewhat difficult to identify the item "it" in the text by Ray Williams when it appears for the second time. Does this "it" cohere with investment, controversy or project - items which are placed right before it? This kind of referential ambiguity is caused by the divorcement (the distance between the end of the tie and its coreferent anaphoric item) which implies in a serious difficulty in relation to understanding:

In 1969 work began on the construction of a vast dam across the Zambesi River, near the border with Zambia. When complete, the Caborra Bassa dam (named after the rapids at which it is sited) will irrigate 1,6 million ha of land and produce 2200 mW of electric power. But since then, and particularly since its independence, Mozambique has become increasingly worried about the cost of completing and operating the project. Quite apart from the Mozambican's natural unease at the cost, fierce controversy has surrounded the project from the earliest planning stages. At the heart of the controversy lies the questions of who this investment of hundred of millions of dollars was designed to benefit. They themselves will not be directly affected, at least for many years, since it will not materially change their life-style to an appreciable extent.[18]

"it" coheres twice with Caborra Bassa dam. The second instance of cohesion certainly will have faded from short-term memory, reducing the chance of linkage. Other instances of cohesion can also be detected in this text and will be emphasized in the next section.

5.1.1. - Types of reference

5.1.1.1. - Personal Reference:

Reference as a cohesive tie includes 'Personal Reference' through the three classes of personal pronouns which are possessive determiners, or possessive adjectives and possessive pronouns; all these reference items refer to something by specifying its function in the speech situation.[19] In the preceding quotation (p. /12 ), the personals "They themselves" and "their" refer back to "Mozambicans".

5.1.1.2. - Demonstrative Reference:

In the case of 'Demonstrative reference' the referent is identified by means of its location on a scale of proximity. The system is as follows: neutral and selective.[20] "Here", "there", "now" and "then" are selective circumstantial (adverbial) demonstratives. "This", "that", "those" are selective participants. "Near" and "far" are selective as well. The demonstrative "then" (also from quotation on p. /12 ) has "1969" as co-referent.

5.1.1.3. - Comparative Reference:

The class of 'Comparative reference' functions in terms of likeness and unlikeness.[21] Comparison, according to Halliday and Hasan, involves two sub-classifications:[22]

5.1.1.3.a. - General (deictic): identity: when two things are, in fact, the same thing as in: "This is the same picture as the

one I watched a month ago."

similarity where two things

are like each other as in:

"It is a similar picture to

the one I watched a month

ago".

difference: Here a kind of

conflation (fusion of the two

preceding concepts) into      a

single meaning  predominates –

that of non-likeness         or

difference:

"It is a different picture

from the one we watched      a

month ago".

In terms of their structural sense, these three examples    are

cataphoric, having, in each case, the one we watched a      month

ago as referent. The comparatives ('same', 'similar'        and

'different') point forward to it. (i.e. the referent)

5.1.1.3.b. – Particular (non-deictic): numerative

The numerative element in the structure of the nominal

group in terms of quantity is expressed (a) by      a comparative

quantifier, e.g.: more in "He made more mistakes than I did"; or

(b) an adverb of comparison submodifying a quantifier, e.g.: "He

---

* Premodifier will be the general term for deictic, epithet  and

modifier, any time they appear or function as adjectives.

made <u>as</u> many mistakes as you could possibly believe".

When the comparison is realized in terms of    quantity it is expressed in the following ways:

(1.) in the Epithet element in the nominal group, either (a) by a comparative adjective, e.g.: "Scientists discovered the 'route' to the moon. It was an <u>easier</u> task than to solve    the problem of starvation", or (b) an adverb of comparison    which submodifies an adjective, e.g.: so in "I never thought he was    a <u>so</u> strong man"; (II) as Adjunct in the clause, either (a) by    a comparative adverb e.g.: faster in "Trains go <u>faster</u> when    the snow melts", or (b) by an adverb submodifying another adverb,e.g.: <u>as</u> in "Her performance was really great. How could she sing    <u>as</u> sweetly?" [23]

As we can see both types of comparison are referential. It does not matter if the coreferent is explicit    or    implicit since a standard or reference, by which one thing is said to    be superior, equal, or inferior in quantity or quality, is    clearly identified.

5.2. - Substitution

This type of cohesive relation is charcterized by    the replacement of one item by another. This type of relation    between linguistic items is largely employed in order to    avoid    the repetition of a particular item. [24] There are three types    of substitution:

a) nominal (one/s, the same),

b) verbal (do, did),

c) clausal (so, not)

Any of the cohesive instances defined above will be found between sentences and are best regarded as an arranged group of words of any class (noun, verb, adverb, etc. when required) with a period, exclamation point, or question mark at the end, to express ideas and feelings.

Describing the sentence from the point of view of traditional grammar, we can categorize them as:

a. <u>Simple sentence</u> - (as long as it remains a clause, containing one predicate), e.g.: "He died". It is complete, two-word , simple and common in its structure: subject (John) / verb (died). Adding required modifiers such as "<u>Little</u> John died <u>poorly</u>", the sentence becomes long but remains simple in its structure;

b. <u>Compound Sentence</u>, which has two or more main clauses, and each clause containing a subject and a predicate. Each clause describes a complete action in itself and is joined by a connective - "but", "or", "and", etc. - or by a semicolon or colon, e.g.: "He tried many times but never succeeded in winning the prize". These clauses are independent in the sense that they could become two sentences with minimal change of meaning and writing, e.g.: "He tried many times. He never succeeded in winning the prize". In any sentence, the parts are balanced, nearly equal, or coordinate;

c. <u>Complex Sentence</u>, where one part of the sentence depends on the other and is called a 'subordinate clause' which is used to explain or complete the other. Clauses introduced by relative pronouns (sometimes called relative clauses), such as "who", "that", or "wich", are subordinate to a main clause

and depend upon it.

Other conjunctions that can introduce subordinate clauses, each with its precise meaning, to be used carefully, include the following: "after", "although", "if", "since", and "when". E.g.: "He won the Pulitzer prize <u>when</u> he was aged thirteen". - This sentence, like many others, is characterized by the presence of subject, (nouns and pronouns), predicates (verbs) and complements (pre-modifiers, post-modifiers, etc.). However, there are cases where one or other of the sentence structures is elluded, but entirely understood by the reader or listener.

## 5.3. - Ellipsis

Ellipsis is sometimes broadly employed to avoid unnecessary repetition. Thus depending on the situation, a sentence (spoken or written) can appear without any component due to the structure of the sentence though (preserving) it meaningful. In the following quotation we can easily perceive that the subjects are lacking. This omission is called nominal ellipsis.[25]

> She mentioned, and (1) forgot,
>
> Then lightly as a reed
>
> (2) Bent to the water, (3) struggled scarce,
>
> (4) Consented, and (5) was dead.[26]

The personal pronoun "she" is explicit only once. In the sequence we can easily recognize the set of successive elliptical subjects (five times), but their absence causes no difficulty in the understanding of the text as a whole, avoiding unnecessary repetition.

A similar effect can be found in "Have they been working? - Yes, they have", and "What have they been doing? - Working". The two verbal groups in the answers (have/working) are both instances of verbal ellipsis,[27] and can be said to stand for "have been working", and there is no possibility of completion by any other item.

In regard to clausal ellipsis the example by Ray Williams (1983) is worth quoting:

> Large numbers <u>of people in developing countries</u> are suffering and often dying from diseases which modern medical knowledge has the power to prevent or cure. Millions | | still suffer from leprosy, bicharzia, trachoma and yaws...[28]

Clearly here the clause "of people in developing countries" has been left unsaid in the sentence for reasons similar to those discussed above.

Besides this theoretical support, there are two other aspects we would like to reflect upon since both deal directly with the content of any written work.

Though our intention in elaborating this research is to restrict ourselves to grammatical topics related to cohesion, a brief look at creative and expository writing is advisable since the source of all the data discussed will be taken from a piece of fiction. The point of contrast between creative writing and expository writing lies fundamentally in the content and objective which they present. Therefore, the first displays the predominant concern with the content as a special literary creation of the

writer. The other aspects: the linguistic features employed, the rules of grammar and other elements to make the subject as clear as possible, in fact, characterizes the exposition. Originality and creativity, being the primordial concern of a fiction writer; clarity, of an expository writer.

Nevertheless, there are other features which characterize the choices a writer usually makes in working out the implications of his purposes; for example the interaction between common and unusual collocations, and the possibility of adopting new and therefore stylistically significant postures which the linguistic system allows, creating; for example, a special atmosphere, distance or intimacy between writer / narrator and reader. A special atmosphere may be the result of the special handling of cohesion as we shall see later.

The theoretical support on grammatical cohesion will be applied to a selected set of sentences from the short story , "Silent Snow, Secret Snow by Conrad Aiken, focussing on the use of grammatical cohesion or the lack of it. We also plan to demonstrate how the writer, apparently breaking away from the conventional use of cohesion, is of creating a sense of unity which becomes typical of this work.

We will emphasize three important topics which constitute our objectives:

a) to focus on the sequence created by the (apparent) lack of grammatical cohesion;

b) to demonstrate that the initial vagueness created by the (apparent) lack of grammatical cohesion is a "metaphor" for the atmosphere of the short story;

c) to show the relevance of grammatical cohesion or

cohesive ties which is progressively attained in the comprehension of the whole text.

We may also mention that we have not explored other cohesive items such as conjunctive relations, because the structure and the literary complexities of the text would involve an excessively long analysis. Besides that, we would like to add that an analysis of lexical cohesion, as well as an analysis at the conjunctive level, might well be the subject for further studies.

## Methodology

The entire range of cohesive items selected will be categorized within specific tables which will demonstrate the qualitative and quantitative occurrences of items in each paragraph of the four parts which constitute the entire text.

The set of all marked items will be considered of special relevance in the limited sense of their contribution towards a satisfactory comprehension of the whole short story. Thus they may justify and meet the objectives proposed for this work.

As we have seen in this section, literary works, whether narrative, descriptive, etc. may begin with the premise of establishing an atmosphere of complete cataphoric reference, which the readers can easily recognize, rather than using anaphoric reference, which implies a much clearer interpretation and understanding.

