

Investigating Grammatical Cohesive Devices in O. Henry's *The Last Leaf* and *A Bird of Baghdad* for Children and Adults

JINAN AHMED KHALEEL
Assistant Professor
SUAD YASEEN KHALAF
MA Candidate
College of Education for Women
University of Baghdad, Iraq

Abstract:

Halliday and Hasan (1976) express a view that a relatively neglected aspect of the linguistic system is its resources for text construction, the range of meanings that are specifically related with what is being said or written to its semantic environment. The principal component of these resources is that of 'cohesion'. Cohesive relations are ties between two or more elements in a text that are independent of the structure, for example between a personal pronoun and an antecedent proper noun, such as Tom.....he, Tom and John.....they. A semantic relation can be organized either within a sentence or between sentences. Halliday and Hasan identify the grammatical cohesive devices and mention one possible field of investigation in stylistics, as a "stylistic feature". They confirm that there is a correlation between grammatical cohesive devices and the technique of narration in short stories. The present paper will investigate the grammatical cohesive devices in selected short stories for children and adults written by the American writer William Sydney Porter, and his pen name is O. Henry. Accordingly, the present study aims at:

1. *Identifying and examining the types and frequencies of each of the grammatical cohesive devices used in adults' and children's short stories written by O. Henry.*

2. Comparing between the grammatical cohesive devices used in adults' and children's short stories written by O. Henry.

3. Assessing how grammatical cohesive devices are correlated with techniques of narration in O. Henry short stories for children and adults.

4. Assessing how the density of grammatical cohesive devices affects the technique of narration. To attain these aims, the researchers adopt Halliday and Hasan's model of cohesion.

Key words: Cohesion, Grammatical cohesive devices, Text, Reference, Ellipsis.

1. INTRODUCTION

Halliday and Hasan (1976) confirm that discourse cohesion can be achieved through different surface mechanisms and devices that exist in almost every discourse to refer to its cohesion. As far as short stories are concerned, they usually help readers to be involved in the action and share the participants' real experience.

Halliday and Hasan (1976:298) further maintain that unresolved cohesion is a common feature of the opening of short stories where it functions to share the reader's interest. To confirm what one reads is not the whole story. This type of cohesion puts the reader inside as one who is assumed to share a common experience with the speaker or writer. The amount and the nature of cohesive devices in a text affect directly the ease with which the text can be understood. The text that has a high number of cohesive devices will be relatively easy to comprehend (ibid). In this regard, Eggins (1994:85) maintains that the texture of most literary texts is straight. However, it will be 'problematic' and 'non-sensible' if it lacks the linguistic elements involved, including the grammatical cohesive devices.

Hickmann (2000:5) further adds that “context dependence is a fundamental inherent property of language”. From what has been stated so far, the researchers will study comparatively the type and frequency of grammatical cohesive devices used in adults' and children's short stories written by O. Henry.

2. TEXT AND COHERENCE

Halliday and Hasan (1985:10) define text as "any instance of living language that plays some part in a context of situation. It may be spoken or written or in any medium of expression". Pavel (1980:321) gives two definitions: (1) "any sequence of sentences having certain coherence"; (2) "Any unchangeable sequence of sentences which has a strong cohesion and the unchangeable character of which is related to a value system of some sort". In linguistics, the word 'text' is used to refer to any stretch of language use, of whatever length, that forms a unified whole. Text can be anything like a single word or a proverb, a dialogue or monologue, or even a whole play. It can also be a momentary cry for help, or an all-day discussion on a committee. Text is "a social interactive event and / or a social exchange of meanings which can be an event or a process" (Halliday and Hasan, 1976:1).

Halliday (1985:221) claims that every clause or sentence in text is organized around a particular topic that is taken as its point of departure. The point of departure in a sentence is theme. The social purpose of the text is related to the choice of theme which indicates the writer's intention, because what the writer starts with, is what he prepares the reader for. The writer shapes the readers' expectations by using the themes to consistently draw the readers' attention and then they set up the ideas.

Baker and Ellece (2010:16) point out that coherence refers to "the ways that a text is made semantically meaningful".

De Beaugrande and Dressler (1981:4) view coherence as one of the standards of textuality. Coherence is related to the elements of the textual world, i.e., the configuration of concepts and relations which underlie the surface text are mutually accessible and relevant (ibid). Coherence can simply be defined as "natural or logical connection" (Hopper, 2000:45). It can refer to "something" outside the text. This "something" is usually the knowledge which a listener or reader is assumed to possess and share (Renkema, 1993:35). The concept of coherence is "everything fitting together well, it is not something that exists in words or structures, but something that exists in people. It is people who make sense of what they read and hear " (Yule, 2010:144).

