

 **Course**Notes

Discourse

Analysis

Students' guide to
understanding discourse
analysis

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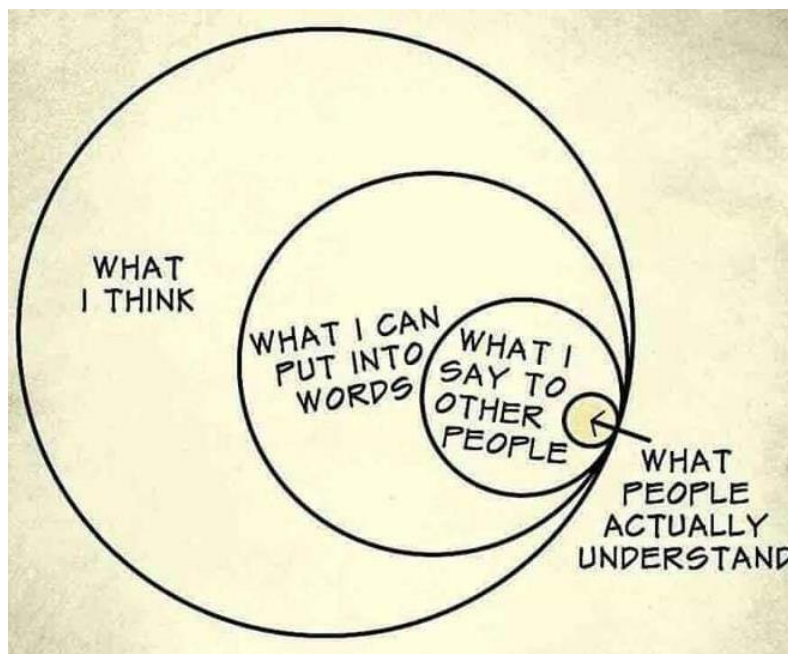
By means of introduction

Discourse is everywhere. In books, in speeches, in advertisements, in fiction, in hashtags, in everyday communication... Everywhere. This is why it becomes essential to be aware of the intricacy of this ongoing process bound to a specific context. Understanding what discourse is will help us avoid communication failures. Analysing discourse will enable us to reflect upon the language and as a consequence become more confident users of the English language. We will be able to realize our communicative goals more successfully.

The book is designed to help students understand what discourse is. It examines both the surface text and the underlying meanings of that text. Indeed cohesion and coherence are two key elements which give unity to a certain type of discourse. Moreover, the students are going to see that coherence sometimes counts more than cohesion in the process of human interaction.

The theory covered in this book was designed to be student-friendly. Special emphasis is put on providing concrete examples of how to analyse pieces of different types of discourse. Thus, students will be able to apply the knowledge in practice, which will result in the development of their communicative competence in English.

The picture below actually summarizes the intricacy of human communication. The purpose of the book is to help students improve their ability to express their message appropriately while producing various types of discourse in English. Similarly, its aim is to enhance their understanding of the encoded meaning in English discourse so that they are able to avoid misunderstanding.



Are you ready to discover the beauty of discourse? So, let's get started!

Defining Discourse

In recent years the study of discourse has gained popularity in linguistic circles, whereas the term itself has become a “fashionable” (Jorgensen, Phillips, 2001: 1) one. The linguists’ interest is due to the new perspective discourse offers in the comprehension of the human interaction, including its end results. When we say “human interaction” we do not only refer to the oral communication but also to the written communication, as our belief is that a text created by an author with an intention to arouse a specific response from the reader is also a means of communication. However, a text (be it written or oral) will be fully decoded on condition the context is taken into consideration. Indeed, the context provides the necessary information which leads to the enactment of the schemata in the interlocutor’s mind while understanding and then responding to a specific discourse.

The contextualized language ceases to be abstract as it carries the concrete meaning intentionally encoded by the addresser and inferred by the addressee. Thus, discourse appears to be language within context, or as Guy Cook puts it “language in use” (Cook, 2000: 6) whose primary aim consists in the realization of the speaker’s / writer’s communicative intention who seeks to influence the hearer’s / reader’s mentality and behaviour.

It turns problematic to give an optimal definition to discourse as this term is now used in different ways by different schools. M. Jorgensen and L. Phillips claim that “the concept has become vague, either meaning almost nothing, or being used with more precise, but rather different, meanings in different contexts” (Jorgensen, Phillips, 200: 1).