Therefore, viewing the text from the perspective of

grammatical cohesion, we find it advisable to consider "Silent Snow, Secret Snow" as a two-part story: the first completely cataphoric in relation to "he" and "it", and the second anaphoric with regard to both. We feel certain that this apparent division of the text should not cause any kind of misinterpretation, nor interfere, with the original structure of the short story.

# NOTES

[1]HALLIDAY, M.A.K.; HASAN, Ruqaiya. <u>Cohesion in English</u>. London, Longman, 1977, p. 2.

[2]BEAUGRANDE, Robert de; DRESSLER, Wolfgang. <u>Introduction to text linguistics</u>. London, Longman, 1981, 270 p.

[3]HALLIDAY, p. 6.

[4]HALLIDAY, p. 3.

[5]HALLIDAY, p. 3.

[6]HALLIDAY, p. 31.

[7]HALLIDAY, p. 31.

[8]WILLIAMS, Ray. Teaching the recognition of cohesive ties. <u>Reading in a foreign language</u>, 1(1):35-52, Mar. 1983.

[9]HALLIDAY, p. 33.

[10]HALLIDAY, p. 33.

[11]HALLIDAY, p. 34.

[12]HALLIDAY, p. 19.

[13]HOWARD, F. Daniel, ed. <u>The modern tradition</u>; An Anthology of short stories. Boston, Litlle, Brown and Company, 1972, p. 411.

[14]HOWARD, p. 6.

[15]HOWARD, p. 7.

[16]HALLIDAY, p. 35.

[17]WILLIAMS, p. 42.

[18]WILLIAMS, p. 41.

[19]HALLIDAY, pp. 43, 44.

[20]HALLIDAY, p. 57.

[21]HALLIDAY, pp. 70, 71.

[22]HALLIDAY, p. 70.

[23]HALLIDAY, pp. 80, 81.

[24]HALLIDAY, p. 88.

[25]HALLIDAY, p. 147.

[26]SEWALL, Richard B., ed. _Emily Dickinson: A Collection of critical essays_. Englewood: Prentice-Hall, Inc.. 1963, 183 p.

[27]HALLIDAY, p. 146.

[28]WILLIAMS, p. 44.

## II - TABLES

Following the review of the literature and the theoretical bases for an analysis of cohesive items between sentences we shall proceed to the analysis of the chosen text itself in terms of grammatical cohesion. The result of the analysis, focussing on the proposed objectives, as considering the limitations set up, leads to a confrontation between cohesion and vagueness.

Our procedure with respect to the development of our study consists of the application of the theoretical framework of cohesive ties which comprises: text, texture, ties, types of reference, substitution (nominal verbal and causal) and ellipsis (nominal, verbal and clausal). All the marked items are displayed in five distinct tables.

The importance of Table One does not lie solely in the amount of data collected-approximately one hundred items - but mainly in the functional role of the data which distinguishes it from the remaining cohesive ties. This table covers the first half of the short story. Cataphora is abundantly found and largely concentrated on the personals "he", "it" and their respected derived forms. The use of cataphora contributes to the creation of a very specific atmosphere which is one of vagueness.

Sometimes the beginnings of ties, despite constant repetition, constitute a chain of personal sequence or mediating ties [1] which are so far removed from their purposes (linking the referent and respective coreferent) that they simply fade from

short-term memory. These instances of divorcement or remoteness reduce the chance of linkage between the referent and its coreferent as a consequence of the considerable distance between both.

There is another particularity in the use of "it" which sometimes provokes serious problems for the reader who is more likely to seek confirmation by rereading rather than searching forward to the end of the tie. This common tactic does not lead to the reader's fulfillment of his expectations due largely to the cataphoric environment. Referential ambiguity of this nature may lead us to misunderstanding or even, at times, to a complete misreading of the text. However, ambiguity may become a significant literary device in the construction of a meaningful "metaphor" which parallels the symbolic ambiguity of the protagonist's world. Vagueness created by lack of cohesion or ambiguity somehow dissolves, in grammatical terms and in relation to "he", when "Paul Hasleman" (coreferent) is revealed at the end of the first part. (paragraph 20). This is one of the reasons which motivates us to propose a division of the short story in terms of grammatical cohesion, into two parts while respecting its original structure.

The search for identity related to "it" is more intensely and progressively acquired throughout the whole text, though not completely solved even at the end of the short story. The relevance of cataphora becomes evident in this literary context, as incompleteness prevails in terms of total understanding of the whole situation. It is exactly here that cohesion plays an important role in the reference, no matter whether backward or forward. This continuity of cataphoric reference envelops the reader within a dense, unreal, and foggy atmosphere without

providing him with immediate fulfillment of his    expectations.

This same atmosphere can also lead the reader to the    ultimate

purpose of all events, when,finally,Paul  enters his   imaginary

world, his own world, which has acquired more density,   leaving

behind his hesitations, fears and anxieties.

The content of Table Two functions in an opposite  way

to the preceding one, though the data was taken from the   same

section of the short story. All cohesive relations    provide

texture and help the reader, with the exception of a few instances

(which presuppose something deeper for their interpretation)   by

the use of demonstratives. All of them, in any case,   present

the features of anaphoric reference. The necessary   information

is retrieved from the preceding text, since both referent   and

coreferent (beginning and end of the same tie) interact in   such

a way that one interprets the other; providing   thus   the

necessary  coreferentiality which creates texture.

Among other anaphoric items, some come to our   notice

by virtue of their relevance in the short story. They are listed

here according to the appearance of minor characters   in   the

short story:

a) Miss Buell:during classroom activity,she gives Paul substantial

   information about other parts of the world, which he   begins

   to transform into the setting of his imaginary world;

b) the postman: the announcer of "the mounting of the snow" which

   touches and involves Paul, until the end of the short story;

c) the mother: in one way or another (with the help of the father

   and the doctor) she quickened the process of Paul's disjunction

   from the real world;

d) <u>Snow</u>: the core of the imagery of the short story which is largely responsible for the overpowering foggy atmosphere.

Anaphora serves the purpose of informing, clarifying and confirming the reader's expectation, to a certain extent, but does not solve anything which lies beyond human reason. And what is more , anaphora,and its requisites,explain the facts of the real world but leave a blank to be completed in the world of fantasy, for anaphora deals with immediacy. A given idea is one less stumbling block in the struggle for a more complete satisfaction in terms of understanding, on behalf of the reader.

Table Three is an extention of the preceding one. More than three hundred cohesive items constitute the anaphoric environment which also predominates, in this part, although with a very noticeable difference: these anaphoric items offer a partial solution to many cataphoric ones after the first occurrence of "Paul Hasleman" (paragraph 20), initiating the second part of the short story, according to our division, Now, all referential cohesive ties related to "he" suggest that all information must be retrieved backward. Thus, these cohesive items have Paul Hasleman functioning as the beginning of the tie, providing the necessary satisfaction to the reader, and therefore providing texture,which is essential to the maintainance of the unity of the whole part.

This set of anaphoric items, despite its quantity,shows several distinct characteristics:

a) all existing presuppositions, no matter whether referring to

Paul, another individual, a thing (inanimate) or an event, are given through the categorization of pronouns (personal, adjective or possessive);

b) some personals (in reference to Paul) are their own counterparts in the cataphoric environment, therefore they serve both purposes;

c) all third - form personals have a more intense cummulatively anaphoric function.

All _their_ occurrences can be interpreted by reference to the initial tie. This is implied in the recognition of frequency itself-the greater the frequency of ties (mediating and immediate) between the presupposed and presupposing items - the shorter the occurrence of divorcement or remoteness.

In addition to considering this point, we also focus on the relevance of lexical cohesion in the context of cohesion and the implication of certain pronouns ("I", "You") as well as proper nouns.

With regard to the paragraphs, which depict the setting, or of parts of dialogue, we noticed a total absence of cohesive items. Formally, we can admit that being present or not, the anaphoric items collected, despite their high grammaticality for expressing the more general meaning, in no way lead to solving the essential atmosphere of the short story. This prevailing vagueness really belongs to another domain.

The examples of substitution included in Table Four, comprising nominal, verbal and clausal, are selected and analysed

in terms of linguistic forms (grammar and vocabulary), determined by their respective class. The substitutes "one", "did" and "so", also named "counter", are analysed in their original context to show the type of relationship they maintain specifically between the sentences.

In addition to the occurrences of the first, we add certain peculiar instances which are not found in the short story, and show how they differ from clausal ellipsis. We also attempt to provide an explanation of subset, occasional specification, remainder, Head, premodifier and repudiation.

In the second type of substitution we concentrate on the usual morphological scatter "did" and make an attempt to prove how it links the sentences by means of anaphora, thus extending its actions across sentence boundaries.

We also confront verbal substitution with the nominal one in order to point out any possible similarities or dissimilarities.

With regard to clausal substitution we not only emphasize the way the substitute "so" presupposes the whole of the clause but also deal with other environments where clausal substitution occurs, keeping also in mind modality, and condition. Modality by means of modal forms of the verbs; condition through the commonly konwn conditional clauses.[4]

.

Table Five shows that all elliptical cohesion is also found to occur in three distinct environments: nominal, verbal and clausal. In any of these three types, one or more elements are repudiated to avoid unnecessary or tiresome repetition.

From the most representative cases, we specified

examples of the ellipted "it", the doubly cohesive relation    of possessive pronouns, the occurrence of a numerative as Head    in the domain of nominal substitution.

Likewise, we dissect the case of verbal ellipsis  basing our analysis on  systemic features. These comprise    finiteness, polarity, voice and tense. We also apply them, at least in    one example, while considering the reader's attitude when  confronted by such an argument, mainly on the "left slot"[5] where no    verbal form replaces the item. One case of clausal ellipsis is explained, its implication and its relation with other components    of    the sentence structure is made. In addition, a consideration         is presented on the role of substitution within       question/answer sequences.

Our final note on this respect clearly focusses  on  a suggested restriction of the application of ellipsis. This relates specifically to that area of ellipsis which is sometimes    named substitution by zero. We also provide an example through    which we conclude that repetition is more acceptable, whereas the blank left in the second clause may be completed with the verbal    form contained in the  first. In this way it excludes such a terminology - substitution by zero.[6] Therefore, we transcribe and    discuss certain definitions of both subjects from various sources.

In the course of our investigation, certain clues    are recognized which confirm our suppositions. The cataphoric  items despite their property of creating the sense of texture contribute more effectively to maintaining the essence of the short story or its atmosphere of vagueness.

