

TEXTUAL ELEMENTS AND GRAMMATICAL COHESION

IN *A CAT IN THE RAIN* BY HEMINGWAY

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Abstract

This paper attempts to identify how “cohesion” as an integral component of textuality operates in the story of *A Cat in the Rain* by Hemingway. Despite the diversified works explored concerning grammatical cohesion, the studies related to cohesion with its all aspects is limited. To this end, it is clear that further investigation is needed in operation of grammatical devices with the variety of aspects of cohesion providing cohesion in the literary works. For this purpose, the literature related to the concept of cohesion has been addressed, and cohesive devices in this story have been analyzed where the focus will cover both the grammatical and lexical “wealth of cohesion”. The focus has been on microstructure which concentrates on grammatical and lexical aspects through the distribution/frequency of the cohesive devices. In this study, the criteria of textuality given by Dressler has been adressed, and then the concepts of cohesion and coherence have been discussed, finally Hemingway’s short story called *A Cat in The Rain*, has been analyzed from the point of grammatical cohesion in view of Dressler and Halliday. The results indicate that the short story under analysis complies with the textual elements.

Keywords: Textuality, cohesive relations, cohesion and coherence

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METİNSELLİK UNSURLARI VE HEMİNGWAY'İN YAĞMURDAKİ KEDİ ADLI ESERİNDE BAĞDAŞIKLIK

Öz

Bu makalenin amacı, Hemingway'in *Yağmurdaki Kedi* adlı kısa öyküsünde metinselliğin ayrılmaz bir unsuru olan “bağdaşıklık”ın nasıl uygulandığını belirlemektir. Metinsellik ile ilgili çok sayıda çalışma olmasına rağmen yapısal bağdaşıklıkla ilgili çalışmalar asgari düzeydedir. Dolayısıyla bu alanda daha fazla inceleme ve araştırma yapılması gerekmektedir. Bu doğrultuda, makalede öncelikle bağdaşıklık kavramıyla ilgili literatür ele alınmış ve söz konusu öyküdeki bağdaşıklık yapıları incelenerek hem dilbilgisel hem de sözcüksel “bağdaşıklık zenginliği” üzerinde durulmuştur. Sonrasında yapısal unsurların dağılımı/sıklığı yoluyla dilbilgisel ve sözcüksel yönleri odaklanan mikro yapı incelenmiştir. Çalışmada Dressler'in metinsellik kriterleri, bağdaşıklık ve tutarlılık kavramları ele alındıktan sonra Hemingway'in *Yağmurdaki Kedi* adlı kısa öyküsü, kuramsal bağdaşıklık açısından yorumlanmıştır. Çalışmanın sonucunda, incelenen kısa öykünün metinsellik ölçütlerine uyduğu görülmüştür.

Anahtar Kelimeler: Metinsellik, bütünsellik ilişkileri, bağdaşıklık ve tutarlılık

INTRODUCTION

The theory of grammatical cohesion has been widely addressed by various scholars such as Halliday and Hasan (1976), Beaugrande and Dressler (1981). Abundant works about grammatical cohesion has been written, but it would seem that further investigation is needed in the usage of grammatical cohesion appearing in the literary works.

This paper focuses on textuality with its internal and external aspects, focusing on grammatical cohesion. In order to do this, the outline will be as follows: First, it will be attempted to provide a definition concerning text and discourse. Then, a literature review related to the concept of cohesion will be given in the second part. Afterwards, the analysis of grammatical cohesive devices, i.e. grammatical and lexical cohesive devices, in the given text written by Hemingway will be explored. The scope of the research is 116 sentences in the text under analysis. The structure consists of an introduction, the theoretical part, the use of cohesive devices on the given story and the conclusion. Besides qualitative and descriptive methods, most of the practical part of the work under analysis is based on approaches of de Beaugrande and Dressler, (1981) and Halliday and Hasan (1976). Finally, the conclusion includes the consistency of application of these cohesive devices for this short story.

The study begins providing some general information on text linguistics by giving some definitions related to text and discourse, and afterwards the criteria used for the textuality of the

given text and its structure of will be addressed thoroughly from the linguistic perspective. The results indicate that the cohesion has been provided by using the cohesive devices. Here, cohesion is deemed as a text-building phenomenon as compared to coherence (Can cohesion exist without coherence? Can coherence exist without cohesive relations? The extent they contribute to textuality and further development of a text, so on) will be addressed.

Text linguistics emerged in the 1960s and onwards was inspired by first Chomsky's (1957) generative transformational grammar. Thus, the artificial boundary of the sentence was rejected and linguistic competence and its rules were also extended to textual structures beyond the sentence (van Dijk, 1972, 1977; de Beaugrande and Dressler, 1981). It was argued that many properties of syntax, and especially those of semantics, were not limited to one sentence but rather characterize sequences of clauses, sentences, or whole texts: pronouns; definite and indefinite articles; demonstratives; many adverbs; connectives of various types; and phenomena such as presupposition, coherence, and topicality. (van Dijk, 1988, p. 21). However, in modern sense, the conception of text linguistics is a broad one, including discourse analysis and pragmatics, as well as even influences from cognitive sciences.

Text linguistics or discourse analysis are intertwined and texts are accepted as both spoken and written form of the language. As Halliday and Hassan argued, the basic unit of this study will be 'text'. Halliday and Hasan (1976, p. 1) argue that text is "a unit of language in use" which can be "any passage, spoken or written, of whatever length, that does form a unified whole." They highlight semantic nature rather than structural-and grammatical interpretation of a text. They put forward the idea that it text is envisaged not as a grammatical unit, rather as a semantic one. (1976, p.1)

Aksan refers to the text as "A word or language that occurs during communication a set of utterances linked to external factors." and went on defining the text "... a phrase to be reduced to a word, "...it will be transformed into larger structures according to its place." (Aksan, 1999, p. 149).

