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GRAMMATICAL COHESION IN E. HEMINGWAY'S WORKS

Bachelor Thesis

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INTRODUCTION

Cohesion has been studied thoroughly in various aspects. Most scholars (Halliday and Hasan (1976), Beaugrande and Dressler (1981), Lyons (1995)) define cohesion as the network of lexical, grammatical, and other relations. Therefore there are two main divisions of cohesion: grammatical and lexical. Relations link various parts of a text, organize it text and require the reader to interpret words and expressions by reference to other words and expressions in the surrounding sentences. Cohesion is a surface relation and it connects together the actual words and expressions that we can see or hear.

This paper focuses on grammatical cohesion. It is a relation between two adjacent text units. Grammatical cohesion connects together the actual words and expressions; because of that it is a surface relation. It is divided into reference, substitution, ellipsis, conjunction. However, in this paper only one of the main categories is analysed, that is reference. Reference is a particular kind of category which occurs between sentences. The main feature of reference is that the information signals for retrieval. The identity of particular thing that is being referred to has a referential meaning and cohesion is found then the same thing occurs a second time.

The theory and practice of grammatical cohesion have been widely analyzed by many foreign linguists such as Halliday and Hasan (1976), Beaugrande and Dressler (1981), Lyons (1995), Baker (1992), Yule (1996) as well as the Lithuanian scholars Valeika (2001), Valeika and Buitkienė (2006) and Verikaitė (1999). Abundant works about grammatical cohesion have been written, but it would seem that further investigation is needed in the usage of grammatical cohesion appearing in the literary works.

The **novelty** of the present research paper is the analysis of referential cohesion in Hemingway's short stories. That is why the research in this field is necessary, useful and interesting.

The **subject** of the research is referential cohesion.

The **aim** of this research paper is to analyze the referential cohesion in short stories.

To achieve this aim the following **objectives** have been set:

1. To examine scientific literature related to the concept of cohesion.
2. To reveal, classify and analyse the referential cohesive devices in short stories by Hemingway.
3. To show the relative frequency of referential cohesive devices in the texts under analysis.

The subsequent research **methods** have been applied in the work:

1. Descriptive - analytical was used in order to overview the scientific literature related to the phenomenon of cohesion.
2. Descriptive - statistic was used to present the relative frequency of the referential cohesive devices.
3. Comparative - statistics were used to split the occurrences of personal, demonstrative and comparative references into sets and report the significant variables between these set.

Materials. For the purpose of investigation all examples of personal, demonstrative and comparative references have been selected from the short stories “Hills like White Elephants”, “The Killers”, “Cat in the rain” and “Canary for one” written by Ernest Hemingway.

The scope of the research is 1674 examples (946 examples make personal reference, 694 examples make demonstrative reference, 34 examples of comparative reference).

The structure of the work. It consists of an introduction, the theoretical part, the practical part, conclusions, a list of references and sources. The introduction presents the concept of cohesion, the concept of reference and Hemingway’s literary style. In the subsequent part, i.e. the practical analysis, the usage of personal, demonstrative and comparative references in the short stories written by Hemingway has been analyzed.

Practical value of the present research will be most relevant for students accomplishing similar researches in cohesion. Moreover, the summarized theoretical material and collected examples are expected to be a contribution to further studies and investigations of grammatical cohesion.

1. THE CONCEPT OF COHESION

1.1. Text and Its Texture

To begin with, in order to start cohesion analysis it is important to define the notion of the text and texture. “Language is a means of conveying and obtaining information” (Valeika and Buitkienė, 2006:7). To achieve this, the units of language must perform appropriate functions. All languages are formed of the smaller units – words, which have form and meaning. All languages also have sentences which similarly have form and meaning and that meaning is determined by the meanings of the words of which it is composed and also grammatical structure (Lyons, 1995:32; Valeika and Buitkienė, 2006:7). These sentences must be bound together to make a text. A text is the text if there is mutual dependence between sentences. A number of linguists (Halliday and Hasan, 1976; Breugrande and Dressler, 1981; Lyons, 1995) have characterized what a text is and what features it has that distinguishes it from a collection of unrelated sentences.

Linguists refer to a text as “any passage, spoken or written, of whatever length that forms a unified whole” (Halliday and Hasan, 1976:1). In order to create a text as a unified whole, it is necessary to know what makes text coherent. Firstly, it can be said that text is not defined by its size, it is not a grammatical unit and it differs from a sentence. As observed earlier a collection of random sentences cannot be regarded as the text, it can be said that “in its deep structure, the text is a sequence of mutually related clauses, which after the application of appropriate textualizing operations, are turned into text sentences” (Valeika and Buitkienė, 2006:168). Furthermore in order to create mutually connected sentences the meaning that is semantic relation of the words is important, because words and context are inseparable. If we take any word for example, we can make predictions about the textual environment it can occur, and if we know something about the environment, then we can make predictions about the words which are likely to occur there (Stubbs, 2002:100). The main conclusion, however, is that the meaning and logical relation of words and sentences are important when creating a coherent text. That is why the text is not composed of sentences it is realized by sentences. (Halliday and Hasan, 1976: 1-2)

A text distinguishes from non-text by its texture. Texture is the particular property that a text possesses and this distinguishes it from something that is not a text (Halliday and Hasan, 1976:2). Texture “is the property that ensures that the text ‘hangs together’” and makes any

text meaningful and coherent (Valeika, 2001:68). A text without texture would be a group of unrelated sentences.

The most important feature of the texture is the cohesive relation called a tie that is a semantic link between two elements. According to Halliday and Hasan (1976:04), “the concept of a tie makes it possible to analyze a text in terms of its cohesive properties, and give a systematic account of its patterns of texture”. Ties “create links across sentence boundaries and pair and chain together items that are related (e.g. by referring to the same entity)” (McCarthy, 1991:27). So the basic idea here is that, ties link sentences and therefore creates cohesion. It is easy to see that language follows a linear sequence. The last sentence of the previous text will lead into the beginning of the next. And cohesion shows if there is the connection between sentences in the text. That means it describes the ways in which components of sentences of a text, i.e. words are mutually connected (grammatically and lexically). It creates a meaningful text to put it otherwise it defines a text as text.

1.2. The Concept of Cohesion

In the previous chapter we have already seen that text is defined as a text if it is coherent. This chapter focuses on the concept of cohesion. It is important to discuss that cohesion and coherence are related and they are distinguishable properties of a text (Lyons, 1995:263). But cohesion is always contrasted with coherence. Dooley and Levinsohn (2001:27) as cited in Cronin (2006:172) define coherence as “in essence, a question of whether the hearer can make it ‘hang together’ conceptually, that is, interpret it within a single mental representation.” Eggins (1994:87) as cited in Cronin (2006:172) claims that cohesion focuses on relations between two adjacent text units, and coherence indicates to the way a group of sentences link to the context. The basic distinction between cohesion and coherence is the difference between form and content. “Coherence is a characteristic of the representation in the mind of the reader, whereas cohesion is a characteristic of the text” (Louwerse et al, 2007:297). They do not have the same type of connectedness; coherence is a matter of content rather than a form. A text seems coherent for a reader, because the ideas in a text hang together in a meaningful and organized manner. Coherence is a psychological representation and process. Its relations are constructed in the mind of the reader of adequate world described in the text. On the other hand, cohesion is an objective feature of the language and discourse. There are distinct features, words, phrases, or sentences which lead the reader in interpreting the essential ideas in the text, in connecting ideas with other ideas, and in connecting ideas to higher level like topics or themes. Simply

put, coherence is a psychological method, while cohesion is a textual method (Louwerse et al, 2007: 299).

The term ‘cohesion’ was used by Halliday (1976) and later employed by other linguists such as Hasan (1976), Toolan (1988), Cook (1994), Lyons (1995) and Yule (1996). Halliday and Hassan (1976:11) analyzed relations between adjacent sentences and clauses, they named these relations *cohesive relations*. They claimed that cohesion is a semantic relation and that cohesion exists “where the interpretation of some element in the discourse is dependent on that of another”. Baker (1992:180) claims that cohesion is:

“<...> the network of lexical, grammatical, and other relations which provide links between various parts of a text. These relations or ties organize and, to some extent create text, for instance by requiring the reader to interpret words and expressions by reference to other words and expressions in the surrounding sentences and paragraphs. Cohesion is a surface relation; it connects together the actual words and expressions that we can see or hear.”

De Beaugrande and Dressler (1981:10) agree that “<...> surface components depend upon each other according to grammatical forms and conventions, such that cohesion rests upon grammatical dependencies”. They also refer to the cohesion as “continuity” meaning that various occurrences in the text are related with each other. It shows that the syntactic knowledge is an important part in constructing cohesive relations and making text the unified whole. It also indicates that cohesion depends upon lexical and grammatical relationships that allow sentence to be understood as connected text rather than as unrelated sentences.

As was already mentioned cohesion refers to relations of meaning within the text. Because of that the interpretation of some elements is necessary. The relation of cohesion is set up when two elements having the same meaning are integrated in the text. Halliday and Hasan (1976:05) noted that cohesion can be expressed through the stratal organization of language. Language as multiple coding system has three levels of coding or ‘strata’: the semantic (meanings), the lexicogrammatical (forms) and the phonological and orthographic (expressions). Meaning is put into wording and wording into sound or writing. Wording refers to lexicogrammatical form, the choice of words and grammatical structures. Cohesion is a semantic relation and it is realized through the lexicogrammatical system like all components of the semantic system. Some forms of cohesion are realized through the grammar and others through the vocabulary (Halliday and Hasan, 1976:5).