Conversely, the role of all anaphoric items    imbues the text with clarity without eliminating the atmosphere,    but providing    more consistency to the world where the foggy    and

the fantastic atmosphere predominates.

We also attempt, though not in depth, to touch upon the style of the short story, although our paper is fundamentally based on grammatical analysis.

1. TABLE ONE

| Par. | CATAPHORIC ITEMS | | | | | |
|---|---|---|---|---|---|---|
| | "it" | "he" | "him" | "its" | "his" | Total |
| 1st | 15 | 5 | 5 | 1 | 1 | 27 |
| 5th | 1 | 4 | | 1 | 1 | 7 |
| 6th | 6 | 6 | | | 4 | 16 |
| 9th | | 6 | | | 1 | 7 |
| 10th | | 6 | | | 2 | 8 |
| 12th | | 4 | 3 | | 3 | 10 |
| 13th | | | | | | -- |
| 15th | | 1 | | | | 1 |
| 16th | 2 | 10 | 2 | | 2 | 16 |
| 17th | | | | | 1 | 1 |
| 18th | 1 | | 1 | | 4 | 6 |
| 20th | | 2 | 1 | | 1 | 4 |
| | | | | | | |
| Total | 25 | 44 | 12 | 2 | 20 | 103 |

1.1. - Analysis and Interpretation of Table One.

Approximately one hundred cataphoric items found in the first twenty paragraphs, which constitute the first half of the short story, have been collected. It remains to demonstrate how grammatical cohesion is handled by the author in this part of the short story.

Our first concern involves the successive use of the personal pronouns and their roles in the text as well as alternative roles which these items play. The first pronoun to be selected and, in principle, the word "it", comes first and denotates the initial sign of something vague by virtue of its commonly found function,- i.e., cataphoric rather than anaphoric. It goes without saying, of course, that any pronouns will prove more "successful" in serving the purposes of establishing a further bond than that of a noun, with the exception of the case of reiteration[7] (chiefly synonymy).

The other particularly related to "it" and its frequent use is related to its property of serving many times as "unidentifying flying" pronouns as Williams has pointed out. It may also act as a 'floating pronoun' as we have called it, in opposition to its real grammaticality, such as in:

It is raining now.
or  It is too late now.

.

The primary function of "it" in the first part of the short story is to create vagueness and lack of identity in a substantial way, i.e., a reasonably complete clarification is only given in the paragraph 19. (Where the main character referred to as "he" still remains unknown or unidentified).

> listened, waited, and began once more -
>
> ah how heavenly, too, the first beginnings-
>
> to hear or feel - for could he actually hear
>
> it? - the silent snow, the secret snow.
>
> (paragraph 18)[8].

It is interesting to observe that "the" is also used cataphorically because this is  the first reference to "silent snow, secret snow".

Both cataphoric pronouns "it", "he" add significantly in creating the "metaphor" which is a parallel to the  atmosphere of the short story.

This also characterizes the theme itself by  illustrating that Paul's life is enveloped by foggy imaginings.    Vagueness becomes progressively clarified throughout the entire text    and is almost completely solved in the last paragraph where it  seems that the snow assumes the proportion of a human being:

> The hiss was now becoming a roar - the
>
> whole world was a vast moving screen
>
> of snow - but even now it said peace, it
>
> said remoteness, it said cold, it said sleep.
>
> (paragraph 118).

The set of examples which follows precede the climax  of the story and are taken from the beginning (first six paragraphs) of the narrative at exactly that point where a significant incidence of cataphoric ties occur. Therefore the prevailing remoteness [9] is notable. The cataphoric ties lead us to enter an    atmosphere imbued of vagueness realized by a surprisingly large selection of floating pronouns:

> Just why <u>it</u> should have happened, or why <u>it</u> should
> have happened just when <u>it</u> did, he could not, of
> course, possibly have said; nor perhaps could <u>it</u>
> even have occurred to him to ask. The thing was
> above all a secret, something to be preciously
> concealed from Mother and Father; and to that
> very fact <u>it</u> owed an enormous part of <u>its</u>
> deliciousness. <u>It</u> was like a peculiarly
> beautiful trinket to be carried unmentioned in
> one's trouser-pocket - ... (paragraph 1)
>
> But <u>it</u> was so absurdly simple! <u>It</u> had amounted
> to so little. <u>It</u> was nothing, just an idea - and
> just why <u>it</u> should have become so wonderful, ...
>
> (paragraph 6)

All underlined pronouns in the first quotation seem
uninterpretable at first sight and thus effectively provoke and
stimulate the reader to interact with the text in an attempt to
discover their meaning. If the first quotation were not taken
from the first paragraph of the short story, the reader would
most probably move his attention to previous sections of the text
rereading them carefully in order to discover or satisfy his
proposed presupposition of all items.

The words or group of words which follow such as "thing",
"secret", "beautiful trinket", "a rare stamp", "an old coin", a
"few tiny gold links", "a pebble of carnelian", "a sea shell" do

more than throw out hints at a slight bond in relation    to the
problem, but leave it unsolved.

Thus the cataphoric pronouns imply in an incompleteness
in terms of total understanding, for, as we have already  pointed
out, cohesión lies in the sequence or continuity of    reference
whether backward or forward in character. What is crucial is  the
meaningful relation any item maintains with another.    However,
what occurs to the "floating it" we are concerned with   at  this
moment, is quite the opposite. Suffice it to say that it    never
refers toward one or another direction and nor does it    provide
complete satisfaction to the reader who remains enveloped    by
something somewhat foggy, vague, quite mysterious and   sometimes
even unreal.

The power which seems to emerge by the recurrent    use .
of the cataphoric "it" is enhanced by "he" which is also    used
cataphorically approximately forty-four times. As much as    the
incidence of the second increases, that of the first diminishes.
In fact, both pronouns have the same function, i.e., to   perform
a very specific role in terms of unity expressed by means    of
cataphoric reference  which is perfectly possible in a   literary
context and provokes a flow of enveloping double vagueness:    in
relation to the fascinating  new world, and to the    mysterious
character. The diagram below seems to justify our point of view:
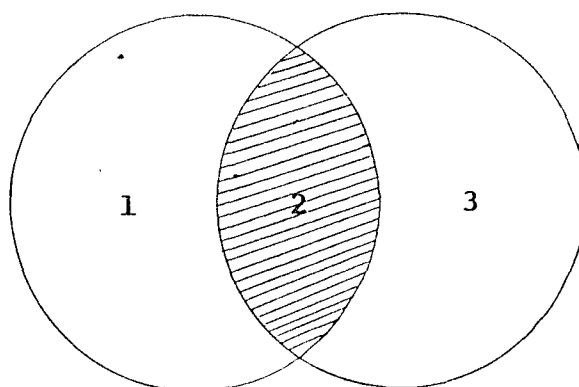


figure 1

The importance of Figure One can be seen from two different perspectives. Firstly to give the reader a general idea of the plot of the short story. Circle one is a picture of Paul's real world, to which his mother, father, Miss Buell, Deirdre, his classmates and all terrestrial elements belong. The overlapping area depicts the transition from one world to the other which is not clear, not even in Paul's mind. It also represents his feelings; doubts, hesitations, troubles and other concerns. The third area illustrates his inner satisfaction - a decisive posture, a quite complete interaction with fantasy. This world of fantasy, seemingly announced by the postman, is Paul's own creation and represents something very close to complete personal fulfillment. It assumes a clear contour only when the cataphoric elements become anaphoric.

Second, elaborating on ideas already hinted at, the whole situation could be seen as an answer to two questions. How could these cohesive items ("it" "he"), be interpreted? How can the categorization of other elements such as "his", "its" "him" "himself" as cataphoric items instead of anaphoric ones be explained? As we have said, the cataphoric relation restricted to "it" and "he" does not provide the reader with an acceptable level of satisfaction in terms of what he or she thinks the items refer to. In this way they transfer to the remaining pronoun ("his", "him", "its", etc.) their inherent state of being cataphoric, at least partially. On the other hand, the short story contains certain linguistic features which contribute to its total unity and give it texture. These include the "silent snow, the secret snow". (paragraph 18) and "Paul Hasleman", (paragraph 20) referring to "it" and "he" respectively. The other pronouns including "its", "his", "him", "himself", at first sight anaphoric

by virtue of their coreferentiality, also load the sentences with presuppositions, presuppositions which are now satisfied in relation to both pronouns. The cohesive relation between "he" and "Paul Hasleman" provides the text with texture. Thus the meaning lies in the fact that they refer to the same thing and the level of comprehension among them is highly satisfactory.This is not, on the other hand, the case of "it" because it does not refer forward to "--the silent snow, secret snow" but only to a series of occurrences and other events throughout the short story.

Summing up, this set of cohesive items, used cataphorically in this first part, characterizes, in a gradual, ever-increasing way, the predominant mystery of the short story. Even the cases of divorcement imposed by the cataphoric items which occur on a large scale seem to corroborate the idea of vagueness. In fact the pronoun "he" does not fade from short-term memory because of its constant repetition. It does not, therefore, reduce the chance of linkage between the beginning and the end of the tie. In fact, nineteen paragraphs separate the first referent from its coreferent, but as "he" and other pronouns ("his" is repeated 18 times) appear more than 43 times. Each time it is used, the distance between both referent and coreferent becomes much shorter, consequently, much closer to a total, satisfactory, interpretation of the total message by the reader. However, Paul's anxieties regarding the two worlds continue. He hesitates and all his fickleness contributes definitively to maintain the consistency and existence of haziness not only in the first part but until the very end of the short story.

In order to clarify, in a more satisfactory way, the present argument with regard to cataphoric "he" and its implication, the set of sentences below provide a picture of how "he" ("his",

"him", "himself") fills the first part of the short story conveying perfectly the predominance of the peculiar vagueness in the following literary contextualization and respective quotations:

The first instance of "he" as cataphoric reference occurs in the opening lines of the narrative:

> Just why it should have happened, or why it
> should have happened just when it did,     he ﹥
> could not, of course, possibly have said;
>
> (paragraph 1)*

Or when the writer reflects on what it could mean to him:

> as if it were anyone of these, he﹐, carried
> around with him﹥ everywhere a warm and persistent
> and increasingly beautiful sense of possession.
>
> (paragraph 1)

When the sensation of a complete escape appears for the first time:

> It was as if, in some delightful way, his﹥
> secret gave him﹥ a fortress, a wall behind which
> he﹥ could retreat into heavenly seclusion.
>
> (paragraph 1)

In the classroom, Paul brings back to his mind not the tropical region which is being discussed but the     Arctic     And Antarctic regions the perfect settings for his psychological escape.