A text can be defined as an actual use of language, as distinct from a sentence, which is an abstract unit of linguistic analysis. We identify a piece of language as a text as soon as we recognize that it has been produced for a communicative purpose (Widdowson, 2007, p. 4). Despite the varied approaches behind regarding the terms "text", and "discourse", the underlying aspect is drawing on the same cognitive principles.

1. LITERATURE REVIEW

Up to date text and its structure have been extensively studied from the period of the text linguistic establishment through the various perspectives. The scientific works by de Beaugrande, W. Dressler (1981), M. A. K. Halliday, R. Hasan (1976) and have formed the basis for further academic inquiry into the nature of text. The ongoing debate around the definition of what a text is tends to focus on three essential questions (Tincheva, 2012, p.11): “is text written or spoken? is text monologic or dialogic? is text a product or a process?” However, concerning the text-discourse distinction, it seems that all originate from the involvement of context elements into text analysis. As Longacre (1983, p. 337) puts it “what in America is called ‘discourse’ is called ‘text’ in Europe.” In Widdowson (1979, p. 90) text is also defined as “sentences in combination’ and discourse as the use of sentences in combination.”

According to Robert de Beaugrande and Wolfgang Dressler (1981) in their book *Introduction to Text Linguistics* argue that the seven basic standards, i.e. principles, are required for any linguistic manifestation to be accepted as a text. The idea to identify text through its standards has been implemented in the work by Halliday and Hasan, however they emphasize only the role of cohesion and coherence as the principal distinctive features of a text, yet it was W. Dressler and R. de Beaugrande, who determined a text as a certain communicative occurrence which meets seven standards of textuality: cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality (1981, p. 11). Text is a communicative occurrence which meets seven standards of textuality. If any of these standards is considered not to have been satisfied, the text will not be communicative (p. 3). Cohesion “concerns the ways in which the components of the surface text, i.e. the actual words we hear or see, are mutually connected within a sequence.” (1981, p. 3) Surface components depend upon each other according to grammatical forms and conventions; therefore, they view cohesion as grammatical dependency. Coherence, on the other hand, “concerns the ways in which the components of the textual world, i.e. the configuration of concepts and relations which underline the surface text, are mutually accessible and relevant.” (1981, p. 4). According to van Dijk “Coherence is a semantic property of discourse, based on the interpretation of each individual sentence relative to the interpretation of other sentences.” (van Dijk, 1977, p. 96).

Beaugrande and Dressler maintain that “The cohesion of surface texts and the underlying coherence of textual worlds are the most obvious textual standards of textuality. They indicate how the component elements of the text fit together and make sense. However, they cannot

provide absolute borderlines between texts and non-texts in real communication.” (1981, p. 113).

2. TEXTUALITY STANDARTS

According Beaugrande and Dressler (1981, p. 7, 13) cohesion is the first criterion, i.e. grammatical and syntactic relations that provide links between various parts of a text. Cohesive devices are mostly explicit and implicit repetitions of phrases which can be performed as recurrences or repetitions of the same utterance in new sentences, substitutions or repetitions using content-linked utterances, pronominalization or repetition using content empty words, for example, personal, demonstrative or possessive pronouns, or adverbs, parallelism or repetition of a structure, ellipsis or omission of a structure, metacommunication, tense and aspect, and connectors.

Cohesion in the text is established through explicit repetition of an utterance or recurrence, lexical substitution such as synonymy, hyperonymy, paraphrase and pronouns, implicit repetition of utterances which do not have the same reference but are semantically similar, and connectors. It is a function of syntax in communication that imposes organizational patterns upon the surface text (the presented configuration of words) (Beaugrande & Dressler, 1992, p. 48). This principle is the most probably linguistic among the standards of textuality; it is a property of the linguistic surface of the text.

Intentionality (the fulfillment of the author’s intentions) is the following standard of which indicates the intention to organize the text coherently in order to achieve a specific communicative aim. Intentionality, in other words, includes the text producer’s intention to produce a cohesive and coherent text, and the text recipient’s readiness.

Acceptability (relevance to the text receiver) is another standard of which includes the text recipient’s recognition of a coherent text as a relevant communicative entity (De Beaugrande & Dressler, 1981), i.e. the recipient’s intention to understand the information and message which are transmitted and process them successfully. In other words, it is the text receivers’ attitude in communication. In the most immediate sense of the term, text receivers must accept a language configuration as a cohesive and coherent text capable of utilization (De Beaugrande & Dressler, 1992, p. 129).

The other standard is Informativity (information with regard to the reader, i.e. for the text recipient) which is concerned with the amount of new information in the text, and the

recognition of new information depends on the recipient's previous knowledge and world knowledge.

The next standard is situationality (location in a discrete socio-cultural context in a real time and place) which observes the extralinguistic context and evaluates the adaptability of the text to the extralinguistic context. This standard includes all elements in the text which determine text relevance in a given communicative situation.

Intertextuality (relationship with other texts which share characteristics with it), however, refers to the interdependence of production and reception of a text with the knowledge of communication participants about other texts. Intertextuality as a standard of textuality concerns "the ways in which the production and reception of a given text depend upon the participants' knowledge of other texts" (de Beaugrande & Dressler, 1981, p. 182). In other words, intertextuality subsumes the ways in which the production and reception of a given text depends upon the participants' knowledge of other texts (Beaugrande & Dressler, 1992, p. 182).

De Beaugrande and Dressler argue that standard of effectiveness, adding to the existing standards is described as making minimum efforts to establish adequate conditions in order to achieve the goal, as well as appropriateness or harmonization of the text with the standards it is based on (De Beaugrande & Dressler, 1981).