Text is coherent when its sentences are logically arranged and connected, and when that logical connection is clear and apparent. In addition, the transition from one sentence to another should be easy and natural so that the interrelationship of the details and sentences of each paragraph can be noticed by the reader. Consequently, that reader can easily follow the flow of ideas and get at "the thread of discourse" in order to be coherent (Hopper, 2000:145). A text can also get connectivity by cohesion and there are some relations that all languages have which contribute to the formation of that unity. One of these relations is cohesion (Renkema, 1993:49).

3. TEXT AND COHESION

Yule (2010:43) states that a text must have a certain structure that depends on factors which are completely different from those required in the structure of a single sentence. Some of those factors are described in terms of cohesion that can be

defined as "the ties or connection that exist within a text and give it meaning". In Halliday's approach to grammatical analysis, cohesion is a major concept, referring to the surface structure features of an utterance, or text, that bind different parts of sentences or larger units of discourse (Crystal, 2008:85). Baker and Ellese (2010:16) state that cohesion is the way that a text makes sense syntactically. Cohesion is the "ties that bind the text together". A number of those connections are called cohesive devices. Moreover, the term "cohesion" describes the features of the text that create or promote its sense of being a linguistic unity (Crystal, 1992:87).

4. GRAMMATICAL COHESIVE CATEGORIES

Cohesive relationships within a text are organized where the interpretation of some elements in the discourse is dependent on that of another. One presupposes the other in the sense that it cannot be effectively decoded except by referring to it. A relation of cohesion is organized, and the two elements, the presupposed and the presupposing are potentially introduced within a text.

Figure (1) The principal categories under cohesion are suggested by Halliday and Hasan (1976) as follows:

Cohesion	Grammatical	References	Personal pronoun
			Demonstrative
			Comparative
		Substitution	Nominal
			Verbal
			Clausal
		Ellipsis	Nominal
			Verbal
			Clausal
		Conjunction	Additive
			Adversative
			Causal
	Temporal		
	Lexical	Reiteration	
Collocation			


Halliday and Hasan (1976:2-3) claim that cohesion can be presented by some tools or ties called 'cohesive devices'. A cohesive device is a "term for one occurrence of a pair of cohesively related items". Cohesive devices can be classified into two essential categories: 'grammatical' and 'lexical'. Grammatical cohesion is classified into 'reference', 'substitution', 'ellipsis', and 'conjunction', whereas lexical cohesion has two categories: reiteration and collocation.

4.1 Reference:

Cutting (2008:70) defines reference as "an act of using language to refer to the entity in the context of situation". It is an act in which linguistic forms can be used by the speaker or writer in order to enable the hearer or reader identify something".

Hoey (1991:5) states that reference occurs whenever an item refers that the identity of what is being talked about, can be recovered from the immediate context. However, pronouns and determiners are both reference items. Thus, references are either from the surrounding text (endophoric reference), or from the context of situation (exophoric situational reference). However, exophoric references play no part in the context of situation, while endophoric references form 'cohesive devices' within the text. Endophoric reference as suggested by Cutting (2008:9), can be divided into anaphoric and cataphoric reference.

For example:

- 1- Exophoric – *Look at that (That  _____).*
- 2- *For he is a jolly good fellow*
He refers to an entity outside the text.

Or endophoric reference, for example:

- 3- *There were two birds on a tree.*
- 4- *Another came, and there were three.*

Halliday and Hasan (1976:33-34), mention that "what is essential to every instance of reference whether endophoric or exophoric is that there is a presupposition that must be satisfied"; the thing pointed to must be identifiable. When the interpretation is written within a text; this is an 'endophoric reference' but in a situation when the interpretation of the text is situated outside the text in the context of situation, the relationship is 'exophoric reference'.

Anaphoric reference refers to the noun or noun phrase that links back the noun to the reference in the preceding text while cataphoric reference refers to the noun or noun phrase that links forward the noun to the reference to the text that follows. Thus, the references which link back in the text for their interpretation called (anaphoric references) while those which look forward to the text for their interpretation are called (cataphoric references). For example:

- 5- *Look at the sun. It is going down quickly.* (*It* refers backward to the sun). (Anaphoric reference).
- 6- *It is going down quickly, the sun.* (*It* refers forward to the sun). (Cataphoric reference). The important thing in the case of reference whether endophoric or exophoric, is that there is a presupposition which will help in comprehending the text and classifying the item which it refers; thus it should be identifiable in one way or another.