1.3. Cohesion and linguistic structure

We shall now discuss the importance of linguistic structure for cohesion. Halliday and Hasan (1976:6) analyzed this aspect in detail. Firstly, it can be said that a text is not a structural unit and cohesion is not a structural relation. Even though parts of the sentence cohere with each other due to the structure, like that structure unifies sentences and displays texture. In the text we can see that all hanging together units are structured. And all grammatical units are structured therefore they are cohesive. Like that structure is expressing texture. But cohesion is non-structural text-forming relations because cohesion depends not on structure but on semantic relations and it makes the text a semantic unit.

Halliday and Hasan (1976) notice that cohesion relations attract less notice in the sentences, because of grammatical structure. Due to that there is no need for cohesion to make sentence hang together. Sentence is the highest unit of grammatical structure and it is important unit for cohesion because it defines the way in which cohesion is expressed. For example, if the same entity is used twice in the sentence, there are rules defining the form of its realization, it is pronominalization. The sentence structure shows if this entity will be mentioned again or it will be changed by a pronoun. It is pointless to say exactly the same thing twice. However, recurrence is prominently used to assert and re-affirm one's viewpoint, or to convey surprise at occurrences that seem to conflict with one's viewpoint (De Beaugrande and Dressler, 1981:10). Nevertheless, relation between these entities could be seen as a structural relation. This structural relation occurs only when two entities are in the same sentence. Because of that cohesion within the sentence is not a special case, it still shows that parts hang together and form a text, which is a general text forming relations of cohesion. (Halliday and Hasan, 1976:8-9)

We shall discuss discourse structure as well. Discourse structure refers to some postulated unit which is higher than the sentence, for example the paragraph or episode. Halliday and Hasan (1976) note that cohesion describes the relations in discourse in a different way; it does not implicate the structural unit existing above the sentence. "Cohesion refers to the range of possibilities that exist for linking something with what has gone before" (Halliday and Hasan, 1976:10). This linking is made because of relations in meaning. The sentence is the centre entity of the text and what is put in one sentence is the part of the text. All sentences are linked with what has gone before. These sentences are structurally different of one another, but they can be linked together because of some features of their interpretation (Halliday and Hasan, 1976:10).

Considering what has been discussed we can state that cohesion does not depend on structure, it is a semantic relation, although parts of the sentence cohere with each other due to the structure. We have mentioned that any two sentences can be seen coherent because of the meaning. There is one specific kind of meaning relation that is important for the creation of texture. It is the way in which the meaning of one element is interpreted by reference to another. This interpretation creates categories, which have theoretical basis, because they distinct different types of cohesive relation, they also give practical means for describing and analysing texts. These categories are reference, substitution, ellipses, conjunction and lexical cohesion (Halliday and Hasan, 1976:11-13). A particular kind of category which occurs between sentences is reference. A number of various linguists analyzed reference (Halliday and Hasan, 1976; Lyons, 1995; Yule 1996) and showed it as a complex phenomenon. Halliday and Hasan (1976) view reference as a particular type of cohesion that is realized by the three types of referential items personals, demonstratives and comparatives. These types of reference connect different parts in text. Their importance is not the same, but each of the type is significant in creating text. The use of reference is quite frequent in texts; it is a text forming element and an important cohesive device in forming the text as unified whole.

2. THE CONCEPT OF REFERENCE

2.1. Reference

Every language has particular items which have the feature of reference. They make reference to something else for their interpretation. In English it is personals, demonstratives and comparatives. These items show that information indicates something else. It shows the relationship between a word and what it points to in the real world (Baker, 1992:181). The main feature that characterizes reference is that the information signals for retrieval. The identity of particular thing that is being referred to has a referential meaning and cohesion is found then the same thing occurs a second time. Reference has the semantic feature of definiteness or specificity. Because of that there has to be reference to the context of situation. Referencing items do not have to match the grammatical class they must have semantic properties (Halliday and Hasan, 1976: 31).

Linguists provide various definitions of the concept of reference. Lyons (1995:293) defines reference as the relation that exists between “linguistic expressions and what they stand for in the world (or the universe of discourse) on particular occasions of utterance.” Yule (1996: 17) describes reference as “an act in which a speaker, or writer, uses linguistic forms to enable a listener, or reader, to identify something.” To quote Baker (1992:181) “reference is a device which allows the reader/hearer to trace participants, entities, events, etc. in a text.” According to Schiffrin et al. (2001:36) “reference refers to resources for referring to a participant or circumstantial element whose identity is recoverable.”

Halliday and Hasan (1976: 32 –33) present situational and textual references. Textual reference is reference to another item within the text derived from situational reference which is considered to be the prior form of reference. That means reference in a linguistic context is only secondary or derived from a reference in situational context. There are special terms for situational and textual reference, situational reference is named exophora, or exophoric and general term for reference within a text is endophora. Endophora is divided into anaphora and cataphora. An exophoric item does not name anything and does not give a significantly greater amount of information. It signals that the reference must be made to the context of situation from elsewhere. Exophoric reference refers to the creation of text; it links the language with the context of situation. Its reference is not cohesive, because it does not bind two elements into text; it takes us outside the text for interpretation. Only endophoric reference is cohesive and it contributes to the integration of the passage with another to form

coherent text. These two instances demonstrate that a reference item is not exophoric or endophoric itself, it simply has the property of reference, and it suggests looking somewhere else (Halliday and Hasan, 1976: 37).

Yule (1996: 17) claims that words themselves do not refer to anything. The speaker uses words to refer to entities in the world by using appropriate expression. Those linguistic forms that are being used to refer to something can be defined as referring expressions (Yule, 1995: 17). Every referring expression has a range of reference, which is a number of possible referents of the referring expression. The referential range is defined by their meaning in the language and contextual factors (Lyons, 1995:294). When we chose one type of referring expression rather than another we must assume the context is known for the listener otherwise we must use more elaborate noun phrases. The listener must infer correctly what the speaker wants to identify by using a particular referring expression. Sometimes it is not clear which referring expression would be the best to use. The expressions might be invented. We can only rely on the listener's ability to understand what referent we have in mind (Yule, 1996:17-18).

Reference shows the connection between the real world and the entity, because of that it cannot refer to something that does not exist. Yule (1996:18) and Lyons (1995:299) point out that not all referring expressions have identifiable physical referents, they can be imaginary, hypothetical or fictional entities (such as the tooth fairy and Santa Claus), but they do exist in imaginary or fictional world. Expressions themselves cannot be treated as having reference, but the speaker or writer gives the referential function in a context. For us it is left to assume if we can identify what they are talking about, even when the entity or individual described may not exist. Communities which share the common language and culture have certain referring expressions to identify certain entities on regular basis. We usually think that certain referring expressions can only define very specific entities and we may think that a name like 'Shakespeare' can only be used to define a specific person. This belief is untrue. "A truly pragmatic view of reference allows us to see how a person can be identified via the expression and a thing can be identified via the name" (Yule, 1996:20). That means that well known author can be referred as a thing, if we are talking about his books, we might say: "Can I borrow your Shakespeare?" That does not mean that we are talking about actual person, we are referring to his book. Shakespeare's popularity indicates that the listener knows what we are talking about "there appears to be a pragmatic connection between proper names and objects that will be conventionally associated, within a socioculturally defined community,

with those names” (Yule, 1996:20). In all communities it is natural to have certain referring expressions, to use a proper name to refer to certain objects. The listener must know the context of the situation in order to make the expected inference. Another linguistic material, making easier to identify the referent is co-text, it limits the range of possible interpretations for referring expression. The referring expression itself has more possible referents than the one with the co-text. Co-text is informative, but not as much as the context. Context gives “a powerful impact on how referring expressions are to be interpreted” (Yule, 1996:21). The context differs from one social group to other; it may be seen differently in other cultures and can be marked differently from one language to another.

We shall finish this subsection with the inference that there is no direct relation between a meaning of the word and the object or person in the world. Therefore reference is a social act and interpretation of reference can only be successful if the speaker manages to select the correct referring expression, which would be easy for listener to identify considering the situation, co-text, context and cultural background.

2.2. Types of reference

Reference is classified according to certain features. Various linguists present different divisions. Yule (1996:17) classifies referring expressions into proper nouns (e.g., Shakespeare, Napoleon, Hawaii), noun phrases, which are definite (e.g. the author, the singer, the man, the island), indefinite (e.g., a man, a woman, a beautiful place) and pronouns (e.g. he, her, it, them).

Lyons (1996: 296) distinguishes two main subclasses of referring expressions: noun – headed noun phrases and pronouns. Noun – headed noun – phrases can be classified in several ways. One of the subclass is that of definite description, which refers to some definite entity.

According to Baker (1992:181) the most common reference items in English are pronouns. She pointed out that third person pronouns are usually used to refer back (and occasionally forward) to already introduced entity. Baker also noted that apart from personal reference, similar links between expressions are established by items such as *the*, *this* and *those*. She also distinguished co-reference. This is a type of reference which is not strictly textual. And Baker gave an example of a chain of co-referential items Mrs Thatcher – The Prime Minister – The Iron Lady – Maggie. But as Hoey (1988:162) in Baker (1992:182) pointed out that co-reference “is not strictly a linguistic feature at all but a matter of real-world knowledge”.

Even though these classifications are acceptable, but they are not that clear and specific as Halliday and Hasan's method. Halliday and Hasan (1976) single out three types: personal, demonstrative and comparative. Personal reference is expressed through the category of person. Demonstrative reference is expressed using location, on a scale of proximity. Comparative reference is indirect reference which is expressed using identity or similarity. Grammatically, all reference items except the demonstrative adverbs and some comparative adverbs function within the nominal group (noun phrase). The classification of reference items is not based on their function in nominal group. It is based on the type of reference which is being used (Halliday and Hasan, 1976:37-43). These three main groups will be described in this paper more detail in further chapters.