Beaugrande and Dressler maintain that "The cohesion of surface texts and the underlying coherence of textual worlds are the most obvious textual standards of textuality. They indicate how the component elements of the text fit together and make sense. (1981, p. 113).

3. ANALYSIS ON *A CAT IN THE RAIN*

Textlinguistics that appears as a result of beyond sentence studies in contemporary linguistic researches aims to handle texts with its formal, structural, semantic and functional dimensions. Textlinguistics determines standards and rules that make text all type of linguistic phenomenon. It identifies structural and functional characteristics of the text types. It studies relations between texts and real phenomena that they refer to and multilayers semantic structure of the texts. The insight into text's structural, grammatical, semantic, communicative and pragmatic characteristics and interpretation processes have been provided within the scope of text linguistics.

In the light of this information given above, Hemingway's *A Cat in the Rain* will be analyzed by means of cohesion (surface structure) standards of the textlinguistics from the perspectives

of Beaugrande and Dressler (1981), Halliday and Hasan (1976), Dijk-Kintsch (1983). In order for this analysis to be followed easily, the sentences that make up the text are numbered in the attachment. After the general features of the text are revealed, the structural features of the text (cohesion) will be investigated, by referring to examples from the given short story. Because of their structural, linguistic properties and shortness, short stories are appropriate for the study.

3.1. Overview of the Text

3.1.1. Thematic Structure of the Text

Hemingway, regarded as one of the Nobel and Pulitzer Prize-winning authors of world literature in the field of novels and short stories, influenced 20th century fiction novels. He first published "*Cat in the Rain*" in 1925 as part of a short story collection, *In Our Time*. "*Indian Camp*" and "*The Doctor and the Doctor's Wife*", "*The End of Something*", "*The Three-Day Blow*", "*The Battler*" were among the other stories. These short stories and memoirs in *In Our Time* explore themes such as loss, death, grief, separation, and alienation mainly attached to WWI.

The story of "*Cat in the Rain*" depicts the relationship between an American couple. It is about an American wife expressing her desire, indicating indifference of her husband to her. The end of the story can be interpreted in many ways: The wife wants to escape from everything and wants a change. The story gives so much insight into the couple in just two pages. Hemingway wrote the story while living in Paris, but the story's setting in the small Italian town was influenced by his time during World War I. As noticed in his "*Cat in the Rain*", dialogues are distinctive characteristics of Hemingway. In Hemingway's characters the way they speak is more important rather than what they say. Thus, inner conflicts of the characters are indicated throughout his dialogues.

The short story is mostly a conversation. The dialogue between the husband and the wife is the centre of the story. An American couple staying in a hotel in Italy for a short period of time, they see from the hotel room and hotel window in a rainy day, the heroine of the story wants to adopt a cat that took shelter under the table, and the events surrounding it. The theme of the text is the woman's being in two tides about attempting to overcome the monotony between hope and despair. The sentences in the story are short and language is simple. The short story of "*A Cat in the Rain*" consists of 681 words and 116 sentences and it is divided into introduction-narrative and conclusion parts. The sentences in the short story (text) given at the end of the paper are numbered to make the analysis systematically. The classification can be as follows:

Introduction:

1st-5th sentences can be accepted as the introduction.

Narrative:

6th-105th sentences can be evaluated as the narrative.

Conclusion:

106th-116th sentences, however, can be regarded as the conclusion part.

The three main sections and structures within the thematic structure of the text we have discussed can be identified as follows:

Introduction:

1st- 5th sentences are related to the room of the American couple staying in the hotel room and a brief description of this room

Narrative:

6th-15th sentences are related to the view of the park seen from the window of the hotel room and the depiction of the war memorial and the square.

16th-24th sentences are related to the cat seen outside is noticed by the American female tourist and wanted to be adopted, and then they argue over who will take the cat.

25th-39th sentences are related to the encounter of the hotel owner and the American tourist woman, the tourist woman's thoughts about the hotel owner and her expressions of appreciation.

40th-45th sentences are related to the encounter of an American woman and a hotel cleaner.

46th-67th sentences are related to the process of searching the cat with American tourist woman and cleaning lady.

68th-71st sentences are related to the encounter of owner of the hotel again and the feelings that this short moment evokes in the woman.

72nd-77th sentences are related to The American female tourist returning to the room, and the dialogue with her husband George over the cat.

78th-82nd sentences are related to the woman making sentences one after the other expressing her desires/wishes through herself.

83rd-94th sentences are related to the American woman's attempt to settle accounts about her own appearance and therefore her attempt to attract the attention of her husband.

95th-105th sentences are related to his wife's opposition to the comments made by the American woman about her appearance and her high-pitched expression of her.

Conclusion:

106th-116th sentences are related to the expression of disagreement and differences of the woman and her husband over the cat issue. In the middle of the conflict, the maid came out with the cat in her hand and stated that she had brought the cat at the request of the hotel owner.

After providing the general features of the short story, the following sections will examine the distribution/frequency of the cohesive devices in the story.

3.1.2. Cohesion (Microstructure)

It focuses on grammatical and lexical cohesion. As Beaugrande and Dressler's (1981, p. 3) put it, cohesion "concerns the way the components of the SURFACE TEXT, i.e. the actual words we hear or see, are mutually connected within sequence. The surface components depend upon each other according to grammatical forms and conventions, such that cohesion rests upon GRAMMATICAL DEPENDENCIES." There must be grammatical relations in the relations of the sentences with each other and the meaning must also complement each other in order for the text to convey the thought.