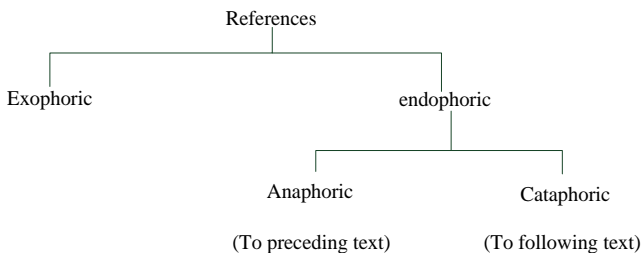


Figure (2) Types of reference as proposed by Halliday and Hasan (1976:33)

In English, there are three kinds of references: personal reference (e.g, *I, me, you, he, she, me, it*), comparative forms of references (e.g, *same, better, more, less*), and demonstrative reference (e.g, *this, that, those, these*)(Halliday and Hasan, 1976:37-38).

Personal reference is defined by Halliday and Hasan (1976:44) as "an item which refers to something by specifying its role or function in the speech situation". This system of reference is called 'person'. Halliday and Mattiessm (2004: 254) confirm that the category of person is used in personal reference to describe the three classes of personal pronouns, i.e. possessive determiners, and possessive pronouns. A single system which is a "person" is represented by these three classes. There are three categories in which a personal reference can be recognized: first person, second person, and third person, that are related to the number of categories of 'singular' and 'plural'. According to Hallidian approach, 'referring expressions' help to unify the text and originate economy because they save writers unnecessary repetition. The second type is Comparative reference which is defined by (Tehrani and Yeganeh, 1999: 35) as "indirect reference by means of identity or similarity". Christiansen (2015: 86) states that two or more entities or processes are linked together and described in terms relative to each other. An essential part of comparison is the designation by reference to both differences and similarities. The scope of what is compared can be verified quite widely. For example, a comparison between two specific entities as in:

7. The worship of pan never has died out", said Mortimer. "Other newer gods have drawn aside his votaries from time to time, but he is the Nature-God to whom all must come back at least.

The third type of reference is demonstrative reference, which Crystal defines as "a term used in grammar and semantics to

refer to a class of items whose function is to point to an entity in the situation or elsewhere in a sentence". Depending on their grammatical role, the items *this* and *that*, for example have their reference fixed by speaker's knowledge by gestures, or other means, these are known as 'demonstrative determiners' as in:

8-*That story is interesting. This book is mine*

Or 'demonstrative pronouns' as in:

9-*That is interesting. This is my book*

4.2 Substitution

Halliday and Hasan (1976) and Baker and Ellece (2010:144), agree that substitution is a technique of cohesion whereby a word or phrase which has already been used in a text is replaced by another word. Substitution may refer to the replacement of one item by another which functions as a noun e.g. (*one(s)*, *the same*), or a verb (e.g. *do*).

Halliday and Hasan (1976: 90) classify substitution into three types: 'nominal', 'verbal', and 'clausal'. Christiansen (2015:97) mentions that nominal substitution can be realized by two separate devices, *one* and *the same*. There is also another kind which is controlled by attributes (adjective or intensifiers) when complements of copular verbs can be realized by *so*. For example

10- *I've lost my bag.*

-*So, get a new one.*

Stageberg (1971:165), and Gee (1999:159-160) state that verbal substitution is the second type of substitution which is realized through an auxiliary verb (*do*, *be*, *have*) sometimes together with another substitute term such as *so* or *the same*, as in:

11. *Thursday the sixth looks pretty good, and so does Monday the tenth.*

Hoper et al (2000:43) define a clause as "a group of words consisting of a subject and predicate and forming part of a compound or complex sentence".

Bulter (2003:353), and Halliday and Hasan (1976:130) mention that clausal substitution requires the presupposing by a certain linguistic item of a whole clause, as an indication to a single constituent or a combination of constituents which is less than a whole clause. For example

12- *Are you feeling better?*
- *I think so.*

4.3 Ellipsis

Halliday and Hasan (1976:88), and Baker and Ellese (2010:39) show that ellipsis is the omission of an item. It can be interpreted as that form of substitution in which a term is replaced by nothing. Ellipsis can be divided into three types: nominal, verbal, and clausal.

Quirk et al (1985:901) state that nominal ellipsis means "ellipsis within the nominal group". For example

13- *She bought a blue bag, but I like the red.*

Halliday and Hasan (1976:167) define verbal ellipsis as "ellipsis within the verbal group", for example:

14- *Have you been reading?*
- *Yes, I have.*

Halliday and Hasan (1976:197) state that Clausal ellipsis refers to "the omission of the part of the clause or all of it", for example

15- *What does John need?*
- *[He needs] new books.*

4.4 Conjunction

Christiansen (2015:161-162) shows that conjunctions are the most clear and obvious cohesive devices in a text. They form

linkers between word groups and clauses, not elements within them. As an element between clauses and sentences but not a constituent of them, a conjunction does not require considerations of the complex syntax that constitutes structure at a word phrase or clause level.