> In the general laughter, he﹥did not share,   or
> only a very little. He﹥was thinking about  the
> Arctic and Antarctic regions... (paragraph 5)

---

* The arrows indicate the direction in which the satisfaction of all items can be found.

He continues by evoking the first moments    when
everything started:

> However, without ceasing to listen to   Miss
> Buell, who had now moved up to   the  north
> temperate zones, <u>he</u> deliberately invited  <u>his</u>
> memory of the first morning. (paragraph 6)

When the messenger from the real world is remembered
for the first time:

> Suddenly, for no reason, <u>he</u> had thought of the
> postman, <u>he</u> remembered the postman. (paragraph 6)

When thinking about the first morning:

> All this time, of course (while <u>he</u> lay in bed),
> <u>he</u> had kept <u>his</u> eyes closed... (paragraph 11)

When he shows surprise for the snow which did not come:

> Queer, the effect this extraordinary surprise
> had upon <u>him</u> - all the following morning  <u>he</u>
> had kept with <u>him</u> a sense of  snow  falling
> about <u>him</u>, a secret screen of new snow between
> <u>himself</u> and the world. (paragraph 12)

When he is effectively aware of his possession:

> This was, after all, only what he had expected.
> It was even what ·pleased <u>him</u> what rewarded <u>him</u>:
> the thing was <u>his</u> own, belonged to no one else.
> (paragraph 16)

Or when reflecting on the consequences of his conflict
with the real world:

> He had a curious swelling on his left cheek-
> perhaps somebody had kicked him, or a stone had
> struck him (paragraph 18)

At last, when "he" confronts Paul Hasleman:

> It was as if he were trying to lead a double
> life. (paragraph 20)

> On the other hand he had to be Paul Hasleman,
> and keep up the appearance of being that person
> -dress, wash, and answer intelligently when
> spoken to -; on the other, he had to explore
> this new world which had been opened to him.
>
> (paragraph 20)

This selection of cataphoric items functions tripartitely
in terms of relevance: they contain the 'remotest tie'[10] ("he"
paragraph 1); the most 'immediate' one[11] (..."he had to be Paul
Hasleman, ..." paragraph 20) and the first immediate anaphoric
one as well ("he had to explore..." paragraph 20) which will be
discussed in the next table.

The remaining personals ("he", "him", "his"; "it","its")
constitute the so-called "mediating" ties[12] since they mediate
between the first "he" and "Paul Hasleman"; the first "it" and
"Silent Snow, Secret Snow" respectively.

# NOTES

1. Mediating ties are all possible ties (he, his, him, etc) found between the referent and its Coreferent (Notes - p. 40)

2. WILLIAMS, Ray. Teaching the recognition of cohesive ties. Reading in a foreign language, 1(1):35-52, Mar. 1983.

3. The case of "do", as it occurs in spoken or recorded dialogues, belongs to a phonological study involving rhythm and other features also related to sound. Therefore, it does not belong to our analysis of grammatical cohesion in a written text.

4. HALLIDAY, M.A.K.; HASAN, Ruqaiya. Cohesion in English. London, Longman, 1977, p. 134.

5. HALLIDAY, (p. 145).

6. HALLIDAY, pp. 278,279; 318,319.

7. HALLIDAY, p. 142.

8. AIKEN, Conrad. "Silent Snow, Secret Snow". In: CRANE, Milton, ed. Fifty great American short stories. 14 ed. New York, Bantam Book, 1965, p. 236, paragraph 18. All the other references to the short story "Silent Snow, Secret Snow" will be documented after the quotations, in the body of the paper, and will refer to the paragraphs of the short story. All the emphasis is mine.

9.   HALLIDAY, p. 331. Remoteness or remote tie is equivalent to divorcement.

10.  HALLIDAY, p. 330, see note 9.

11.  HALLIDAY, p. 331, when both ties are very closely together.

12.  HALLIDAY, p. 330.

TABLE TWO

| Par. | "her" (Miss Buel) | "her" (Deirdre) | "this" "these" | "Than" the (students) | "it" (world) (not "his" own) | "his" – "him" – "them" – "their" the (postman) | "Mother" | "Father" | "Snow" |
|---|---|---|---|---|---|---|---|---|---|
| ANPHORIC ITEMS | | | | | | | | | |
| 1st | 1 | 1 | 2 | 1 | 1 | | | | |
| 3rd | | | | | 1 | | | | |
| 4th | | | | | | | | | |
| 5th | | | 1 | 1 | | | | | |
| 6th | | | | | | 1 | | | |
| 8th | | 2 | | | | | | | |
| 9th | | | 1 | | | 14 | | | |
| 10th to 12th | | | | | | | | | |
| 13th | | | | | | | 2 | | |
| 14th | | | | | | | | | |
| 15th | | 1 | | | | | | | |
| 16th | | | | | | 3 | | | 1 |
| 17th | | | | | | | 3 | | |
| 18th | | | 1 | | | | 1 | | |
| 19th | | | | 1 | | | | | |
| Total | 1 | 4 | 5 | 3 | 2 | 18 | 6 | | 1 |

2.1. - Analysis and Interpretation of Table Two

The content of this table is purely anaphoric and leads
the reader into close contact with the minor characters of    the
short story . Since the references are anaphoric, all the    bonds
set up are immediately recognised and processed. The net    result
of this careful selection is that the reader, specifically in the
case of the FL-reader, can easily identify the referential cohesive
ties (since the two ends of the ties appear frequently close)    as
in the passage below:

> Miss Buell was revolving with one
> finger, slowly, a huge terrestrial
> globe which had been placed on her
> desk. (paragraph 1)

This first instance of anaphoric reference represents ,
above all, a very clear occurrence of a pair of cohesively related
items; in other words, the tie is already determined. The relation
between "her" and "Miss Buell" constitutes the tie.

The set of quotations which follows was not chosen    at
random from the short story. They were carefully selected because
they have something in common, which becomes obvious as we discuss
each example in turn. The similarity they all possess    can    be
summed up by saying that and the examples are realized by sentences
or encoded in sentences. They contain the resources English    has
for creating texture, e.g., the linguistic features present    in
them can be identified as contributing to their total unity through
a double occurrence, the referring item and the item that    it
refers to, allowing the double meaning. In other words    cohesive

relation between the beginning of the tie and its end refer to the same thing, therefore they are identical in reference, or coreferential. It is this coreferentiality which creates texture.

For example, when Paul makes an effort to show the importance of his secret by means of simile; the quotation includes anaphoric reference.

> It was like a peculiarly beautiful trinket to
> be carried unmentioned in one's trouser-pocket-a
> rare stamp, and old coin, a few tiny gold links
> found trodden out of shape on the path in the
> park, a pebble of carnelian, a sea shell
> distinguishable from all others by an unusual
> spot or stripe - and, as if it were anyone of
> these, he carried around with him... (paragraph 1)

A view of the setting where he takes the first flight towards his world of fantasy - the classroom:

> Deirdre, who had a funny little constellation
> of freckles on the back of her neck, exactly
> like the Big Dipper, was standing up and
> telling Miss Buell that the equator was the
> line that ran round the middle. (paragraph 1)

An amusing argument about what somebody said:

> Ah! I see. The earth is wearing a belt, or a
> sash. Or someone drew a line round <u>it</u>!
>
> (paragraph 3)

An instance of his thoughts after Paul goes back to that December morning where "the thing" happened for the first time:

> After all, he heard the postman almost every
> morning in his life - <u>his</u> heavy boots could be
> heard... (paragraph 6)

Conversely the counterplay of reality and fantasy due to the fact that he is living a double life. At the moment, his experience in his own world is quite broad and the first clear message comes to the surface:

> he had for some reason **waited** for the postman.
> He wanted to hear him come round the corner.
> And that was precisely the joke - he never did.
> He never came. He never had come **round** the
> **corner** - again. For when at last the steps were
> heard, they had already, he was quite sure; come
> a little down the hill, to the first house; and
> even so, the steps were curiously different -
> they were softer, they had a new secrecy about
> them, they, were muffled and indistinct; and
> while the rhythm of them was the same, <u>it</u> now
> said a new thing - <u>it</u> said remoteness, <u>it</u> said
> cold, <u>it</u> said sleep. (paragraph 9)

---

\* All recurrent "he" not underlined are cataphoric thus referring forward to Paul Hasleman.

The relevance of the examples above lies fundamentally in the fact that they refer to distinct components of the first part of the short story. From these examples two important aspects can be detected: the first refers to predominant personal reference. The second, to a mixture of anaphora within a cataphoric context which is anything but the inclusion of peripherical elements in the short story.

Following the directions of the arrows, one can perceive how the relation of cohesion is set up. Therefore both the supposed and the presupposed elements interact harmoniously - one interprets the other. In this way, we have in the first quotation the demonstrative "these" presupposing for its interpretation something other than itself. Such a requirement is met by:

"a peculiarly beautiful trinket",

"a rare stamp",

"old coin",

"a few tiny gold links",

"a pebble of carnelian, and

"a sea shell".

in the preceding sentence. In the quotation about Deirdre, texture is also attained. The unifying relation is determined by "her" which means "Deirdre and vice versa. In the quotation where Deirdre says that "the earth is wearing a belt", both sentences hang together to form a text. "It" presupposes "the earth" and provides cohesion between sentences, therefore creating texture as well.

In the last two quotations, the possessive determiner "his" provides a link with the preceding portion of the text. The function of third person form, e.g., has a cumulatively anaphoric characteristic. The occurrence of the "the postman" in the first sentence may be followed by a considerably large number of occurrences of "his", "him", "he", "they", "them", by reference to "the steps" and "it" to "the rhythm of them". It is clear that the sentence is structured to create a kind of network of lines of reference.

Considering only the last quotation (p. 48), as the arrows indicate, the anaphoric reference largely predominates.