Halliday and Hasan define two general categories of cohesion: grammatical cohesion (substitution, ellipsis, conjunction, reference) and lexical cohesion. According to Aksan (1999, p. 150) "All of the grammatical elements that must exist between the parts of the text are called cohesion. The minor structure of the text is related to the coherence in the text, that is, to the formal and grammatical structure of the text."

3.1.2.1. Lexical Cohesion

It deals with connections based on the words used rather than grammatical or semantic connections and it based on the actual choice of words used in the text. From the perspective of Halliday and Hassan (1976) it includes "non-grammatical elements" and the cohesive effect is accomplished through the "selection of vocabulary". In this perspective, selection of vocabulary, using semantically close items is important. There are two types of lexical cohesion: reiteration and collocation (Halliday, 1976):

A) Reiteration

It is the repetition of words, phrases or sentences in a text. These devices, which are the important linguistic devices, are frequently encountered in this text, and in this way, they contribute to the coherent structure of the text. In Halliday (1976, p. 278) "... reiteration is a form of lexical cohesion which involves the repetition of a lexical item." As in the title of the text, the word "cat" is employed 14 times throughout the entire text.

The story consists of 116 sentences, and pivots around the words "cat" repeated 14 times with its co-references such as "her" and personal pronoun "it" (repeated 6 times), "she" (2 times) "kitty" (7 times) "American wife", "the maid" (7 times) with its co-references such as personal pronoun "she" (30 times), "rain" (14 times), "American girl", "war monument", "hotel" (7 times), "room" (5 times).

a) Repetition of the Same Word

Repeating the same lexical elements several times highlights its importance. For example, the words *the rain*, *kitty*, *maid*, *park*, *want*, *like* in the story have cohesive functions as in the following examples:

It was made of bronze and glistened *in the rain* (9). It was *raining* (10). *The rain* dripped from the palm trees (11). Water stood in pools on the gravel paths (12). The sea broke in a long line *in the rain* and slipped back down the beach to come up and break again in a long line in the rain (13). I *wanted* that poor kitty (81). It isn't any fun to be a poor kitty out *in the rain*.' (82). *The maid* laughed (57). When she talked English *the maid's* face tightened (62). *The maid* stayed outside to close the umbrella (67). It also faced the *public garden* and the war monument (4). There were big palms and green benches in the *public garden* (5). 'I *want* to pull my hair back tight and smooth and make a big knot at the back that I can feel,' she said (96). 'I want to have a *kitty* to sit on my lap and purr when I stroke her (97).'

'And I *want* to eat at a table with my own silver and I *want* candles (99). And I *want* it to be spring and I *want* to brush my hair out in front of a mirror and I *want a kitty* and I *want* some new clothes (100).' The wife *liked* him (33). She *liked* the deadly serious way he received any complaints (34). She *liked* his dignity (35). She *liked* the way he wanted to serve her (36). She *liked* the way he felt about being a hotel-keeper (37). She *liked* his old, heavy face and big hands (38).

b) Synonyms/Near Synonyms or Antonyms

According to Halliday and Hasan (1976, p. 278), Lexical reiteration is “the repetition of a lexical item, at one end of the scale; the use of a general word to refer back to a lexical item, at the other end of the scale; and a number of things in between - the use of a synonym, or superordinate” As Günay points out (2007, p. 75) Some linguistic structures, people, things, and so on. Concepts are repeated as necessary to ensure the connection between sentences.” In other words, it is the repetition of the synonym/near synonym or antonym of the words as in the following examples:

In the following sentences *Raining, Water, The sea, the beach* can be given as examples:

It was *raining* (10). The rain dripped from the palm trees (11). *Water* stood in pools on the gravel paths (12). *The sea* broke in a long line *in the rain* and slipped back down *the beach* to come up and break again in a long line *in the rain* (13)

Here the words in the following *the war monument, bronze and glistened, the gravel paths, the square, the empty square* can be given as near synonym examples:

Italians came from a long way off to look up at *the war monument* (8). It was made of *bronze and glistened* in the rain (9). The rain dripped from the palm trees (11). Water stood in pools on *the gravel paths* (12). The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain (13). The motor cars were gone from *the square* by the war monument (14). Across *the square* in the doorway of the café a waiter stood looking out at *the empty square* (15).

In the following examples “*the American girl*” is used instead of “*The American wife*.”

The American wife stood at the window looking out (16). I suppose so,’ said *the American girl*. (65)

In terms of antonym in the following examples: “*her feel very small*”, and “*really important*” can be given as examples. The padrone made *her feel very small* and at the same time *really important* (70). She had a momentary *feeling of being of supreme importance* (71).

c) Superordinate - Subordinate Terms

The repetition of the words, associated each other by way of superordinate and subordinate terms provides cohesion, using other words that can meet those words semantically and

structurally instead of some words in the unity of the text. According to Halliday and Hasan (1976, p. 280), a superordinate is “any item that dominates the earlier one in the lexical taxonomy” as in the following sentence: “*The dressing table*” is the superordinate of “*the hand glass*” and “*my hair*” is the superordinate of “*a big knot*” (96)

She went over and sat in front of the mirror of the *dressing table* looking at herself with *the hand glass* (84).

‘I want to pull “*my hair*” back tight and smooth and make “*a big knot*” at the back that I can feel,’ she said (96).

“*The cat*” is the superordinate of “*that kitty*” in the following sentence: *The cat* was trying to make herself so compact that she would not be dripped on (18). ‘I’m going down and get *that kitty*,’ the American wife said (19).

d) General Words

These are the important sources of cohesion. In the following sentences the general word “*the war monument*” in the 8th sentence, is a general expression of “*bronze and glistened*” in 9th sentence and “*gravel paths*” in the 12nd sentence is the general expression for “*the square*” in the 14th sentence.