Halliday and Hasan (1976:238-239) classify conjunctions into four conjunctive relations: *Additive*, *adversative*, *causal*, and *temporal*. They (ibid:244) demonstrate that additive conjunction express a neutral relation where what is to be said can be expressed as a general addition to what is said before, as in:

16. *Was she in the shop? And was that really – was it really a sheep that was sitting on the other side of the counter?*

They (ibid :250-251) suggest that the fundamental meaning of the adversative relation is "contrary to expectation", which means that the expectation can be derived from the content of situation, or from the communication process, the speaker–hearer situation.

Adversative relations can be explained by using a number of devices such as: *yet*, *but*, *however*, *nevertheless*, *instead of*, *only*, *on the other hand*, *on the contrary*, *at least*, *as a matter of fact*, *actually* ...etc.

For example:

17- *All the figures were correct; they had been checked. Yet the total came out wrong.*

Christiansen (2015:182-183) states that this type of conjunctive relations can be expressed by using the relations of 'result', 'reason', and 'purpose'. These cannot be distinguished in the simplest form of expression; *so*, for example, means "as a result of this", "for this reason" and "for this purpose". For example:

18- *Well, you only have two second left. -- Oh all right then.*

Halliday and Hasan (1976:261-262) prove that the temporal relation can be made more specific by the presence of an additional element in the meaning, as well as that of succession in time, as in:

19- She came in and started to criticize everyone in the party. She then left without waiting for anybody to replay to her accusations.

5. HALLIDAY AND HASAN'S MODEL OF COHESION

Halliday and Hasan's study (1968) is a development of an earlier model stated in a paper presented to the Ninth Conference of Linguistics in (1962). This early version was developed by Hasan (1968) and was later introduced in its comprehensive form in (1976). It can be considered as the most elaborated study of the concept of 'cohesion'.

Halliday and Hasan (1976:8) define cohesion as "a semantic relation between an element in the text and some other element that is crucial to the interpretation of it. This other element is also to be found in the text". This indicates that cohesion is regarded as a 'text-centered phenomenon'. This is possible if the term 'interpretation' is realized as seeking the semantic meaning of a given text which differs from the other overlapping term of 'hermeneutics'.

According to Vollmer (1985:4), hermeneutics concerns "itself with the idea of the author as creator and of the work of art as an expression of his creative self". However, this conception of 'hermeneutics' puts some kind of emphasis on the textual features since it considers a work of art as an expression. This enables the investigator to make use of some textual features to formulate the writer's outlook of man, the society, and universe.

Weiser (1996:312) states that "the work of Halliday and Hasan influenced scholars and researchers in rhetoric and composition" so that, by the early 1980s, cohesion was

distinguished, and it now can be understood to be a textual quality that can be realized through the use of grammatical and lexical elements which enable readers to observe semantic relationships within and between sentences.

Halliday and Hasan (1976:2-3) claim that cohesion can be presented by some tools or ties called 'cohesive devices'. A cohesive device is a "term for one occurrence of a pair of cohesively related items". Cohesive devices can be classified into two essential categories: 'grammatical' and 'lexical'. Grammatical cohesion is classified into 'reference', 'substitution', 'ellipsis', and 'conjunction', whereas lexical cohesion has two categories: reiteration and collocation.

Halliday cited by Schaffner (2002:23) states that cohesion is "The network of lexical, grammatical, and other relations which provide links between various parts of text". These relations or ties organize and, to some extent, create text, for instance by involving 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 everyone can see or hear. There are some components in Halliday and Hasan's model of cohesion. Where cohesion occurs, the interpretation of some elements in the discourse, the presupposing and the presupposed, is dependent on one another. A relation of cohesion is set up when this happens.

6. DATA ANALYSIS

To make the analysis process highly organized, the researchers follow a particular procedure in the light of the research questions they attempt to answer; the theoretical framework they apply; and the literary texts they have chosen the investigation.

The procedure of the data analysis should go as follows: identifying the type of each grammatical cohesive devices used in the selected children's and adults' short stories written by O. Henry; pinpointing the frequency of each grammatical cohesive devices used in the selected children's and adults' short stories; examining the way the types and frequencies of grammatical cohesive device used by O. Henry in both selected short stories for children and adults; comparing the grammatical cohesive devices used in adults' short stories with those of children's short stories written by O. Henry; analyzing statistically, tabulating, discussing the results of the analysis, and comparing the two texts with two different techniques of narration.