It has already been mentioned that Halliday and Hasan (1976) distinguished anaphoric and cataphoric relations. Yule (1995) also wrote about this classification. Yule (1995), Halliday and Hasan (1976) describe anaphora and cataphora as relevant parts of reference. Obviously in order to make a coherent text we have to keep track of who or what we are talking about. According to Baker (1992:181) "one of the most common patterns of establishing chains of reference <...> is to mention a participant explicitly in the first instance, for example by name or title, and then use a pronoun to refer back to the same participant in the immediate context." After the introduction of some entity we use various expressions to maintain reference and these references are called anaphoric expressions. It was mentioned before that anaphora is "subsequent reference to already introduced referents" (Yule, 1996:22). That means the second or following expression is anaphoric and the initial expression is the antecedent. Those languages which have number and gender distinctions in their pronoun system are less constrained in using this cohesive device (Baker, 1992:182). Another less common pattern is known as cataphora. This occurs before the initial expression. We have to guess the meaning of certain referring expressions and the item it is referring to. Sometimes there is no linguistic expression presented, it is called zero anaphora. The use of zero anaphora creates an expectation that the listener will be able to understand what the speaker intends to identify (Yule, 1996:22). It is necessary that speaker and listener know the situation. The understanding of the context of the situation is necessary to make the right inference when the connection between referring expressions is not clear.

In the light of what has been said above the key to making sense of reference is that speakers should select referring expressions which are the most suitable for certain entities that listeners could easily interpret those expressions as the speaker intended.

2.3. Ernest Hemingway's Writing Style

Ernest Miller Hemingway was a journalist, a writer and a sportsman. He was known for the instance masculinity of his writing and for his adventurous lifestyle. His succinct and lucid prose style influenced American and British fiction in the 20th century¹.

Ernest Hemingway's writing style is among the most recognizable. Many critics believe that his days as a cub reporter for the Kansas City Star made a big influence for his style, because he had to write in short sentences and energetic English. His writing technique is simple and direct, this simplicity goes even to the point of monotony. The language of the stories is easily accessible with plain grammar. Hemingway's hallmark is a clean style; he avoids adjectives and uses short, rhythmic sentences that concentrate on action rather than reflection. All this simplicity in style is not only meant to induce the reader to a more attentive and personal reading of facts and dialogues, but also related to the way the characters themselves deal with their feelings (Bloom, 2002). His writing is not that simple as it looks like. His work is the result of a detail process of collecting only those elements important to the story and throwing everything else away. His prose is direct and unadorned, he used a technique he termed the "iceberg principle." In *Death in the Afternoon* he wrote, "If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of the iceberg is due to only one-eighth of it being above water"².

Hemingway is also considered as a master of dialogue. The conversations between his characters show not only communication but also its limits. What Hemingway's characters say is not that important, the way they speak is more relevant, because what they choose to say (or leave unsaid) demonstrate inner conflict. Sometimes characters say only what they think another character will want to hear. Hemingway captured the complexity of human interaction².

The author used his experiences with haunting, fishing, bullfighting, and soldiering as backgrounds in many of his stories. The themes of the stories are human struggle with love, loss, separation, isolation, and politics. His characters have subtle features that show their complex relationship to the world around them, revealing a cultural sensitivity that became his trademark. He has an uncanny ability to reveal things by implication. This ability

¹ <http://www.britannica.com/EBchecked/topic/260825/Ernest-Hemingway>

² http://www.neabigread.org/books/farewelltoarms/teachers/hemingway_handout03.pdf

enhances the reader's imaginative powers (Bloom, 2002). Direct, personal writing full of rich imagery was Hemingway's hallmark. Passed fifty years after his death and his distinctive prose is still appreciable.

3. REALIZATION OF REFERENCE IN ERNEST HEMINGWAY'S WORKS

3.1. Methodological Considerations

The empirical research is based on the examples selected from American writer's E. Hemingway's short stories "Hills like white elephants", "The Killers", "Cat in the rain" and "Canary for one".

Four research methods have been applied to this work. To begin with, sampling method has been used to select and to sort out the examples of personals, demonstratives and comparatives. Overall 946 examples of personals, 694 examples of demonstratives, 34 examples of comparatives have been selected for the empirical part of the thesis. Secondly, descriptive-analytical analysis was used in order to overview the scientific literature related to the phenomenon of cohesion. In order to present the relative frequency of the referential cohesive devices of this research the descriptive-statistical method has been applied. Comparative - statistics were used to split the occurrences of personal, demonstrative and comparative references into sets and report the significant variables between these sets. The results of the analysis have been statistically arranged by the means of "WordSmith Tools 5.0" programme. This programme is created for looking at how words are used in various texts. The "WordList" tool lets a user see a list of all the words or word-clusters in a text, set out in alphabetical or frequency order. "WordList" was used in this paper. Firstly, the file with the text was loaded into the programme and the programme immediately introduced the list of all the words in a text in frequency order. All necessary items were chosen from the list and the results obtained were statistically arranged in the form of figures and tables using a spreadsheet program MS excel. The percentage was calculated applying the mathematical formula of simple program: $x = \frac{N}{Z} \cdot 100\%$, where x – the percentage of number N ; N – the number which percentage needs to be found; Z – the number which denotes 100%. Therefore, the data is displayed graphically in pie graphs showing the frequency of personals, demonstratives and comparatives.

The corpus has been divided into three categories: personals, demonstratives and comparatives. Each group contains subchapters for the more detail and close analysis.

3.2. Personal Reference

Grammatical category used in the classification of pronouns and possessive determiners is presented in a three-member set: 1st person refers to the speaker himself or a group that includes the speaker; 2nd person refers to the speaker's audience; 3rd person refers to the person(s) other than the speaker himself and addressee.

Yule (1996: 10) agrees that person deixis is based on a basic three - part division presented by the pronouns for the first person (*I*), second person (*you*) and third person (*he, she, it*). In the English language the most basic distinction in personal deixis system is made between the speaker (*I*) and the addressee (*you*). According to Lyons (1995:302) the first and second person pronouns *I* and *you* are purely deictic, as they point directly to the speaker and the addressee. The third person forms (*he, she, it*) refer to any entity different from the speaker and the person spoken to. Since the third – person distinction can be described in terms of the other two persons, it is considered to be less basic.

According to Halliday and Hasan (1976:43) the category of personals includes the three classes: personal pronouns, possessive determiners and possessive pronouns. The members of this category belong to different classes with diverse structural roles, but they present a single system.

3.2.1. The Use of the First and the Second Person Pronouns

The first person singular in the nominative, objective and the possessive forms were frequently found in the analyzed Hemingway's short stories. First person forms are commonly used in fiction through dialogues and inner monologues; it shows personal feelings of the author. The other group that was used quite frequently was second person pronouns. In E. Hemingway's short story "Hills like White Elephants" first person singular was used frequently. The whole story is mostly a conversation between two people waiting for the train. Their dialogue is the centre of the story. The sentences are short and the dialogue does not much tell of the situation. Other stories "The Killers", "Cat in the Rain" and "Canary for One" are also written in similar style. The language in the stories is simple emphasizing both the simplicity of the characters and the suspense of the situation. There are no inner monologues or description of their feelings or thoughts. The stories never reveal the characters or any details concerning them. Since the conversation is the centre of the stories the use of *I* and *you* are implied. These two groups have certain unchanging roles. To put it simply *I* is the alternative to the speaker and *you* is the alternative to the listener or reader.

That means *I* refers or points to “the one who is speaking” and you to “the one who is listening” as in the example (1) the man is speaking and the girl is listening, the same situation is between two men in the example (2):

(1) “*I’ll go with you and I’ll stay with you all the time. They just let the air in and then it’s all perfectly natural.*” (Hemingway, *Hills like White Elephants*)

(2) “*I don’t know,*’ one of the men said. ‘*What do you want to eat, Al?*’

‘*I don’t know,*’ said Al. ‘*I don’t know what I want to eat.*” (Hemingway, *The Killers*)

The first person pronouns are the most common in the texts because discourse is speaker-orientated. Speeches, dialogues, monologues usually reflect a speaker’s point of view. Having analyzed all the examples it can be stated that the most evident instance of first person pronouns is applied to direct speech, as in the following examples:

(3) “*I might have,*’ the man said. ‘*Just because you say I wouldn’t have doesn’t prove anything.*” (Hemingway, *Hills like White Elephants*)

(4) “*I thought you were English.*” (Hemingway, *Canary for One*)

Most of the stories of “Hills like white elephants” and “Killers” are told entirely through the dialogue of the characters, making it difficult at times to distinguish which character is actually speaking at a time:

(5) “*The nigger.*’

‘*What do you mean the nigger?*’

‘*The nigger that cooks.*’

‘*Tell him to come in,*’

‘*What’s the idea?*’

‘*Tell him to come in,*’

‘*Where do you think you are?*” (Hemingway, *The Killers*)

(6) “‘*If I do it you won’t ever worry?*’

I won’t worry about that because it’s perfectly simple.’

Then I’ll do it, because I don’t care about me.’

What do you mean?’

I don’t care about me.’

Well, I care about you.’

Oh, yes. But I don’t care about me. And I’ll do it and then everything will be fine.’

I don’t want you to do it if you feel that way.” (Hemingway, *Hills like White Elephants*)

The above dialogues, with its lack of identification, make it difficult to distinguish the lines that are spoken by different characters. Especially then *I* and *you* do not have gender division. Since pronoun is used instead of a noun which designates someone or something known from the context of the situation referents are not fixed or stable but change according to the situation. Speaker can become a listener and otherwise. In this quotation the speaker and the listener are changing their roles in every line and make it difficult to detect cohesive relations. It shows instability of the first and second person pronouns. Their references to the characters are not definite; references to first and second person pronouns are based on the position of the speaker and listener in the situation. As it can be seen, these forms do not refer to the text at all, they refer to the situation.