Italians came from a long way off to look up at *the war monument* (8). It was made of *bronze and glistened* in the rain (9).

e) Partial Repetition

Beaugrande and Dressler argue that partial recurrence requires using the same basic word-components but shifting them to a different word class (1981, p. 56). In other words, they are different in form but with certain similar semantic elements such as synonymy, antonymy, hyponymy, meronymy and general nouns. In the following sentences the verb “*rain*” is repeated partially in the form of noun “*raining*.” The verb “*liked*” is used as a participle “*liking*” in the next sentence.

The rain dripped from the palm trees (11). It *was raining* (10). She *liked* his old, heavy face and big hands. (38) *Liking* him she opened the door and looked out. (39)

B) Collocation

As Halliday and Hasan, (1976) point out, collocation is a kind of lexical cohesion which provides cohesion with the association of lexical items co-occurring regularly. This is

accomplished through the association of regularly co-occurring lexical items.” It contributes to cohesion by providing semantic ties, as seen in the following example where the collocational tie between “*smoking*” and “*pipe*” contributes to the cohesion of the text:

A little fat man of Bombay

Was smoking one very hot day.

But a bird called a snipe Flew away with his pipe,

Which vexed the fat man of Bombay. (Halliday & Matthiessen, 2004, p. 577)

3.1.2.2. Grammatical Cohesion

It is realized by grammatical units, which are limited in number and form a closed system of the language, i.e. It is formed through grammatical connections between words, word phrases, verb tenses and sentences.

A) Reference

According to Halliday and Hasan (1976, p. 31), it is “as a case where the information to be retrieved is the referential meaning, the identity of the particular thing or class of things that is being referred to. As Thompson argues (2004, p. 181), “Most cohesive, endophoric, reference is anaphoric (pointing backwards). Less often reference may be cataphoric (pointing forwards): this signals that the meaning of the reference item will not be specified until further on in the text.”

The cohesion lies "in the continuity of reference, whereby the same thing enters into the discourse a second time." It plays a role for achieving continuity. In other words, reference deals with semantic relationship. It is either anaphoric, referring to preceding text; or cataphoric, referring to text that follows. Halliday and Hasan (1976) point out the following types of reference: personal reference: nouns, pronouns, determiners that refer to the speaker, the addressee, other persons or objects, or an object or unit of text; demonstrative reference: determiners or adverbs that refer to locative or temporal proximity or distance, or that are neutral; comparative reference: adjectives or verbs expressing a general comparison based on identity, or difference, or a difference, or express a particular comparison.

a) Exophoric Reference (Exophora)

Reference can be accomplished by exophoric reference, which signals that reference must be made to the context of the situation, in other words, Exophoric reference is a reference that is contained outside the text. The reference of exophoric is not cohesive, as it does not bind two elements into text.

b) Endophoric Reference (Endophora)

Its reference is cohesive. This type of reference falls in two subtypes: reference must be made to the text of the discourse itself; it is either anaphoric, referring to preceding text; or cataphoric, referring to text that follows.

1. Cataphoric Reference (Cataphora)

As Halliday and Hasan (1976, p. 293) argue “Some sentences may also contain a cataphoric connection, which connects it with what follows, forward reference; but cataphoric references are very much rare, and are not necessary to the creation of the text.” As Halliday and Hasan (1976, p. 293) point out “... but cataphoric references are very much rare, and are not necessary to the creation of the text. As in the 2nd sentence third person plural pronoun “*they*” is a cataphoric reference of the nouns “*The American wife*” in the 16th sentence. This cataphoric reference helps to identify the character.

They did not know any of the people they passed on the stairs on their way to and from their room (2). *The American wife* stood at the window looking out (16)

‘I’ll do it,’ *her husband* offered from the bed (20). ‘I’m going down and get that kitty,’ the American wife said (19). In these sentences, cataphoric reference between “*I*” and the “*American wife*” can be noticed.

2. Anaphoric Reference (Anaphora)

For cohesion purposes, anaphoric referencing is the most relevant as it “provides a link with a preceding portion of the text” (Halliday and Hassan, 1976, p. 51). Anaphoric references are most common in the texts and thus the text under analysis is mostly anaphoric.

As Halliday and Hasan (1976) indicate, reference can also be addressed from the perspectives of the linguistic structures and devices shown as follows:

Anaphoric Reference with Personal Pronouns

It relies on nouns, pronouns and determiners which direct one to specific or general persons or objects. Considering the text, third person pronouns is commonly used. The reader of the text

stand as the observer of the story. In this text, anaphoric references with personal pronouns are established as the repetition of the signifier. As in the following examples:

The wife liked him (33). She liked the deadly serious way he received any complaints (34). *She* liked his dignity (35). *She* liked the way he wanted to serve her (36). *She* liked the way he felt about being a hotel-keeper (37). *She* liked his old, heavy face and big hands (38).

The pronoun “*she*” in the 34th sentence refers back to the noun “*The wife*” used in the previous sentence. The pronoun used in the 35th sentence, refers to the noun “*The wife*” used in the first sentence and similarly, it refers to the pronoun used in the previous sentence. As can be noticed in the subsequent sentences, the pronouns refer back to the first noun. Thus, cohesive devices are realized through pronouns.

In the following sentences: In 4th sentence third person singular pronoun “*it*” is the anaphora of the word “*their room*” in 3rd sentence and in the 9th sentence third person singular pronoun “*it*” is the anaphora of the word “*the war monument*” in the 8th sentence. Similarly, in the 71st sentence third person singular pronoun “*she*” is the anaphora of the word “*the American girl*” in the 68th sentence. One more example, in the 113rd sentence the third singular pronoun “*he*” is the anaphora of the word “*George*” in the previous sentence. In the 116th sentence “*she*”, and ‘*the padrone*’ are the examples.