6.1 Why Analyze Grammatical Cohesive Devices?

Halliday and Hasan (1976:332) state that the cohesive devices can be used as "a means to an end in themselves". These may serve different purposes in different contexts or disciplines. In this study the analysis plan includes the following.

6.2 The Average Length of the Texts' Sentences

Williams (1969:69) states that the average length of the sentences in each text is calculated by dividing the total number of the words of each text by the total number of its sentences. The sentence length of a text has been already formed as a stylistic marker.

Kendall and Buckland (1971) state that the term 'average' is "a statistical term which is associated with another statistical term" i.e., "the arithmetic mean" that is the summarization of the variation values divided by their number. The term 'density' refers to the ratio of the frequency of each type of grammatical cohesive devices to the total number of sentences of the text. The analysis of the average sentence

length involves a brief discussion of the two terms 'word' and 'sentence'.

- a) The term 'word' is defined differently by different scholars. Richards and Schmidt (2010:636) define word as "the smallest linguistic unit which can occur on its own in speech or writing". Crystal (2008:521) defines the term word as "a unit of expression which has universal intuitive recognition by native speakers, in both spoken and written language".
- b) Different scholars provide different definitions for the term 'sentence'. A sentence, for Richards and Schmidt (2008:522), is "the largest unit of grammatical organization within which parts of speech", for example (verbs, nouns, and adverbs) and grammatical class for example (word, phrase, and clause), are said to function. Crystal (2008:432) suggests that the term 'sentence' refers to "the largest unit in terms of which the grammar of a language is organized". This definition is adopted in this study since it deals with written texts. The researchers have selected purposely the following texts: text 1, '*The Last Leaf*' for children and text 2, '*A Bird of Baghdad*' for adults.

Table (2) Types of Narration and the Average Length of Sentences in the two texts.

The text	Type of Narration	Number of words	Number of sentences	Average Sentence Length
Text 1	internal	2378	150	15.853
Text 2	External	2693	145	18.572

6.3 The Quantitative Discussion of the Grammatical Cohesive Devices in the two texts:

1-The General Account of the grammatical cohesive devices in the text 1, '*The Last Leaf*':

The total number of the words of 'text 1' is 2378 and the total number of sentences is 150, so the average sentence length is 15.853 words (see Table 2 above). The general account of the grammatical cohesive devices in '*The Last Leaf*' is 553, which constitutes 19.9% of the total number of the grammatical cohesive devices in the texts. The density of the grammatical cohesive devices is 3.686 ties per sentence (see Table 3 below).

Table (3) The distribution of the grammatical cohesive devices in text 1.

Types	Frequency	Density	Percentage
Reference	393	2.62	71.066%
Conjunction	146	0.973	26.401%
Substitution	8	0.053	1.446%
Ellipsis	6	0.040	1.084%
Total number of Grammatical Cohesive devices	553	3.686	19.927%

The total number of reference grammatical cohesive devices in text 1 is 393. They constitute 71.066% of the grammatical cohesive devices in the text. The density of reference cohesive devices is 2.62 ties per sentence. The total number of conjunction devices is 146 which constitute 26.401% of the grammatical cohesive devices in the text. The density of the conjunction cohesive devices is 0.973 ties per sentence. The 'substitutions' are 8 in number which constitute 1.446% of the grammatical cohesive devices in the text. The last one is ellipsis.

Ellipses are 6 in number, which constitute 1.084% of the grammatical cohesive devices. The density of ellipsis cohesive devices is 0.040 ties per sentence (see Table 3 above).

2- The General Account of the Grammatical Cohesive Devices in Text 2 "*A Bird of Baghdad*":

The total number of the words of text 2 is 2693. The total number of sentences is 145. Thus, the average length of a

sentence is 18.572 words. The general account of the grammatical cohesive devices in '*A Bird of Baghdad*' is 640 in number. These grammatical cohesive devices constitute 23.06% of the total number of the grammatical cohesive devices in the texts. The density of the grammatical cohesive devices is 4.391 ties per sentence. The reference cohesive devices in text 2 are 490 in number. The reference grammatical cohesive devices constitute 76.562% of the total number of the grammatical cohesive devices in the text. The density of the reference cohesive devices is 3.379 ties per sentence. The conjunction cohesive devices in text 2 are 141 which constitute 22.031 of the grammatical cohesive devices in text 2. The density of conjunction is 0.972 ties per sentence. The substitution cohesive devices are 3 in number, which constitute 0.468% of the total number of the grammatical cohesive devices in text 2. The density of substitution is 0.020 ties per sentence.