The use of first person plural was not that common. Mainly it was used to refer to both the speaker and the listener of the dialogue:

(7) “What should we drink?’ the girl asked.” (Hemingway, *Hills like White Elephants*)

(8) “Come, Signora,’ she said. ‘We must get back inside.” (Hemingway, *Cat in the Rain*)

(9) “We know damn well where we are,’ the man called Max said.” (Hemingway, *The Killers*)

(10) “I know Vevey,” said my wife. “We were there on our honeymoon.”
(Hemingway, *Canary for One*)

After having overviewed all the examples of first person plural pronouns it can be stated that the most appearance of the first person plural form appeared in the familiar situations as in the examples (7) and (10), in this situation girl known as the speaker refers to the listener and makes the reference of them both as a couple. It shows their relationship being close as all couples show their intimacy by using word *we* instead of *I* and *you*. Other situations where *we* was used are presented in the examples (8) and (9) which refers to women in the same situation and to colleagues at the restaurant. In these short stories the first person plural pronoun mostly refers to the speaker with some group of people which might be close to each other or not.

To conclude, the use of first and second person pronouns was prominent comparing to the other groups. In texts of fiction, which present author’s thoughts, the use of these groups are the most common. Fiction can contain direct connection between the writer and the reader. Therefore the use of second person form is used to address the reader. The reader feels like being the part of the story. But fiction is a reflection of the real world in E. Hemingway’s short stories; they are like short glimpses of the certain parts of the people’s lives. Because of

that there are no direct connection between the writer and the reader, the reader so as the author are the observer of the story. Accordingly the dialogues are like a slice-of-life clips with plain language. There are no vivid conversations, just simple talk; the main roles are of the speaker and listener. Therefore, these two groups were used frequently.

3.2.2 The Use of the Third Person Pronouns

The first and second person pronouns are essentially exophoric, they are defined as roles in the speech situation. Whereas the third person pronouns refer solely to the text and this group is considered inherently cohesive (Halliday and Hasan, 1976).

Referential cohesion can be both cataphoric and anaphoric. Having analyzed all the examples it has been found that the anaphoric third person pronouns are the most frequent case. The pronoun referred to the noun in the text appeared in the immediately preceding sentence:

- (11) “The woman brought two glasses of beer and two felt pads. She put the felt pads and the beer glass on the table and looked at the man and the girl.” (Hemingway, *Hills like White Elephants*)
- (12) “From the other end of the counter Nick Adams watched them. He had been talking to George when they came in.” (Hemingway, *The Killers*)

These examples show typical anaphoric reference, here the referent presents new information and the referring item passes this information.

These short stories depict a simple plot and there are only few characters. The characters appear from the beginning and pronouns change their place forming a reference chain that runs throughout the text:

- (13) “There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. <...> The American wife stood at the window looking out. Outside right under their window a cat was crouched under one of the dripping green tables.” (Hemingway, *Cat in the Rain*)

The pronoun in the second sentence refers back to the noun used in the first sentence. The pronoun used in the third sentence, refers to the noun used in the first sentence and at the same time refers to the pronoun used in the second sentence. The same happens to the following sentences too. This is the way in which cohesive chains are formed. Each pronoun refers back to the original noun via pronouns.

Possessive determiners and possessive pronouns were also used in the stories frequently:

(14) “The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office.<...> He stood behind his desk in the far end of the dim room. The wife liked him.” (Hemingway, *Cat in the Rain*)

(15) “He picked up the two heavy bags and carried them around the station to the other tracks.” (Hemingway, *Hills like White Elephants*)

In the example (14) mentioned above the personal reference *he* is a pronoun functioning as referring expression; it refers back to *the hotel owner* as well as possessive determiner *his desk* and non-possessive pronoun *him*. But possessive determiner *his desk* involves two ties a possessor and a possessed. Only one of them is a form of reference, the other is elliptical. *His desk* is anaphoric by reference to the possessor, and is also anaphoric by ellipsis to the thing possessed.

The use of third person pronouns in the nominative group was more frequent than the use of possessive determiners or non-possessive pronouns. Taking into comparison the use of genders the most common were masculine pronouns *he*, *him*, *his*. But this depends on the stories that depict different characters not on something in particular. The chosen stories concentrated on the male characters more than on the female ones.

In general it can be said that only the third person is inherently cohesive, in that a third person form typically refers anaphorically to a preceding item in the text:

(16) “I don’t think so,” said the American lady. “She wouldn’t eat anything and she wouldn’t sleep at all. I’ve tried so very hard, but she doesn’t seem to take an interest in anything. She doesn’t care about things. I couldn’t have her marrying a foreigner.” (Hemingway, *Canary for One*)

In the example above the pronoun *she* refers anaphorically to a daughter of American lady in the text. As it can be seen the first person pronoun *I* is anaphoric and refers back to American lady in the first sentence. Even though the speaker, which is the American lady is given in the text, *I* still refers to the speaker, because it is given by the situation. On the other hand third person pronoun *she* refers essentially to the text because it implies the presence of a referent somewhere in the story.

The non-human third person singular pronoun *it* differs from all other personal pronouns. The reason is that it can refer not only to a particular person, object or some entity, but also to any identifiable part of the text.

It can refer to something in particular:

(17) “Anis del Toro. It’s a drink.” (Hemingway, *Hills like White Elephants*)

(18) “I’ll have a roast pork tenderloin with apple sauce and mashed potatoes,’ the first man said.

‘It isn’t ready yet.’ (Hemingway, *The Killers*)

(19) “Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain.” (Hemingway, *Cat in the Rain*)

All the sentences presented in the examples contain the referents and referring items which point back to the referents. The referents in these examples are mostly some kind of things, the example (18) refers to a particular order of the client and names more than few things, but it is understood as an order and the referring item points to this long name. This shows the practical part of the non-human third person pronoun *it*. There is no need to repeat long names of particular things.

Third person pronoun *it* can also refer to a text:

(20) “If anybody comes in you tell them the cook is off, and if they keep after it, you tell them you’ll go back and cook yourself. Do you get that, bright boy?”

(Hemingway, *The Killers*)

(21) “As she stood in the doorway an umbrella opened behind her. It was the maid who looked after their room.” (Hemingway, *Cat in the Rain*)

(22) “Yes,’ said the girl. ‘Everything tastes of liquorice. Especially all the things you’ve waited so long for, like absinthe.’

‘Oh, cut it out.’ (Hemingway, *Hills like White Elephants*)

The pronoun *it* refers to *the cook is off* in the example (20). *It* used in this sentence can be interpreted as if they keep complaining about the fact that the cook is off. In the following example (21) *it* refers to *an umbrella opened behind*, referring to the action of an opened umbrella which was done by maid. In the last example (22) *it* refers to *all the things you’ve waited so long for*, here in this example the referring item *it* points to some kind of things that the girl was wishing for and the addressee says to forget about it.

The short story “Hills like White Elephants” is a good example of the referential cohesion. The pronoun *it* was used in the stories quite frequently. The whole conversation between main characters is lacking clearance, since they do not reveal direct information therefore interpretation is necessary. Only after reading the text comes the understanding of the meaning of the story. And then simple sentences point to something else:

- (23) “I’ll go with you and I’ll stay with you all the time. They just let the air in and then it’s all perfectly natural.” (Hemingway, *Hills like White Elephants*)

It refers to abortion. There is no use of this word in particular in the story, abortion was mentioned as simple operation and instead later was referred to as *it*.

- (24) “No, we can’t. It isn’t ours any more.’

‘It’s ours.’

‘No, it isn’t. And once they take it away, you never get it back.” (Hemingway, *Hills like White Elephants*)

This is another example illustrating the situation lacking clearance in this story. After the analysis of the story it becomes clear that the third person pronoun *it* used in this example refers to a baby. As the abortion is foreseen it is obvious from this dialogue that the couple is talking about the baby, which they are planning to get rid of.

In accordance to Hemingway’s so-called Iceberg Theory the reader must analyze the dialogues and parts of narrative on their own, subtext must tell more for the reader than the text itself. Therefore simple and short story without distinct turn of the events and memorable characters does not look very complicated. Apparently the situation and the idea were more important to Hemingway.

Summing up the use of third person pronouns was frequent in the short stories. This kind of personal reference is the one actually referring to the text. Non-human third person pronoun *it* is diverse and therefore very common. It can refer to both the noun and the situation in the text.

The corpus analysis was carried out to determine the relative frequency of the occurrences of first, second and third person pronouns. It can be seen that pronouns *I*, *my*, *me* are rather frequent pronouns in the analysed texts. Consider the **Table 1** below:

Table 1. Distribution of Personals

Pronouns	Number of Examples	Percentage (%)
I, my, me	211	22%
you, your,youself	157	17%
he, him, his	186	20%
she,her, herself	100	11%
it	146	15%
we, us, our	56	6%
they,their, them, themselves	90	10%
Total:	946	

Table 1 demonstrates that *I, my, me* appeared frequently in the short stories. The total number of the examples of these pronouns is 211. However, after dividing the collected examples into groups of first, second and third person pronouns turned out that the relative frequency of the occurrence of the third person pronouns was higher than the first person pronouns. The general frequency of first, second and third person pronouns is illustrated in **Figure 1**:

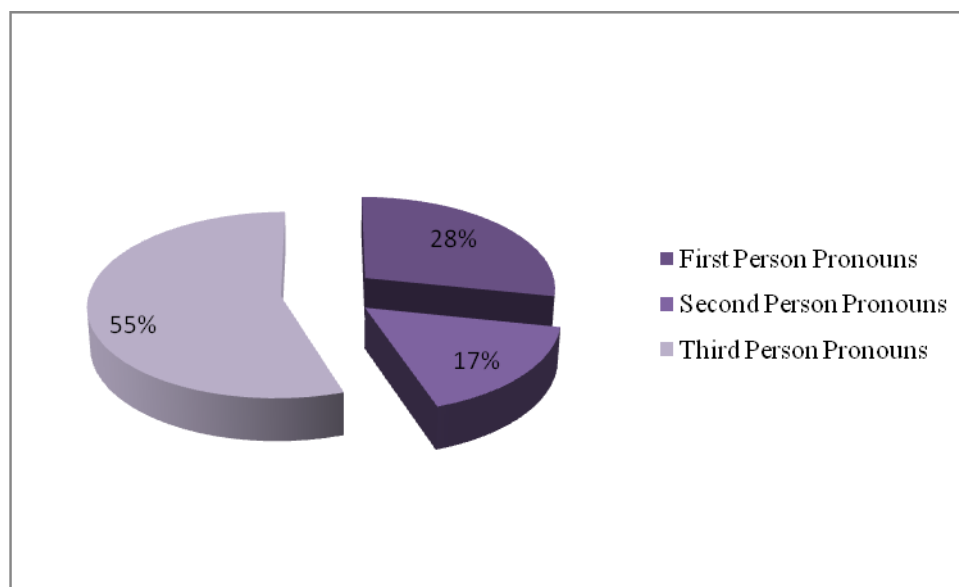


Figure 1. The Relative Frequency of the First, Second and Third Personal Pronouns.