This vagueness is due to the polysemantic nature of the word. Thus, the Webster’s dictionary entries give the following definitions to discourse: “1. communication of thought by words; talk; conversation. 2. a formal discussion of a subject in speech or writing, as a treatise or sermon. 3. any unit of connected speech or writing longer than a sentence” (The New Webster’s Encyclopedic Dictionary of English Language, 1997: 193). The Oxford Advanced Learner’s Dictionary defines discourse as: “1. a long and serious treatment or discussion of a subject in speech or writing; 2. the use of language in speech and writing in order to produce meaning; language that is studied, usually in order to see how the different parts of a text are connected” (Oxford Advanced Learner’s Dictionary, 2000: 331). The Cambridge International Dictionary of English terms discourse as: “1. communication in speech or writing. 2. a discourse is also a speech, piece of writing, or discussion about a particular, usually serious, subject” (Cambridge International Dictionary of English, 1995: 391). There are three entries for discourse in the Longman Dictionary of Contemporary English: “1 [countable] a serious speech or piece of writing on a particular subject; 2 [uncountable] serious conversation or discussion between people; 3 [uncountable] the language used in particular types of speech or writing” (http://www.ldoceonline.com/dictionary/discourse_1).

These definitions, however, do not cover all the spectrum of the linguistic meaning of the word discourse. Yet, we should retain from here that discourse is any unit of connected speech or writing and that it is applied to both the written and oral language. Another common word for all these definitions is communication. Thus, discourse should be analysed as a connected unit of language from the communicative perspective.

Another obstacle in defining discourse is to be found in the fuzzy boundary between the terms “discourse” and “text”. David Crystal, for example, asserts that “both “Discourse” and “Text” can be used in a much broader sense to include all language units with a definable communicative function, whether spoken or written” (Crystal, 1987: 116).

There is a tendency to consider discourse as a process (relating to the oral communication) and text as a product (relating to the written language). K. Hausenblas states that discourse is closely connected to the communicative act which is a set of linguistic acts, regulated and used in the individual act of communication. Although it is a proof that discourse is a process, the linguist also speaks about it as a result of a communicative act which is graphically fixed (see Plămădeală, 2002: 47).

Guy Cook views discourse as both a product and a process (Cook, 2000: 44). He refers to text as “the linguistic forms in a stretch of language, and those interpretations of them which do not vary with the context” (Cook, 1995: 24). Thus, text is invariable as opposed to the variable discourse which is “taking on meaning in context for its users, and perceived by them as purposeful, meaningful and connected” (Cook, 1995: 25). The author emphasizes that “a discourse is a coherent stretch of language” (ibid.). He states: “What matters is not its conformity to rules, but the fact that it communicates and is recognized by its receivers as coherent” (Cook, 2000: 7).

Gillian Brown and George Yule use the term text as a technical one referring to “the verbal record of a communicative act” (Brown, Yule, 1983: 5) whose perception and interpretation is “essentially subjective” (Plămădeală, 2002: 11). They believe that the text, whether written or spoken, is the representation of discourse. They state: “the discourse analyst treats his data as the record (text) of a dynamic process in which language was used as an instrument of communication in a context by a speaker / writer to express meanings and achieve intentions (discourse)” (Brown, Yule, 1983: 26).

Thus, discourse is primarily seen as an act of producing utterances, while text appears to be its formal realization. W. Kintsch and T. A. Van Dijk state that “the text is the formal, grammatical structure of discourse” (Plămădeală, 2002: 47), which means that discourse implies text.

N. D. Arutyunova affirms that “discourse is a connected text in conjunction with the extralinguistic - pragmatic, sociocultural, psychological and other factors; a text, considered in the event-related aspect; speech viewed as purposeful social action, as a component participating in the interaction of people and the mechanisms of their consciousness (cognitive processes); speech – “submerged in life”. Therefore the term discourse, in contrast to the term text, is not applied to the ancient texts, whose connection with life cannot be directly restored” (Левицкий, 2006: 96).

As far as we can see, text appears to be the abstract component of discourse. It implies that discourse is text in context: $D=T+ConT$. Richard Bradford speaks of discourse as “a general name for the vast network of linguistic and contextual elements that affect the “message”” (Bradford, 1997: 55). He states that: “DISCOURSE is linguistic communication seen as a transaction between speaker and hearer, as an interpersonal activity which is affected, sometimes determined, by its social or cultural purpose. TEXT is the unit of communication, the words transmitted from addresser to addressee” (ibid). The author uses Leech and Short’s diagram to assert his statement:

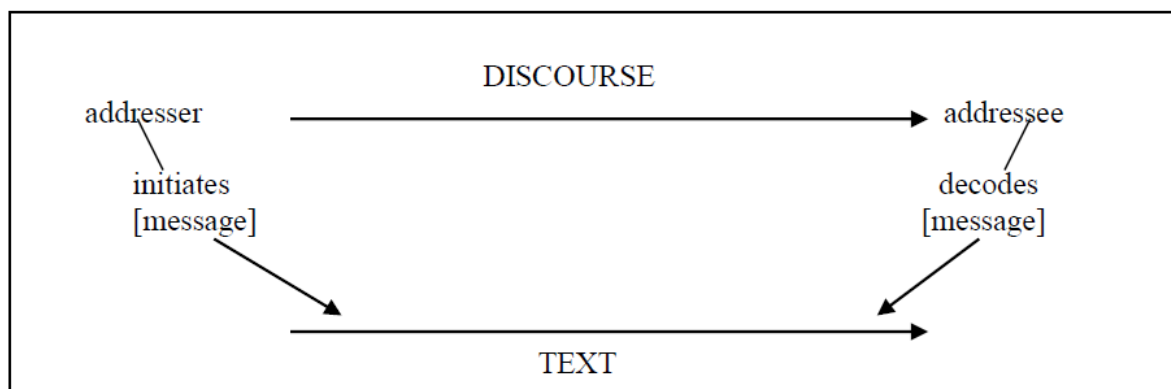


Figure 1

There is also a tendency to see discourse either from a structural or functional perspective. Deborah Schiffrin affirms that: “discourse has often been viewed in two different ways: a structure, i.e. a unit of language that is larger than the sentence; and the realization of functions, i.e. as the use of language for social, expressive, and referential purposes” (Schiffrin, 1994: 339). The author makes a comparison between the structural and functional approaches to defining discourse and comes to the conclusion that we cannot separate one from another and that it is better to analyze the discourse from both perspectives: “all the different approaches to discourse analysis try to bridge or somehow combine the two analytical worlds of structure and function” (ibid).

Paul Simpson situates discourse “above the core levels of language” (Simpson, 2004: 7). He points to the looseness of the term which is “used to encompass aspects of communication that lie beyond the organization of sentences” (ibid). The author also signals out the importance of the context: “Discourse is context – sensitive and its domain of reference includes pragmatic, ideological, social and cognitive elements in text processing” (ibid).

Tim O’Sullivan and John Hartley state that discourse “is used in linguistics to refer to verbal utterances of greater magnitude than the sentence”. Again an emphasis is put on aspects that go beyond the mere study of wording in a sentence. It is a reference to the generally acknowledged definition that discourse is “language above the sentence or above the clause”. The authors also point to the interpersonal factor in discourse processing: “Discourse is the social process of making and reproducing sense(s)”.

This opinion is close to Michel Foucault’s theory on discourse. He studied discourse as “the societal process of understanding and self-definition”, and his main interest was in “the procedures and social interactions that shape communication”. The French philosopher considered discourse “always related to concrete examples of language being used in specific area of knowledge” (Peck, Coyle, 1993: 142). This proves the variability of discourse which can change from one institution to another, one society to another, etc.

M. Foucault was also interested in power as a constituent of discourse. He believed that: “It is in power that our social world is produced and objects are separated from one another and thus attain their individual characteristics and relationships to one another” (Jorgensen, Phillips, 2002: 13). In his opinion: “Power is responsible both for creating our social world and for the particular ways in which the world is formed and can be talked about, ruling out alternative ways of being and talking. Power is thus both a productive and a constraining force” (Jorgensen, Phillips, 2002: 14). The philosopher believed that it is discourse that shapes the society and not the other way round. It is true when it comes to ideology, i.e. a specific regime

determines the discursive practices of a society. Yet, the subject, as an individual, can also construct his/her own discourse.

All this considered, discourse is a context – sensitive, coherent stretch of language with a definable communicative function whose production and understanding involves pragmatic, ideological, social and cognitive elements. It is intentionally structured by the addresser to influence the addressee's mentality and behaviour.

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A pragmatic approach to discourse

Recent interest in the study of discourse is due to the vast scope of investigation it offers as “discourse is what makes us human, what allows us to communicate ideas, facts, and feelings across time and space” (Grasser, 1997: 164). Indeed, every single speech event, be it in oral or written form, could be considered as discourse.

The study of discourse offers a new perspective in the comprehension of the human interaction, including its end results. When we say “human interaction” we do not only refer to the oral communication, but also to the written communication, as our belief is that a text created by an author with an intention to influence their reader is also a means of communication.

The contextualized language seems to be abstract as it carries the concrete meaning intentionally encoded by the addresser and inferred by the addressee. Thus, discourse appears to be language within context, or as Guy Cook puts it “language in use” (Cook, 2000: 6) the primary aim of which consists in the realization of the speaker’s / writer’s communicative intention who seeks to influence the hearer’s / reader’s mentality and behaviour.