Their room was on the second floor facing the sea (3). *It* also faced the public garden and the *war monument* (4). Italians came from a long way off to look up at the war monument (8). *It* was made of bronze and glistened in the rain (9). As *the American girl* passed the office, the padrone bowed from *his* desk (68). *She* had a momentary feeling of being of supreme importance (71). *She* went on up the stairs (72). Avanti,’ *George* said. *He* looked up from his book (113). ‘Excuse me,’ *she* said, ‘*the padrone* asked me to bring this for the Signora (116).’

Anaphoric Reference with Demonstrative Pronouns

It is associated with adverbs and determiners to locate an object, person, event, and so on. These are realized by: a) the adverbial groups here, there, now and then which refer to the place and time of a process. b) The demonstrative pronouns/adjectives like this, these, that, those, which refer to the location of somebody or something. c) By the definite article the. In the following sentence: “*this*” is used for “*the cat*”. In the 96th sentence demonstrative pronoun “*that*” is the anaphora of the word phrase “*a big knot at the back*” in the same sentence.

‘Excuse me,’ she said, ‘the padrone asked me to bring *this* for the Signora (116).’

‘I want to pull *my hair* back tight and smooth and make *a big knot at the back* that I can feel,’ she said (96).

This example indicates that the information is given by using indefinite article a/an as in “*a cat*” demonstrates that information is new and unknown. “*The cat*” in the 18th sentence refers back to the first mention of noun “*a cat*” Outside right under their window *a cat* was crouched under one of the dripping green tables (17). *The cat* was trying to make herself so compact that she would not be dripped on (18).

In this example, the demonstrative “*this*” in 116th sentence is referent “*tortoiseshell cat.*” She held *a big tortoiseshell* cat pressed tight against her and swung down against her body (115). ‘Excuse me,’ she said, ‘the padrone asked me to bring *this* for the Signora (116).’

In the following sentence, “*then*” as anaphoric refers to the immediately preceding sentence. She studied her profile, first one side and then the other (85). *Then* she studied the back of her head and her neck (86).

Anaphoric Reference with Reflexive Pronouns

In 18th sentence reflexive pronoun “*herself*” is an anaphora to the pronoun “*the cat*” in the same sentence, and “*herself*” in the 84th sentence is an anaphora to the pronoun “*she*” in the same sentence.

The cat was trying to make *herself* so compact that she would not be dripped on (18). *She* went over and sat in front of the mirror of the dressing table looking at herself with the hand glass (84).

Anaphoric Reference with Possessive Pronouns

By referring to the possessive pronouns here, the text is saved from unnecessary repetitions and thus the cohesion of the text is established. However, there is not an anaphoric possessive pronoun in the given text.

Anaphoric Reference with Demonstrative Adjectives

In the following example, “*that kitty*” is an anaphoric structure in the form of “demonstrative adjective + noun” that refers to “*the cat*” in 18th sentence.

The cat was trying to make herself so compact that she would not be dripped on (18). ‘I’m going down and get *that kitty*,’ the American wife said (19).

Anaphoric Reference with Possessive Adjectives

In 88th sentence “*her neck*” is an anaphoric structure in the form of “possessive adjective + noun” that refers to “*she*” in previous sentence. On the other hand, in 86 sentence “*her head*” and “*her neck*” is an anaphoric structure of “*she*” in the same sentence. Moreover, in 76th sentence “*his book*” is an anaphoric reference of “*George*” in the previous sentence. “*His wife*” in the 111st sentence is the anaphoric reference of “*George*” in the 109th sentence.

Don’t you think it would be a good idea if I let my hair grow out?’ *she* asked, looking at her profile again (87). George looked up and saw the back of *her neck*, clipped close like a boy’s (88). She studied her profile, first one side and then the other (85). Then she studied the back of *her head* and *her neck* (86). *George* was on the bed, reading (74). Wonder where it went to,’ he said, resting his eyes from reading (78). *George* was not listening (109). He was reading *his book* (110). *His wife* looked out of the window where the light had come on in the square (111).

B) Ellipsis

It is the omission of an item, i.e. it is simply leaving something out. As a cohesive device, it refers to an intentional omission of a word, phrase or clause from a text. As Crystal (1991) argues it can be defined as "for reasons of economy, emphasis or style, a part of the structure has been omitted, which is recoverable from a scrutiny of the context" in other words, Ellipsis is used to avoid redundancy and achieve cohesion. In the following sentences, *there was* and *reading a book* and *George* or *he* are left out to provide style and economy.

‘There was *a cat*,’ said the American girl. (53) (There was) ‘*A cat?*’ (54)

George was on the bed, *reading* (74) (reading a book) (George or he) Wonder where it went to,’ he said, resting his eyes from reading.(78)

C) Substitution

One type of grammatical cohesion is substitution, which takes two forms: a) substitution per se, which is "the replacement of one item by another", and b) ellipsis, in which "the item is

replaced by nothing" (Halliday and Hasan, 1976, p. 88). There are three types of substitution: nominal, verbal and clausal. (a) substitution per se, (b) ellipsis (zero-replacement). It involves using words such as *do* and *so* and *not* instead of a clause. Reference, substitution and ellipsis play an essential role for grammatical cohesion. In the following example the sentence using "*so*" in place of "*You will be wet*" in previous sentence is a substitution based on clausal substitution. In the other clausal example, "*the other*" is used in place of "*side*." In 20th example, a verbal substitution is realized. "*do*" is used to replace "*I'm going down and get that kitty*."