As can be seen from the figure, the frequency of the third person pronouns in the chart vary greatly. The third person pronouns made account for 55% (522 tokens) and the first person

pronouns made account for 28% (267 tokens). The second person pronouns had the lowest frequency; it made account for 17% (157 tokens).

3.2.3. Cataphoric Personal Reference

So far the paper discussed only anaphoric reference. This type of reference is most common in the texts and these short stories are mostly anaphoric. The most common personal references are first and second person pronouns, but these kinds of references refer to the speaker and the listener, so the cataphoric referents are easily found:

(25) “*I’m going down and get that kitty,*’ the American wife said.” (Hemingway, *Cat in the Rain*)

(26) “*What should we drink?*’ the girl asked.” (Hemingway, *Hills like White Elephants*)

These two examples show cataphoric reference between *I* and *the American wife* and between *we* and the *girl*. Even though *I* usually refers to the speaker in the first place and sometimes there is no concrete character and the text is first person narrative, when the references are between the speaker and the referring item. But in this case there are concrete referents for the referring items and they are in the same sentences. After reading the first part of the sentence we only recognize the speaker, it is difficult to say who is talking, but cataphoric referent helps to identify the character.

Third person pronouns are more likely to be cataphoric. Since third person pronouns refer directly to the text and they are cohesive, it is more possible to use them as a stylistic element, in order to intrigue the reader. These short stories only had a few cataphoric third person pronouns:

(27) “*I bought him in Palermo,*” *the American lady* said. “*We only had an hour ashore and it was Sunday morning. The man wanted to be paid in dollars and I gave him a dollar and a half. He really signs very beautifully.*” (Hemingway, *Canary for One*)

In the example above it is unclear what is *him* in the first sentence. Only in the last sentence there is a hint of the referent but it is not named directly. So we can only imply that it is a bird because it is something that the American lady bought and he sings. Only further in the text it is said directly “<...>*the canary from Palermo, a cloth spread over his cage*<...>”. This cataphoric reference catches the attention and puts the canary on the spot light. Hemingway has a way to intrigue the reader, in this story he uses symbols. The canary is in fact an important figure. The meaning of it can be presupposed, the title is “A canary for one”

and in the end one of the characters says “*We were returning to Paris to set up separate residences*” these two objects are like a comparison with a single life. And introducing it with the help of cataphoric reference helps to attract the attention. Another example of cataphoric third person pronoun was found in the story “Hills like White Elephants”:

(28) “*‘It’s really an awfully simple operation, Jig,’ the man said. ‘It’s not really an operation at all.’* (Hemingway, *Hills like White Elephants*)

In this example cataphoric reference occurs in the same sentence. *It* refers to *an operation*, even though this reference seems clear at first but as was mentioned earlier referring item *it* refers to an abortion and there is no actual mentioning, but it can be assumed. This story is full of pronouns and one of the pronouns takes us for discussion, because it is not always obvious to which referent points referring item *it*.

(29) “*‘Yes,’ said the girl. ‘Everything tastes of liquorice. Especially all the things you’ve waited so long for, like absinthe.’*

‘Oh, cut it out.’

‘You started it,’ the girl said. ‘I was being amused. I was having a fine time.’

(Hemingway, *Hills like White Elephants*)

As it can be seen in the example (29) the first *it* refers to *all the things you’ve waited so long for*, but the following *it* does not seem to refer back to the same referent, it starts the discussion between characters and it is not that clear what they are talking about, because there is no clear referent in following lines, we have to assume from the following discussion that it is the problem concerning abortion. It is obvious that referring item *it* helps to create intrigue, because it does not show clearance, it is non-human third person pronoun, so it can refer to things and situations and it gives wider options for the referents. And because of that it attracts attention of the reader.

In the light of what has been said above cataphoric personal reference is not frequent type of reference. But it is an important text forming element because it makes the reader search for the necessary information and as it can be seen from the analysis above it creates an intrigue for the reader and it can be used in literary works as a stylistic element.

3.3. Demonstratives

Demonstrative reference is described as a form of verbal pointing. The referents are identified by locating it by proximity. Halliday and Hasan (1976:58) define the proximity usually from the point of view of the speaker. These expressions are used to point to a

location of the process in space or time (*here, there, now* and *then*). According to Yule (1996:13) the expressions pointing to location *here* and *there* belong to spatial deixis. He observes that the location from the speaker's perspective can be fixed mentally as well as physically. Speaker uses *here, this* if the place is not only physically close but also psychologically. Also, speaker uses *there, that* for something that is physically and psychologically distant. These expressions are context dependent items and require contextual information about the place of utterance. This is especially relevant in the literary texts, where the inner feelings towards particular objects are unfolded. Lyons (1995:305) notices that demonstrative adverbs *there* and *then* are negatively defined in relation to *here* and *now* because *there* means *not here* and *then* means *not now*. He observes that the deictic context, then centred upon the speaker's here-and-now, is egocentric. It basically refers to whoever is speaking at the moment and the role of speaker passes from one person to another in the conversation, so the deictic context switches back and forth, together with the reference of *I* and *here*. The reference of *now* does not switch back and forth in the same way, but it is still referring to the act of utterance. He also distinguishes pure and impure deixis. According to Lyons (1995:307) the demonstratives *this* versus *that* and *here* versus *there* are pure deictics when they are used with spatio-temporal reference. They identify the referent in relation to the location.

Another linguist Levinson (1983:67 in Verikaitė 1999:35) points out two kind of deictic usage:

- 1) non-anaphoric;
- 2) anaphoric.

According to Levinson if a pronoun or other demonstrative item refers to a linguistic expression it is discourse deictic, and if a pronoun refers to the same entity as a prior linguistic expression refers to, it is anaphoric.

Halliday and Hasan (1976:59-74) presents linguistic items which belong to the category of the demonstrative reference:

- 1) the demonstrative pronouns *this-these, that-those*;
- 2) the definite article *the*;
- 3) the demonstrative adverbs *here, there, now* and *then*.

Demonstratives *this-these, that-those* occur with a noun phrase and have anaphoric function. Demonstratives *here, there, now* and *then* refer directly to the location of the process in space or time and not via person participating in the process.

3.3.1. The Referential Properties of the Demonstrative *This*

The linguistic element *this* appeared not often in the analysed short stories, but it was relevant to the cohesion. There are only nine examples of the modifier *this*. The inherent use of demonstrative *this* is to indicate the nearest thing. It also belongs to the class of determiners and it has a function of deictic that means it can function as Modifier or as Head (Verikaitė, 1999). A demonstrative functioning as Head is more like a personal pronoun and there are few examples of this case:

(30) “This is a hot town,’ said the other. ‘What do they call it?’ (Hemingway, *The Killers*)

(31) “In the doorway stood the maid. She held a big tortoiseshell cat pressed tight against her and swung down against her body.

‘Excuse me,’ she said, ‘the padrone asked me to bring this for the Signora.’” (Hemingway, *Cat in the Rain*)

The demonstrative *this* in the example (30) refers to the town, which is known for the speaker and the addressee therefore it does not need the actual title. And also *this* could be easily replaced with the pronoun *it* in the first sentence as it was done in the following sentence. In this example *this* refers exophorically to the town because it is known from the context of the situation. In the example (31) *this* also functions as a Head, but it has the obvious referent *tortoiseshell cat*. In this situation it is obvious that the character is holding the cat because she is using the demonstrative *this* which implies that the object is close to the speaker. There are few examples then the reference is known exophorically, from the context of the situation, as in the example (31):

(32) “Mixing up in this ain’t going to get you anywhere,’ the cook said. ‘You stay out of it.’” (Hemingway, *The Killers*)

(33) “And we could have all this,’ she said. ‘And we could have everything and every day we make it more impossible.’” (Hemingway, *Hills like White Elephants*)

In the example (32) *this* refers back to the dangerous situation in which the main characters were involved. There is no direct noun phrase for this situation, what kind of situation it is known from the context. The example (33) does not have a proper noun phrase describing the actual situation too. *This* in this example might be referring to the family. It is not clear because in this story there are no direct referents; the main object/problem is implied through interpretation of the story. And in order to know what *this* means it is necessary to know the context of the situation. But knowing that *this* indicates something close, inner

feelings and proximity it could refer to the baby or the family, because apparently that is what was bothering the main character. The other function of the determinatives *this* in the analyzed stories was as Modifier:

- (34) *"The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun."* (Hemingway, *Hills like White Elephants*)
- (35) *"It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went to Madrid."* (Hemingway, *Hills like White Elephants*)
- (36) *"I wanted to try this new drink."* (Hemingway, *Hills like White Elephants*)
- (37) *"Mr. Anderson, You ought to go out and take a walk on a nice fall day like this."* (Hemingway, *The Killers*)
- (38) *"You talk silly,' Al said to him. 'What the hell do you argue with this kid for?"* (Hemingway, *The Killers*)

These examples show the essential characteristics of the determinative *this*. It creates the cohesive ties with the noun phrase that it points to and its meaning is identical with the presupposed item. However *this* does not convey new information even then it is the part of the noun phrase as *this side*, *this junction*, *this kid* and *this new drink*. It alerts the reader to look for the more detailed information, as in the example (36), it is not clear to what kind of drink the character points to at first and it is necessary to return back a little to see that it is *Anis del Toro*. In order to know what *this side* refers to in the example (34) it is necessary to look back to previous sentence and it becomes clear that in the situation the hills are being described.