Though very long, compared to earlier quotations, no instance of divorcement can be detected. Summimg up, this exemplifies four distinct cohesive blocks of anaphoric items.

The whole quotation is rich in texture, because the network of lines of reference is immediately recognisable. Even more, all coreferent items interact with the beginning of the tie. Thus we have:

---

* Leaving the context of the short story for a while, we may reflect upon the examples presented below, which show the cumulative functions of pronouns and Genitive cases:

"the postman"

"him"    "he"    "he"    "he"

"his steps"    (1st time they are referred to)

"they"

"his steps"    (2nd time they are referred to)

"they"    "they"    "them"

"they"    "them"

"the rhythm of his steps"

"it"    "it"    "it"    "it"

Surprisingly the prevailing meaning relation expressed
makes this part of the text potentially anaphoric by means of
personal reference. Though varying from 3rd person singular ("him",
"she", "it") to 3 rd person plural ("they, "them"), one can
observe that the beginning of the tie ("the postman") may be
considered to continue without alteration because "his steps"

---

* "Tom has brought a new car". The following occurrences refer to
the original Tom. a. He has brought a new car; b. His car is new;
c. This is not my car, but his; d. Tom's car is new; e. That new
car is Tom's. Thus we can see that each occurrence (from "a" to
"e") includes the initial feference and gives the text its texture.

already implies an anaphoric referent to "the postman". Finally, each cohesive set of sentences, in addition to having structural integration among the parts, functions as a unity with regard to its environment. In other words, the last quotation leaves no presupposition without complete satisfaction - the potential target item "the postaman" in the first sentence is, in one way or another, signalled by the prevailing coreferentiality in the other sentences.

Finally it should be mentioned that the presence of all anaphoric references in this first part of the short story imposes a kind of immediacy in terms of recognition on the part of the reader as a result of the clarity of the text.

## 3. TABLE THREE

### ANAPHORIC ITEMS

| Paragraphs | "he","him", "his","himself", (Paul Hasleman) | "its", "it" (his new world) | "thoughts" | "snow" | "mother","father" or both | "this", "these" | "Deirdre" | "Desease" | "Mrs. Amelia D. Cravath" | "his shoes" | "idea or progress" | "the postman" | "Ah! book" | "the doctor" | the sound of the snow | "exorcising" words | "this story" | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 20 | 5 | 3 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | 8 |
| 21 | 12 | 5 | 4 | 3 | 1 |  |  |  |  |  |  |  |  |  |  |  |  | 25 |
| 22 | 10 |  |  |  |  | 1 | 1 |  |  |  |  |  |  |  |  |  |  | 12 |
| 24 | 3 | 1 |  |  | 2 |  |  |  |  |  |  |  |  |  |  |  |  | 6 |
| 25 | 2 | 1 |  |  | 2 | 1 |  | 1 |  |  |  |  |  |  |  |  |  | 7 |
| 26 | 3 |  |  |  |  |  | 1 |  |  |  |  |  |  |  |  |  |  | 4 |
| 27 | 7 |  |  |  |  | 2 |  | 1 | 1 |  |  |  |  |  |  |  |  | 11 |
| 30 | 5 |  |  |  |  |  |  |  |  | 4 |  |  |  |  |  |  |  | 9 |
| 31 | 5 |  |  |  | 4 | 4 |  |  |  |  |  |  |  |  |  |  |  | 9 |
| 32 | 14 |  |  |  |  | 4 |  |  |  |  |  |  |  |  |  |  |  | 18 |
| 33 | 17 |  |  | 5 |  |  |  |  |  |  | 1 |  |  |  |  |  |  | 23 |
| 34 | 11 |  |  |  |  |  |  |  |  |  | 2 |  |  |  |  |  |  | 13 |
| 36 | 14 | 3 |  |  | 1 |  |  |  |  |  | 2 | 3 |  |  |  |  |  | 21 |
| 38 | 7 |  |  |  |  | 1 |  |  |  |  |  | 1 |  |  |  |  |  | 11 |
| 39 | 4 |  |  |  |  | 1 |  |  |  |  |  |  |  |  |  |  |  | 5 |

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 40 | 1 | | | | | | | | | | 1 | 1 |
| 45 | 2 | 1 | | | 1 | | | | | 1 | | 1 |
| 48 | 4 | | | | | | | | | | | 4 |
| 49 | 2 | | | | | | | | | | | 4 |
| 51 | | | | | | | | | | | | 2 |
| 56 | 1 | | | | | | | | | | | 3 |
| 51 | 1 | | | | | | | | 3 | | | 1 |
| 59 | 2 | | | | | | | | | | | 1 |
| 61 | 1 | | | | | | | | | | | 2 |
| 62 | 1 | | | | | | | | | | | 1 |
| 63 | 1 | | | 1 | | | | | | | | 2 |
| 64 | | | 1 | 1 | | | | | | | | 2 |
| 65 | 2 | | | 1 | | | | | 2 | | | 1 |
| 67 | 9 | | 7 | 5 | | | | | 2 | | | 4 |
| 69 | 1 | | | | | | | | | | | 23 |
| 72 | 4 | | 6 | 5 | 1 | | | | | | | 1 |
| 74 | | 1 | | | | | | | | | | 15 |
| 76 | | | | | | | | | 1 | | | 2 |
| 77 | 2 | | | | | | | | 3 | | | 3 |
| 78 | 1 | | | | | | | | 3 | | | 5 |
| 81 | | | | | | | | | | | | 1 |

| | | | | | | | | | | | | | | | | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 84 | 1 | | | | | | | | | | | | | | | 1 |
| 86 | 4 | | | 1 | | | 1 | | | | | | | | | 6 |
| 92 | 7 | | | | 3 | 1 | 1 | | | | | | | | | 11 |
| 93 | 1 | | | | | | | | | | | | | | | 1 |
| 94 | 1 | | | | | | | | | | | | | | | 1 |
| 95 | 1 | | | | | | | | | | | | | | | 1 |
| 97 | | | | | 1 | | | | | | | | | | | 1 |
| 98 | | | | | 1 | | | | | | | | | | | 1 |
| 99 | | | | | 1 | 1 | | | | | | | | | | 1 |
| 100 | 5 | | | | 1 | 1 | | | | | | | | | | 7 |
| 107 | 8 | | | | 2 | | | | 3 | | | | | | | 13 |
| 108 | 1 | | | | | | | | | | | | | | | 1 |
| 109 | 5 | | | 2 | | | | | | | | | | | | 7 |
| 110 | | | | 1 | | | | | | | | | | | | 1 |
| 111 | | | | 5 | | | | | | | | | | | | 5 |
| 112 | 10 | | | | | | | | | 1 | | | | | | 11 |
| 115 | | | | 1 | | | | | | | | 3 | | | | 4 |
| 116 | | | | 4 | | | | | | | | | | | | 4 |
| Total | 199 | 14 | 4 | 35 | 30 | 16 | 2 | 2 | 1 | 4 | 5 | 4 | 11 | 3 | 3 | 338 |

3.1. - Analysis and interpretation of Table Three

A cursory glance at Table Three will confirm two important facts: some paragraps (21, 22, 32, 33, 34, 36, 69, 74, 92, 107, 112) contain a remarkable number of anaphoric items - more than ten in each, while the remaining paragraphs contain somewhat less than ten. This difference might be explained by analysing the paragraphs in terms of content and form. We find among these paragraphs with less cohesive ties, these which build up the setting of the short story and where dialogue occurs.

> Then came the gateway with the two posts surmounted by egg-shapped stones which had been cunningly balanced on their ends, as if by Columbus and mortared in the very act of balance: a source of perpetual wonder. On the brick wall just beyond, the letter H had been stenciled, presumably for some purpose.
>
> (paragraph 28)

As we can see, within the description of the setting, the occurrence of cohesive ties diminishes considerably.

The second aspect where cohesive ties become noticeable for their absence occurs in several passages of dialogues among Paul, his parents and the doctor, e.g.:

> - Now will you please say 'Ah!'? (paragraph 41)
> - 'Ah!' (paragraph 42)
> - Now again please, if you don't mind. (paragraph 43)
>
> - Now, young man, tell me - do you feel all right? (paragraph 52)
> - Yes, sir, quite all right? (paragraph 53)
> - But are you sure, my boy? (paragraph 71)

- Why no, I'm not worried - why should I be?--
                                    (paragraph 75)
- Yes sir, I konw. But why? I'm all right. I'm
  just **thinking**, that's all. (paragraph 83)
- You can go as soon as the doctor has finishd.
                                    (paragraph 104)

In these dialogue entries none of the occurrences  of
personal forms ("you", "me", "I") are anaphoric. The    reference
in the quotations above can only be interpreted in relation    to
the context of situation, thus their occurrence is exophoric.
Since exophoric reference does not constitute a cohesive    tie,
they have been omitted from this study.

Most of the data presented in Table  Three do no more
than successfully integrate a large number of anaphoric relations
which prevail in this second portion of "Silent Snow, Secret Snow".
The level of coreferentiality among the ties is extraordinarily
high, specifically with regard to the personal pronouns ("he",
"his", "him" and "himself"). They make up a total of approximately
two hundred anaphoric items. Thus no presupposition    is'  left
unsatisfied, precisely in view of the multiple functions of  the
personals. These personals are grammatically responsible    for
expressing the more general meanings, in opposition to the  more
specific ones, which are expressed by means of vocabulary    and
belong to the domain of lexical cohesion.

Our intention is no more than to touch upon the problem
related to lexical cohesion as it also expresses cohesion.    There

is a permanent relation between both a grammatical item and its counterpart - a lexical item. Between them a certain level of dependence exists and can be explained in the following way: a lexical item can be substituted by another word, (synonym or repetition)[13], while a personal can depend upon another personal or upon a lexical item. As an example, suffice to say, that, all occurrences of the cataphoric "he" and its derived forms from the first and second parts of the short story are, without doubt, restricted to one specific lexical item, namely, "Paul Hasleman". As a natural consequence of this, all personals contained in the passage are expressed in the following way:

"he", "his", "him", "himself"    Paul Hasleman  "he","his","him"
————————————————————▶                        ◀————————————
                                                "himself"

        cataphoric to                    anaphoric to


        Whatever a writer's set of parameters might be and under whatever circumstances the function of personals are, we are trying to focus upon their double equivalence. They are both cataphoric (until the paragraph 20) and anaphoric (from the middle of paragraph 20 on). As we have already stated the potential for any instance of cohesion lies in the systematic instances which the language itself offers to its users. It is also interesting to note that the correct choice of lexical and grammatical items and the way they are structured will provide and determine the cohesion between both. The example below was taken immediately after the name of Paul Hasleman was uttered for the first time.