You will be wet (64). 'I suppose *so*,' said the American girl. (65)

She studied her profile, first *one side* and then *the other* (85).

I'm going down and get that kitty, the American wife said (19). 'I'll *do it*,' her husband offered from the bed (20). 'I like it the way it is.' 'I get so tired of it,'

D) Connective (Junctive) Elements

These devices help establish formal and semantic connections between sentences, clauses and paragraphs. Despite the variety of conjunctions, according to Halliday and Hasan (1976) the main types of conjunction are additive, adversative, causal and temporal. These are additives: "and, also, too, furthermore, additionally", "nor, and ... not, either, neither", adversatives: "yet, though, only, but, in fact, rather", and so on, causal: "so, then, for, because, for this reason, as a result, in this respect, and so on, Temporal: then, next, after that, next day, until then, at the same time, at this point", and so on. In the following sentences "*and*" is used as additive conjunction.

She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass (84). She studied her profile, first *one side* *and* then the other (85). *Then* she studied the back of her head and her neck (86). "*Then*" is employed as one of the temporal conjunctive indicators. It also faced the public garden and the war monument. (4) *Also* is used as additive. 86)

The table was there, washed bright green in the rain, *but* the cat was gone (49). Here, "*but*" is used as an adversative conjunction.

E) Parallelism

As De Beaugrande (1984, p. 170) puts it as the “reusing surface formats but filling them with different expressions.” i.e. it is the repetition of a structure. In the following sentences, “*small and tight*” and “*old, heavy face and big*” are the examples.

She liked *his old, heavy face and big hands* (38).

Something felt very *small and tight* inside the girl (69).

F) Tense, Aspect

In this text as grammatical tenses, present, continuous, future tenses are used and especially past continuous tense is used for the continuity in the past and simple past when describing past events.

Hemingway’s style in his short stories and novels can clearly be seen in this short story with its spare, clear prose, using short sentences and plain dialogue. The focus is on Hemingway's "Theory of omission” or in other words, iceberg theory technique which was coined by Hemingway. Through this technique, he concentrates on surface elements without explicitly discussing underlying themes. The story can be taken at face value, or it can be investigated for subtle hidden meanings in the very plain, direct style.

G) Functional Sentence Structure

Devices for highlighting new and important information exist in every language. These are grammatical, lexical, stylistic, and punctuation and so on. Unlike other languages which have a different canonical order from English, English is considered to be a canonical Subject-Verb-Object (SVO) language.

Accordingly, English does not have a free word order, and new or unexpected message(s) is provided for the latter part of the sentence. In other words, word order is relatively fixed in English. According to Halliday (1976) a unit of information consists of two elements: Given and New. The former refers to what part of the message is known, or predictable. The latter, however, refers to what part of the message is unknown, or unpredictable.

Halliday and Matthiessen (2004) also maintain that units of information are realized through syntactic devices, such as punctuation, cleft-structures, emphasis, recoverability, predictability. The new information is provided by the indefinite article, particles, time adverbs, determiners, and words like “one” or “some.”

In light of this, in 8th sentence “*the war monument*” and in 49th sentence, “*the cat*”, “*A cat*” in the 58th sentence is given as the new and important message.

Italians came from a long way off to look up at *the war monument* (8)

“The table was there, washed bright green in the rain, but *the cat* was gone.” (49)

A cat in the rain?’ (58)

H) Implicit Expression

The cat in text is not just a cat: it clearly symbolizes something more to the wife, who wishes to rescue her from the rain and, in doing so, rescue a part of herself. In order for the woman to add color to her own life and even to accelerate her marriage life, the cat was chosen as a symbol and all the implicit meanings sought were tried to be interpreted in this parallel. As in the following sentences, it can be interpreted that desires and wishes are demanded with the symbol of “*cat*” in the text.

‘And I want to eat at a table with my own silver and I want candles (99). And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes (100). Anyway, I want *a cat*,’ she said, ‘I want *a cat* (106). I want *a cat* now (107). If I can’t have long hair or any fun, I can have *a cat* (108).’

While evaluating the concepts of pattern and theme and their relations with each other in the context of the text, Günay makes the following determinations: Both pattern and theme are determinations related to the lexical, semantic, conceptual field or lexical network in the context of the text. (...) Each pattern is a subunit of a theme. (Günay, 2007, p. 90).

CONCLUSION

In this study the work of *A Cat in the Rain* by Hemingway has been investigated from the perspective of Grammatical cohesion. The principles of textuality by Beaugrande and Halliday such as intentionality, acceptability, informativity, situationality, and intertextuality, which were considered as the constitutive principles of textual communication were addressed. In this text, elements of grammatical cohesion substitution, ellipsis, conjunction, reference and lexical cohesion has been taken into consideration. Given grammatical cohesion, it is indicated cohesive devices of the work under analysis are grammatically and lexically connected. This is

formed through grammatical connections between words, word phrases, verb tenses and sentences.

It is obvious that in order for a literary text to be perceived as a meaningful whole by readers, the text must contain some textuality criteria. The concepts of cohesion and coherence, which we discussed in this paper, are crucial in terms of indicating that the units of the text, which sometimes seem to be unrelated to each other, actually come together in a way to reveal a meaningful unity. The association between sentences and paragraphs of the short story are provided through cohesive devices given above. These can be performed as recurrences or repetitions of the same utterance in new sentences, substitutions or repetitions, pronominalization or personal, demonstrative or possessive pronouns, or adverbs, parallelism or ellipsis or omission of a structure, tense and aspect, and connectors as well. As a result, the short story of Heminway's *A Cat in the Rain* complies with the criteria of cohesion and coherence and consistency that constitute its semantic integrity.