The observations made above suggest that the demonstrative *this* was not common referential demonstrative in the analyzed short stories. There was no use of plural form of the demonstrative *this*. Its main purpose was to show the proximity to the speaker, refer to some entity that is participating in the process and to point to this entity in particular giving it the emphasis which is necessary for the situation. This kind of demonstrative was not that necessary for Hemingway when creating these stories. Maybe it is because these stories are quite remote; they reflect short parts of life, without any more details and the relationships between characters are intense and distant.

3.3.2. The Use of Referential Demonstratives of *That* and *Those*

The use of the modifier *that* was significantly higher comparing to the use of modifier *this*. The characteristics of *that* is quite similar to *this*. The only essential difference is that the demonstratives *that* and *those* imply distance from the speaker. It may indicate both psychological and physical distance. Another thing that shows the distance is *that* being used to refer to something that was said by others and *this* being used to refer to something said by the speaker himself. *That* as well as *this* can function as a Modifier or as Head. *That* was used as a modifying element of the noun in the analyzed short stories:

(39) “I’m going down and get that kitty,’ the American wife said.” (Hemingway, *Cat in the Rain*)

(40) “At the news-stand Frenchmen, returning to Paris, bought that day’s French paper.” (Hemingway, *Canary for One*)

(41) “I don’t want you to do it if you feel that way.” (Hemingway, *Hills like White Elephants*)

These examples show the use of *that* as Modifier. The meaning of these demonstratives is the same as the meaning of the presupposed items. It does not give more detail information of the particular object or situation but it helps to emphasise it and distinguish from the others for example *that* kitty (that particular kitty), *that* way (that particular way) and *that* day (that particular day). As it was already mentioned it shows the distance between the speaker and object he talks about. It is obvious that the kitty in the example (39) is somewhere in the distance and difficult to reach. In the example (40) *that* emphasise the day as it was important for the story and it shows the distance because *that* associates to the past tense therefore the day has already passed and the story is being retold. The example (41) shows the characters concern about his girlfriend’s problem. *That* way reveals that the speaker does not feel related to the problem, even though this problem is relevant to both characters. The girl is pregnant and they are both talking about the abortion. The only difference is that when the girl is talking about this subject she uses the modifier *this*. In the example (34) she refers to the family using *this*, she is even alludes to having a family, not the abortion, obviously she wants the baby and this problem is more important to her, because when the man is talking he uses demonstrative *that* as indicating the distance between his girlfriend’s feelings and his:

(42) “That’s the only thing *that* bothers us. It’s the only thing that’s made us unhappy.” (Said by the man) (Hemingway, *Hills like White Elephants*)

In the example above the man directly says that this is the only thing that made them unhappy, therefore the use of demonstrative *that* is indicating his distant and unpleasant feelings to the situation.

In the most of the examples demonstrative *that* functioned as a Head:

(43) “Double-crossed somebody. That’s what they kill them for.” (Hemingway, *The Killers*)

(44) “I know *Vevey*,” said my wife. “We were there on our honeymoon.”
“Were you really? That must have been lovely.” (Hemingway, *Canary for One*)

These examples show that demonstrative *that* functioning as a Head is more like a personal pronoun. It is still referring to the particular noun phrase, but the reference is broader because it is not limited to a particular member but refers to the particular class of that object. In the example (43) *that* refers to the noun *double-crossed somebody* and *that* can be easily changed with a pronoun *it*. The reference of this noun phrase in this example can be broader, it might refer to some other kind of problem. Since the use of *that* indicates the distance, we can assume that this problem belongs to someone else. The same situation is with the other example *that* refers to *honeymoon* in the example (44) and can also be changed with a pronoun *it*. The demonstrative alone also suggests the broader variety of the referents, because not only *honeymoon* can be lovely, *that* can easily associate with some kind of leisure activity.

The demonstrative *that* refers not only to a particular word but to some event or situation too:

(45) “All right. I was trying. I said the mountains looked like white elephants. Wasn’t that bright?’

‘That was bright.” (Hemingway, *Hills like White Elephants*)

(46) “I’m going to get out of this town,’ Nick said.

‘Yes,’ said George. ‘That’s a good thing to do.’ (Hemingway, *The Killers*)

The extended references like the above ones save the time, because there is no need to repeat the same long phrase all over again. Repeating these long phrases would not be good for literary works. ‘I’m going to get out of this town,’ Nick said. ‘Yes,’ said George. ‘for you to get out of this town is a good thing to do.’ This sentence does not look natural; there is no need to repeat the same thing right after it was just said therefore *that* is very useful for text economy. These examples belong to demonstratives functioning as a Head, but in these cases

the reference does not seem broader, the referent is very concrete comparing to the example above.

There are few examples of the plural form *those* of the demonstrative *that*:

- (47) “Silver beer, bevo, ginger-ale,’ George said
 ‘I mean you got anything to drink?’
 ‘Just those I said.’ (Hemingway, *The Killers*)
- (48) “Al right,’ George said. ‘What you going to do with us afterwards?’
 ‘That’ll depend,’ Max said. ‘That’s one of those things you never know at the
 time.’ (Hemingway, *The Killers*)

The use of plural form is mostly the same as the singular. The example (47) is the reference functioning as Head, *those* refers to the drinks *Silver beer, bevo, ginger-ale* since there is a variety of drinks the plural form was necessary. The demonstratives’ main function is to point to something so the use of *those* also indicates that the drinks are not prepared yet, maybe they are on the menu. The example (48) *those* is being used as a modifying element of the noun *things*. The use of plural form shows the quantity of the options in the situation. Only the use of *those* emphasise that it is referred to some particular *things*.

It may therefore be concluded that the occurrence of demonstrative references *that* and *those* were significantly higher comparing to the use of modifier *this*. As it was already discussed the main difference between these modifiers is the distance. *That* shows not only psychological but also physical distance from the speaker. And therefore the use of the modifier *that* in these short stories were a reflection of the distant and complicated feelings and situations between characters.

3.3.3. Demonstrative Adverbs

There are four demonstrative adverbs *here, there, now* and *then*. The main characteristics of these adverbs are verbal pointing and indicating place and time.

The time deixis which is indicated by the adverb *now* points to the time. The adverb *now* was used in the stories not quite often. There are only 8 examples with this demonstrative. It was used mainly in the dialogues of the stories which indicated the time of the utterance.

- (49) “He loves the sun,”the American lady said. “He’ll sing now in a little while.”
 (Hemingway, *Canary for One*)
- (50) “I’ve always loved birds. I’m taking him home to my little girl. There – he’s
 singing now.” (Hemingway, *Canary for One*)

(51) “Would you do something for me now?” (Hemingway, *Hills like White Elephants*)

(52) “Yeah,” said George. “They’re gone now.” (Hemingway, *The Killers*)

(53) “There ain’t anything to do now.” (Hemingway, *The Killers*)

These examples refer to the present time of the situation. The use of *now* does not contain much of the interpretation. It mainly indicates the time of the speaker’s utterance. In literary works *now* shows the time of the developing situation in the text, but not the time at which the author produces the text. It is not relevant for the story, because it creates fictional time. There is one example there adverb *now* was used in the narrative:

(54) “His wife was looking out of the window. It was quite dark now and still raining in the palm trees.” (Hemingway, *Cat in the Rain*)

This example refers to the time of the situation in the text, but not to the time it was produced as well. There is no difference between the use of *now* in the dialogues and narratives. The use of adverb *now* can be significant in some situations; especially in literature it can raise some questions for interpretation.

(55) “I love you now. You know I love you.” (Hemingway, *Hills like White Elephants*)

(56) “I’ll love it. I love it now but I just can’t think about it. You know how I get when I worry.” (Hemingway, *Hills like White Elephants*)

This story in its plain language and simple plot contains a complex analysis. Even the use of this adverb which purpose is to refer to the time of the utterance is hiding the details of the characters’ life. The main characters in the story as it was already said have a trouble, they must decide if they are going to do the abortion or not. The man’s position is obvious in this situation from the analysis above. And these examples (55), (56) also allude to his uncertain feelings towards the girl and the baby. Because *now* indicates the present time and saying *I love you now* emphasise the temporal feelings of the character. He is obviously unsure if he is going to love the girl in the future. Therefore *now* can indicate the temporality of the situation or actions.

The adverb *now* stands in opposition to another adverbial demonstrative *then*. Which refers to a particular time in the past or future and also indicates something going immediately afterwards. The use of the adverb *then* was also not very frequent but there are more examples with *then* than with *now*.

(57) “The train was in the dark of the Gare de Lyon, and then stopped and porters came up to the windows.” (Hemingway, *Canary for One*)

(58) “Nick walked up the dark street to the corner under the arc-light, and then along the car-tracks to Henry’s eating-house.” (Hemingway, *The Killers*)

In the examples above *then* was used conjunctively. Instances of the conjunctive *then* were the most common in the analysed stories.