The total number of ellipses is 3 constituting 0.468 of the total number of the grammatical cohesive devices in the text. The density of these devices is 0.020 ties per sentence (see Table 4 below).

Table (4) The distribution of the grammatical cohesive devices in text 2.

Types	Frequency	Density	Percentage
Reference	490	3.379	76.562%
Conjunction	141	0.972	22.031%
Substitution	3	0.020	0.468%
Ellipsis	3	0.020	0.468%
Total grammatical cohesive devices	640	4.391	23.063%

6.4 The Qualitative Discussion of Grammatical Cohesive Devices in the Two Texts:

This section tries to:

- a. Discuss the association between the grammatical cohesive devices and the average length of sentences.

The technique of narration in the two texts will be discussed in order to indicate the role of sentence length as a stylistic marker. Maurice G. and William R. (1971:21) state that the term "association" is "the degree of dependence, or independence, which exists between two or more varieties whether they measured quantitatively or qualitatively".

- b. Compare the results of the statistical analysis of the grammatical cohesive devices and relating the differences of results to the technique of narration adopted.

6.5 Grammatical Cohesive Devices and Sentences Length in the Two Texts.

O. Henry writes both text 1 "*The Last Leaf*" and text 2 "*A Bird of Baghdad*". However, the technique of narration in text 1 is internal and subjective, whereas it is external and objective in text 2. Halliday and Hasan (1976) classify the technique of narration into two types: external objective' and 'internal subjective'.

In the first type of narration, the narrator only explains what is going on, which means that the narrator is not involved in the story. On the other hand in the internal and subjective technique of narration, the narrator is involved in what is going on in the story since he is either one of the characters of the story or he refers to his ideas and attitudes which concerns the characters and events.

The average length of the sentences in "*The Last Leaf*" is 15.853 words per sentence whereas it is 18.572 words per sentence in "*A Bird of Baghdad*" (see Table 4).

This difference between the length of sentences in the two texts can only be attributed to the difference in the technique of narration since the same writer writes these texts and they share the same theme, which is 'difficulties in life'.

They both deal with the past events and their influences on the present situation of the characters.

7. FURTHER STYLISTIC REMARKS:

Sample extracts:

1- Text 1 "The Last Leaf"

Your little lady has made up her mind that she's not going to get well (1). Has she anything on her mind (2). "She wanted to paint the Naples some day" (3). Said Sue (4). Paint (5)? – bosh (6). Has she anything on her mind worth thinking twice – a man for instance (7)? A man (8)? Said Sue, with jew's harp twang in her voice (9). "Is a man worth – but no, doctor; there is nothing of the kind (10). "Well, it is the weakness, then," said the doctor (11). "I will do all that science, so far as it may filter through my efforts, can accomplish (12). But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent from the curative power of medicines (13). If you will get her to ask one question about the new winter style in cloak sleeves I will promise you a one – in five chance for her, instead of one in ten (14).

This extract contains many types of cohesive devices. Firstly, in sentence (1), the writer uses the possessive pronominal demonstrative *your* functioning as a modifier. It has anaphoric reference since it refers back to "Sue" in the preceding text.

"Little" in "little lady" is comparative qualitative reference functioning as epithet (comparative adjective) which functions within the nominal group. O. Henry repeats the pronominal reference *her* seven times in this extract. *Her* is singular feminine reference which functions as a possessive adjective, and as head.

The pronominal reference *she* is also repeated in this extract and it functions as non- possessive (personal) pronoun and as head. It is used five times. Both *she* and *her* function anaphorically, pointing to "*Johnsy*".

In sentence (1), *that* cannot have demonstrative reference; it is a type of conjunction known as "expository apposition" which can be used to link between two sentences. The definite article *the* is repeated seven times. The functions of *the* is anaphoric, it refers back to different referents.

The presence of *the* creates a link between the sentence whenever the information is contained in the text, in which *the* itself occurs and that containing the referential information.

The causal conjunction *for* is used twice in sentences (7) and (14). This type of conjunction relates specifically to reason, result or purpose. There are three *yes-no* questions in sentences (2), (5), and (8). According to Halliday and Hasan (1976:213), a response to each question is not an answer in the definite sense but it is called "indirect responses"; this may be a "commentary", a "supplementary", or a "disclaimer", for example:

Q. Has she anything on her mind?

A. She wanted to paint the Bay Naples someday.

In the above example, there is an indirect response, a 'supplementary response'. Halliday and Hasan (1976:213) define this kind of response as a response that gives information other than that which is asked for but answers the question by implication. This supplementary response presupposes the entire question, and it stands in a definite structure relation to it or rather the declarative clause that can serve as a direct answer to it. In the example above, there is verbal ellipsis which involves the omission of the verb head "has" and the function of the verb head is taken by another element. The verbal group *has* is an instance of verbal ellipsis. It stands for the whole elliptical clause " anything on her mind".