On the one hand he had to be Paul
Hasleman, and keep up the appearance
of being that person -dress, wash, and
answer intelligently when spoken to - ;
on the other <u>he</u> had to explore this
new world which had been opened to
<u>him</u>. (paragraph 20)

Here, besides the double function of both personals,
"he" --- "him" (where the second refers back to the first)     no
proper noun can replace "Paul Hasleman" in this context. On   the
other hand, instead of "he", we can replace it     by    the   same
proper noun. In a parallel fashion this quotation     is    deeply
remarkable, for it traces the borderline between cataphora     and
anaphora, or the point where the first finishes and the    second
starts. Of equal relevance is the state of affairs      involving
the two ties. It is obvious that the selection of "Paul Hasleman"
(or any choice in another context) has no cohesive     force    by
itself. This also happens to "he" or "him", unless there is some
explicit item for it to refer to.

The underlined "he" refers back to "Paul Hasleman" and
could be much closer to it since the first instance of    nominal
(and verbal) ellipsis had not occurred in "and keep up..."      we
would have , and "<u>he</u>  had to keep up...". The personal       "he"
provides the simplest form of presupposition, relating      the
sentence to the proper noun  which immediately precedes it.    As
we have already mentioned, this is called an "immediate"      tie.
The last personal "<u>him</u>" has the target of its presupposition the
underlined instance of "he". This type, as we have seen,       is
called "mediated" tie. This  tie is continually used     throughout
the paragraph which follows until the end of the 21st paragraph.

It thus constitutes a notable "remote" tie by means of "<u>himself</u>" and the other personals which precedes it and reaches "Paul Hasleman", the target of all presuppositions: "At whatever cost to <u>himself</u>, whatever pain to others". (paragraph 21)

A cursory glance at Table Three, would reveal that other examples of the same types (e.g. immediate, mediated and remote ties) could be cited to demonstrate the preponderance of anaphoric relations specifically in the second part of the short story.

In conclusion, cohesion lies in this relation which is set up between the presupposed items, resulting in their integration within a text.

TABLE FOUR

| | SUBSTITUTION | | |
|---|---|---|---|
| Paragraph | Nominal | Verbal | Clausal |
| 1st | | 1 | |
| 9th | | 1 | 1 |
| 21st | | 1 | |
| 22nd | 1 | 1 | 1 |
| 24rth | | 1 | 1 |
| 27th | | 1 | |
| 31st | | 1 | |
| 34th | 1 | | |
| 36th | 1 | | |
| 55th | | | 1 |
| 70th | | | 1 |
| 86th | | | 1 |
| Total | 3 | 7 | 6 |

4.1. - Analysis and interpretation of Table Four

Although the data collected and presented in this part
of the work comprehends the whole short story and consists     of
less than twenty items and thus can not be compared to         the
preceding tables in quantity, we will try to emphasize         its
significance at the lexicogrammatical level or in terms        of
linguistic form (grammar and vocabulary). Any linguistic    item,
including words or phrases, and the relationship between them,
characterize examples of substitution determining at the     same
time the class of substitution (nominal verbal or clausal).   Any
of these types involve substitution at least  between         two
sentences. For example in:

> And all the more because of its emptiness   it
> occurred. to him to count the houses - a    thing
> which, oddly enough, he hadn't before thought
> of doing. Of  course, he had konwn       ( there
> weren't many - many, that is, on his own side
> of the street, which were the <u>ones</u>       that
> figured in the postman's progress -- ...
>
> (paragraph 34)

> He wanted to hear him come round the corner.
> And that was precisely the joke - he never <u>did</u>.
>
> (paragraph 9)

> This part of it was very puzzling, very puzzling.
> Mother was very nice, and <u>so</u> was Father.
>
> (paragraph 24)

---

* The usage of "lexicogrammatical" does not imply that we will
  discuss or analyse reiteration, repetition, synonymy.

Each of the three quotations contains a sort of counter which is used in place of the repetition of a particular item. Thus, it would be absolutely possible to replace "ones" by "houses"; "did" by "came"; and "so" by "very nice"; respectively.

The three substitutive items ("ones", "did" and "so") determine a kind of relationship within the text, or between the sentences. This is the fundamental principle which rules substitution. Nevertheless, there are other peculiarities concerning each type.

The nominal substitute "ones" in the first quotation [1] is characterized by the following peculiarities:

a) it is preceded by a modifying element ("the") which functions as a defining element in the particular context;

b) it is the carrier of all the information contained in "houses" therefore, establishing the cohesive relation between both;

c) its plural form is in perfect agreement with the beginning of the tie ("houses") which is also pluralized.

d) as a substitute, it carries over only the "Head"[2] "itself".

But there are other circumstances under which the substitute "ones" ("one") can occur. This means that other premodifiers can precede "one" or "another", while maintaining its condition of anaphoric item, when required. The following relation of possible occurrences of the substitute "one" ("ones") depends upon the context, and the user's ability in language performance. It is important to clarify that the substitute "one" ("ones") is optional, giving a choice between substitution and ellipsis, and obligatory for the nominal group because it cannot normally end with a premodifier[3] (epithet: new or old).

Besides that,another concept should be added, that of repudiation which, according to Halliday,[4] gives the reader a kind of clue to the comprehension of substitution besides differentiating it from ellipsis. The idea of repudiation is closely related to the piece of information which remains in the previous instance of any anaphoric context.[5]

Considering the second type of substitution, although we do not intend to discuss each and every occurrence, we do feel it is important to mention certain characteristics which are specific to this classification. To cite an example, the substitute do in Modern English "has followed the analogy of one rather closely".[6]

Comparing the structure of both nominal and verbal groups, we can perceive that at least superficially they are very different from each other. The logical structure of the verbal group also consists of Head and Modifier and is typical of action, relation or event. The substitution in the verbal group is accomplished by means of do with the usual morphological scatter do, does, did, doing, done. Only the first and third forms will be discussed since the others were not found in the text. The following quotation, is taken from the very beginning of the short story and contains an instance of anaphoric relation. Here it is precisely this use of the substitute which provides cohesion:

> Just why it should have happened, or why it should have happened just when it did, he could not, of course, possibly have said; nor perhaps could it even have occurred to him to ask.
>
> (paragraph 1)

The implication imposed by the verbal substitute "did" extends across sentence boundaries. It substitutes for "should have happened", and thus serves to link the two sentences by anaphora and in so doing recovering the necessary information from the previous sentence. Such a phenomenon is somewhat complex when "so" follows the substitute "do" or did as we will see in the example below. The complexity involved is not related to the "do", which in Halliday's theory,[7] is accented and possesses the potentiality of carrying the tonic. This is implied in the rhythmic patterns involving both "do" and "do so", and belongs to the domain of phonology which is not seen as belonging to our domain of reference within this study.

We do, however, find it of some importance to make a quick comment on its function. Its effect in the context is that of explicitness. It does, in addition, indicate that the verbal element which precedes the "so" is the point of information. There is a further point worth considering regarding "so". That is, namely, that the presence of "as" before the verbal substitute "did" in

> He sat down again, and as he did so Deirdre
> half turned in her chair and gave him a shy smile
> of approval and admiration).(paragraph 22)

This imposes the condition of the "so" of being optional. It therefore goes without saying that in a linguistic environment similar to the above, the "so" could well be excluded from the text without causing any kind of misinterpretation or structural error.

Before discussing the case of clausal substitution, a comparison between nominal and verbal substitution would seem

needed at this point, to clarify our understanding of the distinction. "One" ("ones") and "do" ("did") function as Head. The first is of a nominal group and substitutes a noun which was Head of a nominal group; the second belongs to a verbal group and substitutes a verb which was Head of a verbal group. Depending on the way the previous sentence is structured, the "do" comes close to functioning as a substitute for an entire clause.However, "do" is not a clausal substitute, as "so" is in the following quotation which depicts Paul's imaginative creation of the landscape of his world:

> And even now it must be snowing - it was going
> to be a snowy day - the long white ragged lines
> were drifting and sifting across the street,
> across the faces
> of the old houses, whispering and hushing,making
> little triangles of white in the corners between
> cobblestones, seething a little when the wind
> blew them over the ground to a drifted corner;and
> so it would be all day ... (paragraph 9)

The substitution, in this case, extends over many other elements in the clause and no complements or adjuncts are repudiated. Thus the clausal substitute "so" presupposes the whole of the clause (from - "the long white..." until ..."to a drifted corner;")       .

The same effect can be seen in question/answer form which might be interpreted as a substitution form. In this instance the "so" also presupposes the whole of the clause though much shorter and expressed in the form of direct speech.

It is taken from the initial dialogue between Paul, his parents and the doctor:

No headaches? No dizziness? (paragraph 54)

No, I don't think so. (paragraph 55)

As in the preceding quotation, the "so" presupposes the whole of the clause "No headaches? No dizziness?" which is equivalent to "Dont't you have any headaches or dizziness?".

There is another particularity which can be considered as part of the whole context, namely the contrastive environment which is provided by the verb "think" (in paragraph 55) which is outside the original first clause ("No headaches? No dizziness?"). Finally, this last clause in the form of an individual's spoken report which obviously corresponds to the concept of speech, direct or indirect. There are also other environments in which according to Halliday, clausal substitution takes place and are considered in terms of:

a) modality (or modal structure) which is expressed either by modal forms of the verbs ("will", "would", "can", "could","may", "might", "must", "should", "is to", and "ought to"), or by modal adverbs ("possibly", "probably", "perhaps", "surely","certainly");

b) condition (or conditional structure) which is expressed by "so" and "not" following "if". Forms such as "assuming so" and "suppose not" also imply in conditional clauses.[8]

# NOTES

1. According to Halliday (p. 40) "The Head" is typically expressed by a common noun, proper noun or pronoun. Usually only common nouns accept modification, pronouns and proper nouns tend to occur alone.