(59) “She studied her profile, first one side and then the other. Then she studied the back of her head and her neck.” (Hemingway, *Cat in the Rain*)

(60) “I know. But if I do it, then it will be nice again if I say things are like white elephants, and you’ll like it?” (Hemingway, *Hills like White Elephants*)

The examples (59) and (60) show the anaphoric *then*, which refers to the immediately preceding sentence or part of the text. In the example (59) the first sentence has the conjunctive *then*, but in the following sentence *then* is used anaphorically, it refers back to the preceding sentence. There is no exact time mentioned, the actions of the character occurred one after the other. After studying her profile, she studied the back of her head. The example (60) is also anaphoric and it refers to the future. It says that after the abortion the things will be better. In the story “Hills like white elephants“ *then* was only indicating the future time, since the main characters were concerned about their upcoming life. Most of the adverbs *then* were conjunctive, anaphoric *then* was not that frequent in the stories. Taking into comparison both time deixis indicating adverbs it can be observed that *now* is used to refer to the presence of the situation and to emphasise the temporality and *then* is used for references concerning the past and the future. As the opposition to the adverb *now*, *then* may refer to the continuance of the situation. Also as time deixis *then* it is not very specific. It only shows the direction either the future or the past but not the exact time.

Place deixis indicates spatial locations of the participants in the utterance. The only place deictic adverbs in English are *here* and *there*. *Here* refers mainly to the place. It also indicates the proximity to the speaker. *Here* also stands in opposition to *there*, which has references to the location as well, but it is distant to the speaker.

The locative *here* was extremely rare in the analysed short stories. The only eight examples of the adverb *here* were found in the short story “Killers“. Other stories do not have this adverb, probably it was not necessary. The story “Killers” takes place in the lunch-room and the characters are concerned about the appearance of the boxer Ole Anderson.

(61) “He comes in here to eat every night, don’t he?” (Hemingway, *The Killers*)

(62) “Sometimes he comes here.” (Hemingway, *The Killers*)

(63) “He comes here at six o’clock, don’t he?” (Hemingway, *The Killers*)

As it can be seen from the examples above the characters are interested if Ole Anderson will come to the lunch-room. As it was already mentioned *here* shows the proximity and in the story it is this particular place there the plot reveals therefore the adverb *here* can also indicate the importance of this place. All examples demonstrate the anaphoric locative functions of *here*. All adverbs were referring to *Henry’s lunch room* in the preceding first sentence.

The locative *here* is opposed to the locative *there*. The occurrence of *there* was not that rare as of the adverb *here*.

(64) “There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel.” (Hemingway, *Cat in the Rain*)

(65) “The American lady pulled the window-blind down and there was no more sea.” (Hemingway, *Canary for One*)

(66) “On this side there was no shade and no trees and the station was between two lines of rails in the sun.” (Hemingway, *Hills like White Elephants*)

(67) “All right, nigger. You stand right there,’ Al said.” (Hemingway, *The Killers*)

The main function of the adverb *there* is pointing to a particular location of the story. In the example (64) the adverb *there* points to *the public garden*. In the example (65) the adverb *there* refers to the *lit salon* in the preceding sentence. In the example (66) we can see that reference is made to the part of the hill and in the last example *there* points to the particular place there the character should stand. All the examples have anaphoric function because it points back to the preceding sentences. As it is seen from the examples above one of the main functions of the adverb *there* is to refer to something in distance too.

Summing up the results of the analysis it should be said that the use of the demonstrative adverbs in the short stories was not frequent comparing to the use of personal pronouns. The most common occurrence was of the adverbs showing some kind of distance *then*, *there* and the use of references indicating proximity *now*, *here* was not so frequent in these short stories. Probably the demonstratives indicating distance helps Hemingway to create stories based on his Iceberg Theory which suggests revealing one-eighth part of the story and leaving the most of the story for the interpretation of the reader.

3.3.4. The Definite Article The

The definite article signals the definiteness of the noun it modifies, it shows that the information is presented or given, on the other hand indefinite article *a/an* indicates that the information is new. The definite article was commonly used in analysed short stories. *The* is referential item and it belongs to the group of demonstratives even though it does not point to the exact place of the referent. It only helps to create a link between a sentence in which it is used and the one in which the referent occurs.

(68) “*The American wife stood at the window looking out. Outside right under their window a cat was crouched under one of the dripping green tables. The cat was trying to make herself so compact that she would not be dripped on.*” (Hemingway, *Cat in the Rain*)

(69) “*As it was getting dark the train passed a farmhouse burning in a field. Motor-car were stopped along the road and bedding and things from inside the farmhouse were spread in the field. Many people were watching the house burn.*” (Hemingway, *Canary for One*)

The examples above illustrate the use of anaphoric definite article. Indefinite article *a* shows that *a cat* and *a farmhouse* are new and unknown. Therefore the following sentences are using the definite article indicating the awareness of the information. Each mention of the definite noun *the cat* or *the farmhouse* is pointing back to the first mention of noun *a cat* or *a farmhouse*. The definite noun *the farmhouse* has a recurrence use of definite article since it occurs not once in the following sentences.

Hemingway starts each of the analysed short stories with the description of the place using nouns modified by definite article. The use of this article indicates that each of the story setting is familiar for the narrator.

(70) “*There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden.*” (Hemingway, *Cat in the Rain*)

(71) “*The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain,*

*made of strings of bamboo beads, hung across the open door into the bar, to keep out flies.” (Hemingway, *Hills like White Elephants*)*

The author is creating a picture of the places which are obviously known for him. Probably he visited them himself or this is the idea he wants to imply for the reader. The reasons are unclear but it certainly attracts the attention. These examples contain the cataphoric reference since the use of *the* imply known or given noun and there are no preceding sentences showing the first occurrence of the word, so it points reader's attention forward in the text. The use of cataphoric reference of definite article was frequent comparing to the use of anaphoric reference.

(72) *“It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees.” (Hemingway, *Cat in the Rain*)*

This example illustrates the cataphoric reference of the definite article. The first sentence mentions the rain, even though there were not any previous hints of the rain. The second sentence informs that it was actually raining, from the sentence it seems like narrator accidentally remembers the rain saying *glistened in the rain* and then assumes to inform the reader. Another detail appearing in this example is that the cataphoric link was created between the verb *raining* and the noun phrase *the rain*. It shows that the reference of the definite article can be created not only with nouns, but also with verbs.

One of the properties revealing from the analysis is that the definite article does not require prior mention of the referent, so its function as cataphoric reference does not give the uncertainty. Another feature of the definite article could be its pointing to the noun from the inside, showing its importance and referring to it as particular object.

(73) *“Yes,” said my wife. “We had a very fine room and in the fall the country was lovely.”*

*“Were you there in the fall?” (Hemingway, *Canary for One*)*

The example above shows that the character speaks about the particular fall. Because using the indefinite article it would probably indicate the journey appears in every fall. But the directness of the definite article is similar to the demonstrative *this*. In most of the sentences *this* and *the* can be used interchangeably. Because demonstrative *this* also refers to a particular object but this reference is different, it points to the particular referent from the outside. The demonstrative *this* has directional pointing, it also makes the reader to check the previous information. Therefore if *this* were used in the example above, it would be necessary to know the previous information in order to understand the situation. Otherwise it might arise

the questions such as is this fall upcoming or it is the fall already. Whereas the definite article does not require checking the prior information it only signals the importance of the modified noun and signals that the object is known from either the preceding or following sentences or maybe from the context.

The observations made above suggest that the definite article is an important figure in creating text coherence. It was used more often than any other demonstrative. Most of the definite articles have cataphoric meaning, because *the* does not require much of the details. Maybe because of that the author did not chose the demonstrative *this* more often than *the*, the difference of occurrence between these demonstratives is significant.

The corpus analysis was carried out to determine the relative frequency of the occurrences of demonstrative reference. As can be expected the relative frequency of the occurrence of the definite article *the* was higher than of the other demonstratives. The general frequency of the demonstratives is illustrated in **Figure 2**:

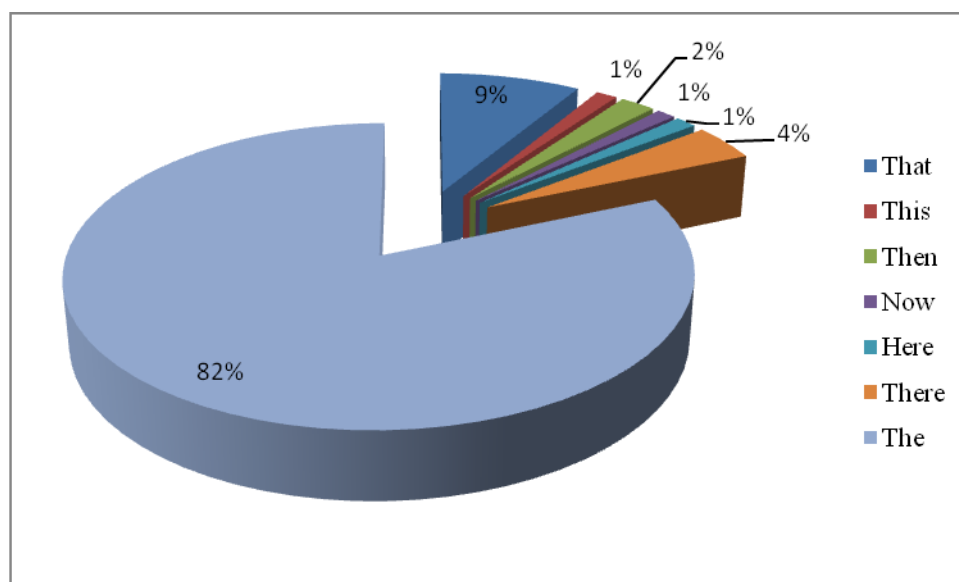


Figure 2. The Relative Frequency of Demonstratives

As can be seen from the figure, the frequency of the definite article *the* in the chart vary greatly. The definite article made account for 82% (565 tokens), other demonstratives made considerably lower accounts. The demonstrative adverb *now* had the lowest frequency of 1% (8 tokens).