The above question implies that "Johnsy" has something in her mind and this indicate the fact that she wanted to paint the Naples someday. In this sentence, the full form can be answered by *yes* or *no*, and it would be (*yes*) *she has something*

in her mind or *no he has anything in her mind*. However, "Sue" uses ellipses in her reply to avoid repetition.

B. Q. *Paint?*

C. Q. *A man? Said Sue. Is a man worth ? but, no doctor there is nothing of the kind.*

The response to the *yes- no* question in (B) above is an indirect one. This is a type of disclaimer "which sidesteps the question by disputing its relevance". This response does not include the answer sought in the previous questions; therefore, the whole answer is omitted.

There is ellipsis at the beginning of sentence (C) which can be answered by *yes* or *no* . In this case, there is double ellipsis since the other question, i.e "is a man worth" isn't answered.

The conjunctive relation *but* is repeated twice in this extract. It is used in sentences (10) and (13). '*But*' is a simple contrastive, adversative relation which means "contrast of what is being said in the situation". The writer uses the demonstrative reference *there* in sentence (10). *There* is plural pronominal reference. *There* is circumstantial (place adverbial) demonstrative reference is used to refer to the location of the process in space. *There* implies distance from the speaker "Sue".

The adverb *well* in sentence (11) is conjunctive relation since it links this sentence with sentence (10). This sense of conjunctive relation is continuative conjunctive relation that is associated with internal subjective narration. In the same sentence, *then* is another type of conjunction. It is a simple sequential-temporal conjunction. In this extract, the writer uses *it* twice in sentences (11) and (12). It is a singular and neutral pronominal reference that functions as non-possessive, as head. The first *it* in sentence (11) refers forward to the referent "weakness". Therefore, *it* has cataphoric reference. Actually, the second *it* in sentence (12) has anaphoric reference since it refers back to the referent "science" in the

preceding text. The pronominal reference *I* functions as non-possessive, as head. It is repeated three times in the extract. The personal pronoun *I* has endophoric reference. It refers anaphorically to "the doctor" as a main character.

In sentence (12), there is a type of comparative which is "comparison quantity", for example: *So far as it may filter through my efforts*. In the above example, *so* is a comparative adjective which is a type of epithet particular comparatives expressed by means of adjectives or adverbs in some comparative item (Halliday and Hasan, 1976:77).

As also is considered a comparative reference, namely an enumerative particular comparative. In this extract *my* is pronominal reference that is used twice in sentences (12) and (13) to refer anaphorically to different referents, for example: "efforts" and "patient".

You is singular pronominal reference that is used twice in this extract. *You* is exophoric reference since it refers to the referent "*Sue*" in the context of situation. In sentence (14), the writer uses the causal conjunctive relation *for* that includes the "specific" purpose. In the same sentence, the writer uses nominal ellipsis, for example:

I will promise you a one (-) in five chance for her, instead of (-) one in ten.

In the example above, there is nominal ellipsis where head is omitted. The elliptical noun phrase above results from the final ellipsis of its head 'chance'.

A common noun can be omitted to avoid redundancy. The function of head is taken by another element (Deictic, Numerative, Epithet or Classifier) functioning as head.

Finally, in sentence (14), O. Henry uses a type of adversative conjunction. *Instead of* is a correction of meaning relation ('not...but'). The general meaning of this relation is "contrary to expectation", but the special sense is "as against what has just been said"; the expectation is there, in other

words, because it has been put into words (Halliday and Hasan, 1976:254).

2-Text 2, "A Bird of Baghdad"

The Margrave saw at a glance that here was food for his hunger after knowledge concerning abnormal working of the human heart (1). He made his way swiftly to the young man's side and look his arm (2). "Come with me at once, he said, in the low but commanding voice that his waiters had learned to fear (3). "Pinched", remarked the young man, looking up at him with expressionless eyes (4). "Pinched" by a painless dentist (5). Take me a way, flatty, and give me gas (6). Some lay eggs and some lay none (7).

The definite article *the* is used five times in this extract. In sentence (1), (2), (3), (4), *the* refers to different referents "Margrave", "human", "young man's side", "low voice", "young man". The pronominal reference *the* functions as a nominal, deictic, or as head. *The* is supposed to be a specifying agent, severing to identify a particular individual or subclass designated by the noun. In this extract, *the* is anaphorically interpreted. In sentences (1) and (3), the conjunctive relation *that* can be used cohesively to link sentences. *Here* in sentence (1) is demonstrative reference. It is place (near) adverbial reference which is used to refer to the location of the process in space.