2. Below you will find examples of the optional and obligatory uses of the substitute "one" ("ones"):

   A. Optional.

      - Give a quick glance at those cars... which (one) is Tom's (one)?

      The two (ones) are Tom's (ones).

   B. Obligatory.

      - Many old and new cars are in the showroom.

      - I would like to buy only a new one.

      - This limousine looks like Paul's old one.

3. HALLIDAY, p. 93.

4. HOWARD, p. 241 (paragraph 34).

5. In other words, the part of the whole (remainder) which is not carried over has to be repudiated, no matter what its class. For example, in

   "They had no gold coins available, but silver ones".

   "coins" is carried over anaphorically, while "gold" is effectively left out (repudiated).

   Sometimes the substitute "one" ("ones") may differ from its presupposed item in number, as in the example given by Halliday (p. 91).

   Cherry ripe, cherry ripe, ripe I cry.

   Full and fair ones - come and buy.

When the presupposed item is a mass noun, there is   no
substitute form.(Halliday, p. 92)

Thus ellipsis occurs as in

There is little money left in the safe. Go to
the bank and get me some.

The substitute "one" ("ones") can appear as a subset,("a
lexical or grammatical set cast of whose elements is an element of
an inclusive set', Halliday, p. 93  ) which appears where none  had
been specified before, for example in

A. Have    they    written all turn-papers?

B. Only the History <u>ones</u>.

From the use of "one" ("ones") in the list  <u>described</u>
above, we can deduce that substitution is used where reference is
not identified and the entire evidence of presupposition      is
essentially grammatical. In addition, there are cases where     an
occasional piece of specification is added, specifically in   the
case of "History" which is now designated as a new subset.

6. HALLIDAY, p. 113.

7. HALLIDAY, p. 116.

8. No example of this type of clause  has been provided since they
   were not marked in the table under discussion; nor have     we
   included examples of the word "so" meaning simply "intensely",
   as it does not provide any cohesive linkage.

TABLE FIVE

ELLIPSIS

| Paragraph | Nominal | Verbal | Clausal |
|---|---|---|---|
| 6th | 5 | | |
| 11th | 2 | | |
| 16th | 3 | | |
| 18th | 3 | | |
| 20th | 10 | 6 | |
| 21th | 3 | | |
| 22th | 1 | | |
| 26th | 1 | 1 | |
| 27th | 2 | 1 | |
| 28th | 1 | | |
| 32th | 3 | 2 | |
| 33th | 4 | 4 | |
| 34th | 1 | | |
| 36th | 4 | 1 | |

| Paragraph | Nominal | Verbal | Clausal |
|---|---|---|---|
| 51st | 1 | | |
| 53th | 1 | 1 | |
| 57 | 1 | | |
| 59 | 1 | | |
| 69 | 4 | 2 | |
| 74 | | 1 | |
| 76 | 2 | | |
| 78 | 2 | | |
| 81 | 1 | | 1 |
| 85 | | 1 | 1 |
| 86 | 1 | | |
| 107 | 1 | | |
| 108 | 1 | | |
| 109 | 1 | | |
| 111 | 8 | | |
| 112 | 3 | | |
| 114 | 1 | | |
| TOTAL | 72 | 20 | 2 |

5.1. - Analysis and Interpretation of Table Five

The cases of ellipsis are more frequent in the short story than the cases of substitution.

Paradoxically enough, even though ellipsis, as the name says, means that one or more elements are left "unsaid",cohesiveness is also attained. We may say that this cohesiveness is attained by means of emphasis on the element that follows ellipsis,through proximity.

As we have already discussed theoretically, ellipsis takes place under three distinct environments:

a) nominal (within the nominal group)

b) verbal (within the verbal group)

c) clausal (within the clausal group)

In an elliptical nominal group certain elements which can be of any constitution (person, animate or inanimate object, abstraction, process, institution, state or relation) functioning as Head, are not expressed. This same rule is applied to other elements (numerative, premodifier and post-modifiers) which are also ellipted. However, proper nouns, which designate individuals, are not subject to ellipsis since they are not capable of further specification. On the other hand, personals are easily ellipted and are frequently found in the short story. For example when Paul evaluates the sensation of his fantasy, he thinks:

> But it was all so absurdly simple! It had amounted to so little. It was nothing, just an idea - and just why it should have become so wonderful, so permanent, ( ) was a mystery - a pleasant one, to be sure, but also, in an amusing way, foolish. (paragraph 6).

The word within the parentheses should be filled up with "it" therefore making the chain of "it" longer, but "in no way" boring since its repetition has already occurred at the beginning of the three first sentences, and once in the middle of the fourth. In its form, this supposed "it" is anaphoric. Suffice it to say that it would point to something explicit though treated as a cataphoric element (the existing "it") in our first table.

We selected a second occurrence taken from the paragraph when Paul thinks about the exclusive quality of his experience:

> It was even what pleased him, what rewarded him:
> the thing was <u>his</u> own, belonged to no one else.
>
> (paragraph 16)

It is said that possessive pronouns are anaphoric by their reference to the possessor, and elliptical in relation to the thing possessed, thus they are doubly anaphoric.

Relating this assertion to our analysis of Table One, it appears that we are presenting a paradox. How could we categorize such a pronoun, "his", as anaphoric to any previous "he" we have classified as cataphoric? Thus it is anaphoric in its form, but not in terms of real understanding. Whatever the case, we have an item which is anaphoric to another, which is in turn cataphoric.

A much simpler occurrence is provided by a numerative as Head. It is in any case anaphoric and could be filled with a noun Head, or by the substitute "one". The example we chose deals with divorcement, and, what is rather surprising, double divorcement: the distance from both items and the escape from meaningful reality:

... it occurred to him to count the houses -
a thing which, oddly enough, he hadn't
before thought of doing. Of course, he
had known there weren't many - many, ( )
that is, on his own side of the street,
which were the ones that figured in the
postman's progress - but nevertheless
it came to him as something of a shock
to find that there were precisely six
above his own house - his own house was
the seventh. (paragraph 34)


Six! (paragraph 35)


The chain of related items "houses" - "ones" - "six" -
"the seventh" - "six" makes this quotation quite easily
interpretable and marks its internal cohesion. Each occurrence is
linked to its predecessor, therefore creating a kind of network
of lines.

The target - "houses" - is considerably far from its
final end. The presence of the substitute "ones", in the middle of
the paragraph gives a hint which may satisfy the reader's
expectations. It is attached to both cardinal numerals ("six" and
"six") which provoke ellipsis whether preceded or not by any
Deictic ("the", "these", "any", "all"), appropriate in number.[1]

The ordinal "seventh" refers back to "house" which
occurs in the same sentence; for this reason, though provoking
ellipsis, it has not been considered.

The second type of ellipsis is the one which occurs within the verbal group and presupposes one or more words from a previous verbal group, generally presenting the following systemic features which will be explained further and applied to the quotation below:

a) <u>Finiteness</u>: finite or non-finite

    if finite: indicative or imperative


    if indicative: modal or non-modal


b) <u>Polarity</u>: positive or negative, marked or non-marked

c) <u>Voice</u>: active or passive.

d) <u>Tense</u>: past or present (recursively)*


These features are obligatorily carried by all verbal groups; explicitly, in a certain instance , and ellipted in another, as in some examples taken from the short story. The first chosen quotation reveals part of the landscape around Paul while he walks back home from school:


           The garden walls too were various, some (1) of wooden palings, some (2) of plaster, some (3) of stone. (paragraph 27)

---

* The system of contrast is not considered since it is expressed by intonation which is not the subject of our analysis. Occasionally the system of contrast is expressed in the written language by

The numbers in parenthesis in the quotation point out the times the verbal forms are ellipted. We will refer to verbal groups based on the following argument: first of all, we intend to consider the reader (or adressee) who certainly has to infer his linguistic knowledge [that the so-called verbal form "were", in itself, can be reread in its wider form (or meaning) as "were made"] Hence "some of wooden palings" contains a parallel ellipsis of "made of" (i.e. some were made of materials of wood). This same process can be extended to the two remaining cases, i.e. "some of plaster", and "some of stone" producing, as well, the same effect. Now it is possible to apply the theory mentioned previously. Thus we might say that the verbal group "were made" (of) expresses its finiteness in the first word which is the "finite verbal operator"*, while the second word is a tense operator**. Both elements together display the following systemic features:

a) 'finite': indicative – these features are expressed by the fact that the first word be is in the finite form were;

b) 'non modal' by virtue of the absence of a modal element, ***

c) 'positive' by the absence of a negative element (not/'nt);

d) 'passive' by being constituted of a form of "be" just before a lexical verb in the passive participle form.

e) 'past in past' – the feature of tense seems to be the most complex. According to Halliday[2] the details related to the whole subject do appear complex.

The complexity lies in the new catagorization through the combination of tenses. In attempting to apply the theory to the systemic feature of tense, we would have: "past-in-past". Thus

_____

means of italics or other forms of typographical prominence such as in: "YOU are the first; not Mary".

we have, "past in..." the finite form of "be" in the past form
which is followed by the past participle form "made" which is the
elliptical form in the three cases. Hence, the finite of "be"
occurs as realizations of the grammatical features of tense,voice
etc. but not as a lexical verb in its own right.[*]

The cases of clausal ellipsis are fewer than the
preceding cohesive ties. The examples which we selected have an
elliptical form consisting of just one element which is explicitly
marked in the previous sentence when the doctor starts to argue with
Paul about his health:

> "Now, young man, tell-me, - do you feel all
>
> right?" (paragraph 52)
>
> "Yes, sir, quite all right". (paragraph 53).

The second utterance consists of both a modal element
which is ellipted ("I feel"), which is formed by the subject,plus
the finite element of the verbal group, as well as the proposition
element ("quite all right") which is the residue. This residue
comprises the remainder of the verbal group (if any) and any
adjuncts or complements which may be present.

Another important consideration can be made in this
respect. This concerns the use of the substitute "do". In such a
case adjuncts or complements would be repudiated, only the modal

.