In this analysis Microstructural analysis has been used for the surface structures. In order to reach the general meaning of the text, Macro structural analysis is also required. Yet this will be the study of another paper.

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TEXT

Ernest Hemingway – ‘Cat in the Rain’

There were only two Americans stopping at the hotel (1). They did not know any of the people they passed on the stairs on their way to and from their room (2). Their room was on the second floor facing the sea (3). It also faced the public garden and the war monument (4). There were big palms and green benches in the public garden (5). In the good weather there was always an artist with his easel (6). Artists liked the way the palms grew and the bright colors of the hotels facing the gardens and the sea (7). Italians came from a long way off to look up at the war monument (8). It was made of bronze and glistened in the rain (9). It was raining (10). The rain dripped from the palm trees (11). Water stood in pools on the gravel paths (12). The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain (13). The motor cars were gone from the square by the war monument (14). Across the square in the doorway of the café a waiter stood looking out at the empty square (15). The American wife stood at the window looking out (16). Outside right under their window a cat was crouched under one of the dripping green tables (17). The cat was trying to make herself so compact that she would not be dripped on (18). ‘I’m going down and get that kitty,’ the American wife said (19). ‘I’ll do it,’ her husband offered from the bed (20). ‘No, I’ll get it (21). The poor kitty out trying to keep dry under a table.’ (22) The husband went on reading, lying propped up with the two pillows at the foot of the bed (23). ‘Don’t get wet,’ he said (24). The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office (25). His desk was at the far end of the office (26). He was an old man and very tall (27). ‘Il piove,1 ’the wife said (28). She liked the hotel-keeper (29). ‘Si, Si, Signora, brutto tempo2. (30) It is very bad weather.’ (31) He stood behind his desk in the far end of the dim room (32). The wife liked him (33). She liked the deadly serious way he received any complaints (34). She liked his dignity (35). She liked

the way he wanted to serve her (36). She liked the way he felt about being a hotel-keeper (37). She liked his old, heavy face and big hands (38). Liking him she opened the door and looked out (39). It was raining harder (40). A man in a rubber cape was crossing the empty square to the café (41). The cat would be around to the right (42). Perhaps she could go along under the eaves (43). As she stood in the doorway an umbrella opened behind her (44). It was the maid who looked after their room (45). ‘You must not get wet,’ she smiled, speaking Italian (46). Of course, the hotel-keeper had sent her (47). With the maid holding the umbrella over her, she walked along the gravel path until she was under their window (48). The table was there, washed bright green in the rain, but the cat was gone (49). She was suddenly disappointed (50). The maid looked up at her (51). ‘Ha perduto qualche cosa, Signora?’ (52) ‘There was a cat,’ said the American girl (53). ‘A cat?’ (54) ‘Si, il gatto.’ (55) ‘A cat?’ (56) the maid laughed (57). ‘A cat in the rain?’ (58) ‘Yes, –’ she said, ‘under the table.’ (59) Then, ‘Oh, I wanted it so much (60). I wanted a kitty (61).’ When she talked English the maid’s face tightened (62). ‘Come, Signora,’ she said ‘We must get back inside (63). You will be wet (64).’ ‘I suppose so,’ said the American girl. (65) They went back along the gravel path and passed in the door (66). The maid stayed outside to close the umbrella (67). As the American girl passed the office, the padrone bowed from his desk (68). Something felt very small and tight inside the girl (69). The padrone made her feel very small and at the same time really important (70). She had a momentary feeling of being of supreme importance (71). She went on up the stairs (72). She opened the door of the room (73). George was on the bed, reading (74). ‘Did you get the cat?’ he asked, putting the book down (75). ‘It was gone.’ (76) ‘Wonder where it went to,’ he said, resting his eyes from reading (78). She sat down on the bed (78). ‘I wanted it so much,’ she said (79). ‘I don’t know why I wanted it so much (80). I wanted that poor kitty (81). It isn’t any fun to be a poor kitty out in the rain.’ (82) George was reading again (83). She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass (84). She studied her profile, first one side and then the other (85). Then she studied the back of her head and her neck (86). ‘Don’t you think it would be a good idea if I let my hair grow out?’ she asked, looking at her profile again (87). George looked up and saw the back of her neck, clipped close like a boy’s (88). ‘I like it the way it is.’ (89) ‘I get so tired of it,’ she said ‘I get so tired of looking like a boy.’ (90) George shifted his position in the bed (91). He hadn’t looked away from her since she started to speak (92). ‘You look pretty darn nice,’ he said (93). She laid the mirror down on

the dresser and went over to the window and looked out (94). It was getting dark (95). ‘I want to pull my hair back tight and smooth and make a big knot at the back that I can feel,’ she said (96). ‘I want to have a kitty to sit on my lap and purr when I stroke her (97).’ ‘Yeah?’ George said from the bed (98). ‘And I want to eat at a table with my own silver and I want candles (99). And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes (100).’ ‘Oh, shut up (101) and get something to read,’ George said (102). He was reading again (103). His wife was looking out of the window (104). It was quite dark now and still raining in the palm trees (105). ‘Anyway, I want a cat,’ she said, ‘I want a cat (106). I want a cat now (107). If I can’t have long hair or anyfun, I can have a cat (108).’ George was not listening (109). He was reading his book (110). His wife looked out of the window where the light had come on in the square (111). Someone knocked at the door (112). ‘Avanti,’ George said. He looked up from his book (113). In the doorway stood the maid (114). She held a big tortoiseshell cat pressed tight against her and swung down against her body (115). ‘Excuse me,’ she said, ‘the padrone asked me to bring this for the Signora (116).’ ‘It’s raining.’ ‘Yes, yes Madam. Awful weather.’ 3 ‘Have you lost something, Madam?’