The writer uses the reversed causal conjunction *for* which is specifically related to a purpose, reason, or result. The pronominal references *he* and *his* are repeated twice in this extract. Both of them are singular, masculine references that have anaphoric references referring back to "the Margrave" in the preceding text.

In sentences (3), (4), and (6), there are two singular possessive pronominal references, *him* and *me*, which are used to refer to different referents. The reference *him* functions

anaphorically, since it refers back to "the young man", whereas *me* has anaphoric reference because it refers back to "the Margrave".

In this extract, the writer uses a type of temporal conjunction which is "immediate complex causal conjunction". This type of conjunction is represented by the conjunctive relation *at once*. In sentence (3), *but* is a conjunctive and contrastive relation that means contrast of what is being said in the situation. There is another type of conjunction in this extract. In sentences (2), (6), and (7), the writer uses *and* three times, it is a simple additive relation which occurs between pairs of items. In these sentences, the conjunctive relation *and* is used to link pairs of items which are verbal groups.

In sentence (7), there is a kind of ellipsis, for example: *Some lay eggs and some lay none*. In the above example, the writer uses nominal ellipsis (the omission of noun head *eggs*) in order to avoid repetition.

The common noun "eggs" is omitted and replaced by *none*. The elliptical noun phrase above results from the final ellipsis of its head "eggs". The head of the omitted phrase is a word that elsewhere functions as a modifier. Thus, the nominal ellipsis involves the shift of a word from the status of modifier to the head. The shift of function from modifier to head can be realized by the fact that an "understood" noun can be omitted (Quirk et al, 1985:901).

8. CONCLUSION

This section sums up the most important theoretical and practical conclusions that are related to the data analyzed above. The conclusion drawn from this study can be presented from two angles: theoretically, concerning the types and frequencies of grammatical cohesive devices, and techniques of narration, and practically, regarding the relationship between

cohesive devices, and the techniques of narration. The results of the study show that O. Henry uses grammatical cohesive devices in the two texts for children and adults.

The grammatical cohesive devices that are used in children's story are more than those in adults' story. This indicates that children's language is more comprehensive, simple, and less complicated than adults' language.

The writer tries to use much more grammatical cohesive devices in children's story in order to address children's mentality.

The density of grammatical cohesive devices in text 1, "*The last Leaf*" is 3.686.

- The density of reference is 2.62.
- The density of conjunction is 0.973.
- The density of substitution is 0.053.
- The density of ellipsis is 0.040.

The density of grammatical cohesive devices in text 2, "*A Bird of Baghdad*" is 4.391.

- The density of reference is 3.379.
- The density of conjunction is 0.972.
- The density of substitution is 0.020
- The density of ellipsis is 0.020.

The above results show the following tendencies:

'Reference' is denser in '*A Bird of Baghdad*' than in '*The Last Leaf*'. On the other hand, 'conjunction', 'substitution', and 'ellipsis' are denser in '*The Last Leaf*' than in '*A Bird of Baghdad*'.

The comparison of the density shows that the technique of narration affects the subcategories of grammatical cohesive devices. Reference cohesive devices are denser in the external objective technique of narration than in the internal subjective technique of narration; by contrast, conjunction, substitution, and ellipsis are denser in the internal subjective technique of

narration than in the external objective technique of narration. Therefore, the density of the grammatical cohesive devices tends to increase with the external and objective technique of narration and it decreases when the technique of narration is internal and subjective.

Halliday and Hasan (1976:332) state that "A particular text, or a genre, may exhibit a general tendency towards the use of certain features or modes rather than others". For example, in particular types of narration, where the continuity can be provided by the personality of one individual, it would be interesting to understand whether this is expressed in a predominance of reference to that individual as a cohesive device.

According to this assertion, the researchers assume that there is some sort of correlation between grammatical cohesive devices as a stylistic marker and technique of narration; this assumption is based on Halliday and Hasan's assertion.

The difference between the two types of narration can be discussed by the whole detachment or non-involvement of the narrator in the external and objective technique of narration versus the whole involvement in the second type of narration. Basically, the external objective technique of narration refers to the absence of the narrator from the story in the sense that he is not involved in it, i.e. the narrator only explains what is going on.

On the other hand, in the internal subjective technique of narration, the narrator is involved in what is going on, since he is either one of the characters of the story or he refers to his ideas and attitudes which affect the characters and events. Moreover, this type of narration is always related to the use of the first person pronoun *I* and the presence of the narrator is always associated with linguistic signs.

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