---

* Any finite forms of "be", or "have", "do", "does", "did", "shall",
  "will", and "used to" also function as finite verbal operator.
** when used as auxiliary verbs.
*** Modal element or operator is expressed by the finite form of "be", plus
  "shall", "will", "should", "may", "might", "can", "could", "ought" (to),"must",
  "need", "dare".

element ("yes", sir I <u>do</u>") remaining. However in the case  of  a verb which has marked polarity, its full form should be "do feel". If this verbal form were uttered, it would not consist of ellipsis. What makes us certain of this, is that substitution is rarely used in question answer sequences, which have marked polarity  and therefore are elliptical.

Let us now review our discussion concerning  ellipsis based on Halliday's theory. Substitution  designates  the replacement of one item by another. Ellipsis is interpreted  by Halliday as a form of substitution by zero, in which  the  item is not replaced.

It seems to us that what is left unsaid, though implying full understanding, does not mean that any possible substitution has occurred. At any time, and in any circumstance,  where  a linguistic item is omitted and no substitute replaces it,  the occurrence of ellipsis is obvious. It differs largely  from  its counterpart which has "one", "ones" and "the same" to replace an explicit item generally in the previous sentence. These  three items play the specific role of a particular item. To exemplify: "My razor is too <u>blunt</u>. I must get a sharper <u>one</u>".
Here we have "one" replacing "razor".

In the following case, what functions as substitute for the first underlined linguistic item?

"Joan <u>lives</u> here; Mary, in Rio".

_____

* The finite form of the non-finite "be" is lexical in: "Both
  boys <u>were</u> brave soldiers".
  The same occurs to "have" and "do" in:
  Ann <u>has</u> a car.
  He generally <u>does</u> his work well.

The specific structural slot left here could never be filled with a substitute. If one or another item were available, the concept of ellipsis would certainly be similar to substitution. However what prevails in this case and more precisely in the second sentence is the notion of recoverability of meaning from the environment which does not differ in any way from substitution. Thus, as we understand it, the elliptical process is much closer to repetition than substitution. In this way, the explicit verbal form "lives" can be perfectly well replaced in the second sentence without causing any kind of misinterpretative or structural error. This procedure, of course, eliminates the elliptical phenomenon, or even repudiates any complementation, except in the case of its own repetition.

Finally, after our somewhat limited experience, and without wishing to understate the importance of Halliday's theory, we would like to focus the reader's attention upon the following definitions and allow him to make his own conclusions:

> Substitute... 1. a person or thing that takes the place of another; 2. a word that replaces another word, phrase or clause, or clause in a context - substitute adj. [3]

Em lingüística estrutural, a substituição é uma opera - ção que consiste em substituir uma parte destacável de um enunciado por um outro elemento, que guarda, no enunciado, seu valor gramatical.[4]

The fact that no reference to meaning is explicit in either definition, in no way infers a certain restriction in terms of completeness. Whenever one or more items function as substitute of another, this implies that the substitute possesses the properties of the substituted item.

# NOTES

1. In addition, the numerative function of the indefinite quantifier "many", usually not accompanied by a Deictic, includes numerous transients like slang expressions, especially, is very frequently used by children, found ellipted, thus presupposing some information left unsaid. "Much", "more", "most", "few","several", "lots", "a bit", "a little", etc. are included in this categorization.

2. HALLIDAY, p. 168.

3. WEBSTERS SEVENTH NEW COLLEGIATE DICTIONARY. A Merrian Webster G.P.C. Merrian Co, Publishers-Springfield, 1966, p. 268.

4. DUBOIS, Jean et alii. Dicionário de linguística. São Paulo, Ed. Cultrix, 1978, p. 571.

## III - CONCLUSION

The present work is a survey of data taken from "Silent Snow, Secret Snow", by Conrad Aiken, to which we proposed a parallel structural division into two parts by virtue of some peculiar occurrences of cohesive items and their relevance in the text. Our division in no way affects the originality of the structure of the short story which is presented in four distinct parts. To all data selected we made an attempt to apply a large portion of the theoretical framework on grammatical cohesion developed by Halliday and its effect on the whole-part relations between the sentences.

The great majority of referential (personal, demonstrative and comparative), substitutive and elliptical (nominal, verbal and clausal, in both types) cohesive items were selected and analysed. Part one comprises two Tables: Table one and Table Two containing cataphoric and anaphoric items respectively and both constitute the first part of the short story.

Table One: This table was felt to be the most relevant of both parts for it contains cataphoric items which contribute largely to the creation of the initial vagueness - a consequence of the apparent lack of cohesion. In other words, this prevailing cataphoric environment shows how the writer breaks away from the conventional use of cohesion for sake of creativity. Conversely, the sequence of cohesive items established, even being cataphoric, provides the idea of unity in the text, thus catching the reader's attention who must look forward in order to retrieve the information required.

In <u>Table Two</u>, personals, possessive adjectives and pronouns by their turn, indicate that all satisfaction desired is to be retrieved backwards, thus facilitating the reader's task in terms of complete understanding.

The content of <u>Table Three</u>, is purely anaphoric, thus confirming the purpose of information. Therefore, these anaphoric items comprise the analysis of the entire second part of the short story, and establishes an opposition to the preceding tables. They satisfy the reader's expectations with regard to both cataphora and anaphora. In addition, they function as anaphoric items of their cataphoric counterparts.

In one way or another, these cohesive items (with exception of the instances of exophora and comparison which are not relevant) between the sentences are enough to provide texture along the second part of the short story. Thus,they clarify the common subject and keep it running through the second part of the short story.

<u>Tables Four</u> and <u>Five</u> present data collected from the whole short story and deal with substitution (nominal, verbal and clausal) and ellipsis (nominal, verbal and clausal as well) respectively. As the reader has probably realized, substitution and ellipsis are not as frequently found as other types of reference. But they also contribute to the prevailing cohesive relations in the short story. Due to a particularity related to ellipsis, we attempted to demonstrate the way it could by chance function as an implied repetition rather than the so-called substitution (no matter whether by zero or not). Paradoxically, all items analysed contribute to clear expressiveness with regard to language (sentence structure) and help to build up and preserve the consistency, even though the cataphoric items may hinder

immediate comprehension. At first, language is highly responsible for the vagueness created, later when cataphoric items are no longer found, the author relies on special use of imagery to create and even intensify the prevailing vagueness.

This division of the short story in two parts is not,of course, the one presented by the author who, considering the relation time/space divides his work into four parts. It is interesting to try to justify his division in terms of aesthetic creation as we have justified ours in terms of grammatical cohesion.

In the first part, probably in the morning, while at school, Paul allows his mind to drift away from the extraneous reality which envelops him and feels that "something unexpected" was happening and had happened to him before,while he was in solitude in his bedroom.

The second part, mostly descriptive, brings a change in the setting. After leaving school, time becomes transcendent and during his walk home there is a sensation of diffusion of his identity amid the landscape up to the moment he reaches his home.

The third part, largely presented in dialogues, reveals Paul as a "member" of his family. A family which is worried about his apparent disturbance and absence of mind. This part also portrays the confrontation of two parts: Paul and his awareness of being an outsider in the group, his fears and suspicions on one side; the haughty inquisitions of his family and the doctor on the other.

The last part (or the accomplishment of the initial paragraph) presents "a journey" within in his bedroom - the arrival to a complete seclusion and communion with himself and the new world he welcomed.

Summing up, the four parts atest to the sequence of the

whole process, and progressively a noticeable change - from the most general to Paul's own individual fulfillment (school - homewards - home - his bedroom). However, there is another linguistic aspect which colours all the parts - the lexicon employed which effectively helps to build up the great metaphor - "Silent Snow, Secret Snow". This provides us with information, description and narration and topic conversation besides expressing time, space and action when required. It also offers enough support for clarity in terms of language, but leaves the definite solution widely open which also implies in "clarity within the atmosphere of vagueness".

Besides the limited purposes of our study within the field of grammatical cohesion, we made some superficial remarks about creative writing, expository writing, tone, distance and other characteristics of style because after all, the text under study is a literary one.

Finally, we would like to suggest two further lines of research still in the field of grammatical cohesion: lexical cohesion covering collocation, reiteration, superordinate and general noun and conjunctive cohesion covering the additive, adversative, causal and temporal types. These descriptions would complete the picture of the cohesive relations within the short story and would probably add significant information to the results presented in our study.

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ERRATA

I.                      Onde se lê      leia-se

1. Aknowleg.,1.22    "coleagues"      "colleagues"
2. p.II, 1.26        "cataphoric"     "cataphoric previously--"
3. p.IV, 1.20        "grammatical"    "gramatical"
4. p.1, 1.12         "another"        "other"
5. p.2, 1.           "receiver
                      reader"         "receiver/reader
6. p.4, 1.10         "functions"      "would function"
7. p.4, 1.10         "is also"        "would also be"
8. p.8, 1.10         "unavailable"    "unavailable for an outsider"
9. p.9, 1.28         "Hattie"         "to Hattie"
10. p.10, 1.22       "describe"       "describe in"
11. p.15, 1.20       "charcterized"   "characterized"
12. p.17, 1.16       "meaningful"     "meaningful. Ellipsis may be nominal,
                                      verbal, and clausal."
13. p.19, 1. 20      "is"             "is capable"
14. p.33, 1.3        "first half"     "first part"
15. p.34, 1.21       "precede"        "precedes"
16. p.40, 1.7        "it"             "the event"
17. p.46, 1.22       "and"            "all"
18. p.49, 1.4        "predominant"    "the predominant"
19. p.58, 1.17       "the paragraph" "paragraph"
20. p.73, 1.1        "word"           "blank"
21. p.75, 1.10       "present"        "present or future"


II. Acrescentar

1. p.13, 1.22, asterisco após "(deitic)"*
2. p.19, 1.17, aspas após "Snow"
3. p.48, 1.7, asterisco após "he"*
4. p.50, 1.9, asterisco após "reference"*
5. p.62, 1.5, asterisco após "level"*


III. Alterar notas e números

1. p.14, a nota deveria ser datilografada ao pé da p.13.
2. p.67, as últimas nove linhas deveriam ser incluídas como notas.
3. p.68, a nota 1.deveria ser "1. Aiken, p.241, paragraph 34." Os ou-
   tros números deverão ser alterados até o nº 4 que deve ser
   eliminado.
4. p.75, as 10 primeiras linhas deveriam constar como nota.
5. p. 77, as notas com asteriscos referem-se à página anterior.
6. p.78, a nota com asterisco refere-se à página anterior.