3.4. Comparative reference

Previous chapters have discussed the referential properties of the personals and demonstratives. This chapter focuses on other referential characteristics of comparatives. Halliday and Hasan (1976:76-77) distinguishes general and particular comparisons. General

comparatives refer to particular things having either similarities or distinctions. It expresses likeness between things. This group of general comparisons are expressed by certain adjectives and adverbs. The adjectives function either as Deictic or as Epithet. The adverbs function in the clause, as Adjunct. The analysed short stories contained these general comparatives: *same, other, so*.

The group of particular comparisons indicates comparability between things according to a particular property. It is also expressed by adjectives or adverbs. These adverbs and adjectives are not of special class, but ordinary of some comparative form. Adjectives function within the nominal group, not as Deictic, but as Numerative or Epithet. The group of adverbs function as Adjunct in the clause or as Submodifier occurring with an Epithet, or a Numerative, or an Adjunct (Halliday, 2004:560). The analysed short stories contained these particular comparatives: *so, more, better, such, many*. Both general and particular comparatives may be anaphoric, cataphoric or even exophoric.

3.4.1. The Referential Properties of the Comparatives

The group of comparatives was the smallest comparing with personals and demonstratives in analysed short stories. All stories contain some comparatives, the overall number of comparatives is 34 examples. As it was already said the group of general comparisons indicates likeness, similarity or difference.

(74) "He was about the same size as Al." (Hemingway, *The Killers*)

(75) "No. I got in wrong.' He talked in the same flat voice. 'There ain't anything to do.'" (Hemingway, *The Killers*)

The comparatives in these examples show likeness of some particular things. The comparison in the example (74) occurs according to the size of two men, the referent here is *Al* and the comparative is *same*. The example (75) compares the voice, but not two different voices, but the voice of the same character which has not changed. The referent in this example is *voice* and the comparative is *same*. As it was mentioned before general comparatives indicate to similarities too. And analyzed short stories compare particular things according to their resemblance. Good example is the short story "Hills like White Elephants"; here hills are compared to white elephants with the help of adjective *like* which does not belong to the group of comparisons. The same was with other examples of similarity; they were made also using the adjective *like*. The small number of comparatives indicating similarities and identity was used in these short stories. There were some general comparatives referring to the differences of two things too:

- (76) “The girl stood up and walked to the end of the station. Across, on the other side, were fields of grain and trees along the banks of the Ebro.” (Hemingway, *Hills like White Elephants*)

This example refers to the differences. The comparative *other* refers to the *station*, it can be interpreted as the different part of the station, other side not this particular one.

Other group of comparatives appearing in the short stories was particular comparison. This group expresses the comparability of the things according to the particular property; it may be the property of quantity or quality.

- (77) “The cat was trying to make herself so compact that she would not be dripped on.” (Hemingway, *Cat in the Rain*)

This example shows the particular comparative functioning as epithet. The example describes the position of the cat, she was trying to stay dry and was looking for the comfortable position. The comparative *so* refers to *would not be dripped on*.

- (78) “Everything tastes of liquorice. Especially all the things you’ve waited so long for, like absinthe.” (Hemingway, *Hills like White Elephants*)

- (79) The American lady pulled the window-blind down and there was no more sea. (Hemingway, *Canary for One*)

The example (78) and (79) show the particular comparative functioning as numerative. The example (78) indicates the time-span that was spent waiting for something. The example (79) expresses the ending of something. The comparison in this example is shown by comparative quantifier *more*. Examples of comparison reflecting the quality which were expressed as Adjunct in the clause by a comparative adverb were also found in the short stories. In the following example the comparative is *harder*, it compares the situation which changed and became stronger than it was before:

- (80) “It was raining harder.” (Hemingway, *Cat in the Rain*)

- (81) “‘Come on, Al,’ said Max. ‘We better go. He’s not coming.’” (Hemingway, *The Killers*)

The example (77) is comparison of quality with an Epithet as the comparative; referent here is not the noun phrase it is a verb *go*, the interpretation of the use of this comparative could be the better thing would be to go than stay. The other comparative *such* was used once in the analysed short stories. This comparative is mainly an intensifier, indicating an extremely *fine old hotel*:

(82) “It’s such a fine old hotel,” said the American lady.” (Hemingway, *Canary for One*)

The observations made above suggest that the comparative references are the minor occurrences in Hemingway’s works. Apparently it can be noted that the use of comparisons creates vivid and more expressive language of the text. As well it was noticed that the analysed stories are not complicated and do not have complex developments, only by its simple language and style were revealed the complicated themes and ideas. However Hemingway’s text is not composed of sentences it is realized by sentences, therefore simplicity of the stories is his remarkable feature.

3.5. Comparative Analysis

For the purpose of investigation the comparative analysis was carried out. After a thorough analysis of E. Hemingway’s short stories “Hills like White Elephants”, “The Killers”, “Cat in the Rain” and “Canary for One”, it has been found that personals, demonstratives and comparatives of referential cohesion vary in the scope of each group. The total number of selected instances is 1674 examples.

The frequency of instances has been demonstrated in the following **Figure 3**:

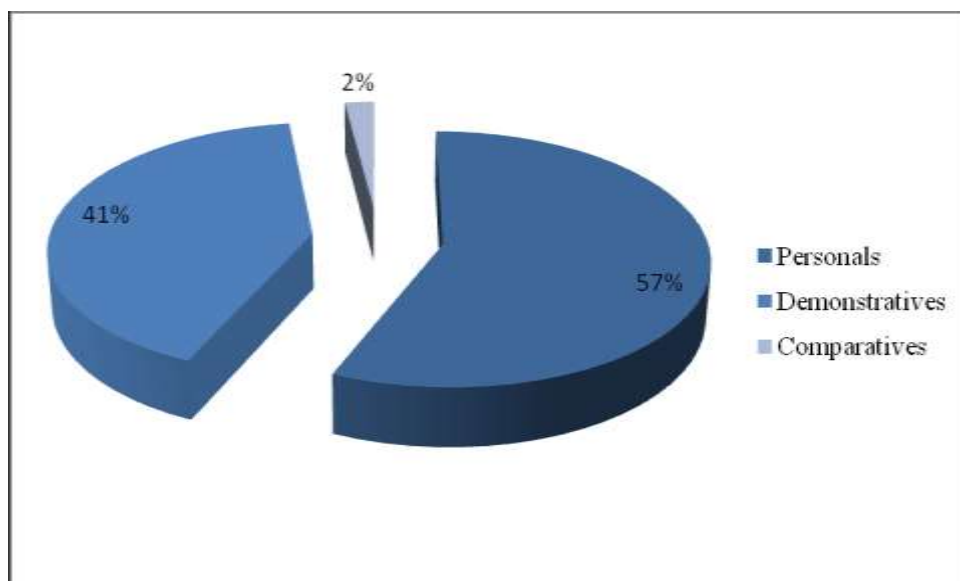


Figure 3. Relative Frequency of Referring Expresions

Figure 3 demonstrates that the majority of referential cohesion is composed of personals. The amount of this type of reference is 946 of all instances that is 57%. The demonstratives were applied less frequently, namely 694 examples were found the total 41%. Finally, the smallest group of references (34 examples) is composed of demonstratives that are only 2% of all examples collected.

Comparative analysis enables to draw a conclusion that personals are more frequent than demonstratives and comparatives in the analysed short stories. Moreover, it can be claimed that the most dominant and the least dominant group of referential cohesion are personals and comparatives, respectively 57% and 2% of all cases. It proposes a presumption that personals of referential cohesion are more effective in creating a cohesive text.

CONCLUSIONS

Having analyzed grammatical cohesion the aim of the present research has been fulfilled in accordance with the objectives presented in the introductory part of this paper: to examine scientific literature related to the concept of cohesion; to reveal, classify and analyse the referential cohesive devices in short stories by Hemingway; to show the relative frequency of referential cohesive devices in the texts under analysis.

Finally, the following conclusions have been made:

- The analysis of the theory clarifies the concept of cohesion, describe the main ideas and terms. Main feature of the cohesion is connection between sentences in the text. It describes the ways in which components of sentences of a text are mutually connected (grammatically and lexically). Cohesion is non-structural text forming relations because cohesion depends not on structure but on semantic relations and it makes the text a semantic unit. One of the essential groups of the grammatical cohesion is reference. It is text forming element, which shows the connection between entities in the sentences. Referring expressions fall into certain groups of reference that is personals, demonstratives and comparatives.
- The frequency of personal pronoun *I* in the analysed short stories was the most common among other pronouns, but the group of third person pronouns containing the pronouns *he, him, his, she, her, it, they, their, them* exceeded the group of first person pronouns containing *I, my, me, we, us, our, own*. Cataphoric reference in the analyzed short stories was infrequent; it included the use of personal pronouns referring forward to noun phrases in the sentence. *I* was the most common cataphoric pronoun.
- The definite article *the* and demonstratives *this, that, then, now, there, here* indicated the highest difference in frequency in analysed short stories. As far as place deixis is concerned, the use of *that* was significantly higher comparing to the use of *this*. The adverb *there* was greatly frequent comparing to *here* as well. The frequency of time deictic expression was not that common, however, demonstrative *then* was more frequent than *now*.
- The frequency of comparative reference did not demonstrate a significant occurrence. It is the smallest group within the referential cohesion.

The field of referential cohesion is very wide and it can be analyzed in various works of fiction. The information collected in this bachelor thesis can be useful in further investigations of modern English literature in order to verify the above presented findings.

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