In this way, discourse is a context – sensitive, coherent stretch of language with a definable communicative function the production and understanding of which involves pragmatic, ideological, social and cognitive elements. It is intentionally structured by the addresser to influence the addressee’s mentality and behaviour.

When it comes to pragmatics, which is a rather new field of language study, it deals with the analysis of language in use as well. It studies the interactions among people, considered as social and cultural individuals, who produce meaning and perform actions in both cultural and situational contexts.

According to Peter Fawcett pragmatics is “the relation between linguistic forms and the participants in the communicative act”. He goes on saying that “pragmatics studies how grammar and semantics are put together in order to do something with language” (Verschueren, Östman, Versluys, 2007: 144). In other words, we can say that pragmatics comprises the relation between the rules and principles of how to combine words to form sentences, their meanings and the language users in a communication.

The British linguist David Crystal assumes that “pragmatics studies the factors that govern our choice of language in social interaction and the effects of our choice on others. In theory, we can say anything we like. In practice, we follow a large number of social rules (most of them unconsciously) that constrain the way we speak” (ibid).

This definition emphasizes the role played by the context, the selected communicative strategies and the language users (speaker and listener) in a social interaction. The speakers are extremely important in choosing linguistic means for optimal communication outcomes, while the context is responsible for the speech environment in which they are to perform certain functions using available linguistic means and some social rules.

Baker’s suggests the following definition: “pragmatics is the study of language in use. It is the study of meaning [...] as conveyed and manipulated by participants in a communicative situation” (ibid). In this way, the linguist emphasizes that pragmatics is concerned with the

transmission of the meaning and the participants' manipulation in both encoding and decoding processes in order to achieve their communicative goals.

Stephen C. Levinson states that "pragmatics is the study of the relations between language and context that are basic to an account of language understanding" (Levinson, 1983: 21). It means that in order to understand a message it is not enough to know the meaning of the uttered words and the relation between them but also the circumstances that are involved in communication.

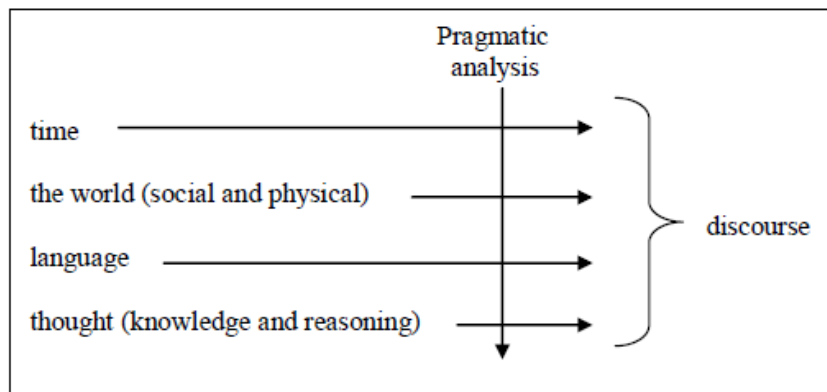
Jacob Mey supports Levinson's definition having the same understanding of pragmatics. He sees pragmatics as "the use of language in human communication as determined by the conditions of society" (Mey, 2001: 6). Communication in society happens mostly via utterances. Society controls the speakers' access to the communicative means, the users of language who communicate language on society's premises. Pragmatics, as the study of the way humans use their language in communication, deals with the study of these social premises and tries to find out how they affect language. "Describing language pragmatically thus means [...] taking into account extra-linguistic phenomena and conditions emanating from the context and concrete situations of the language use" as Wolfram Bublitz and Neal Norrick state (Bublitz, Neal, 2011: 5).

In his work "Pragmatics", G. Yule suggests that "pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader) [...] It "is the study of speaker meaning". It means that pragmatics deals more with what people mean by their utterances than what words mean from a semantic point of view. He also states that pragmatics "involves the interpretation of what people mean in a particular context and how the context influences what is said. [...] This type of study explores how a great deal of what is unsaid is recognized as part of what is communicated. Pragmatics is the study of how more gets communicated than is said" (Yule, 1996: 3).

Thus, in pragmatics, we have to distinguish between the semantic structure of the sentences and what is actually said. The meaning underlying these sentences can be understood only in the particular context the language was used.

We may assume that pragmatics as a rather new field of language study has become the study of language use beyond grammar, syntax and semantics. It deals with language in use, with the interpretation of the speaker's intended meaning. It is the relationship between the words, their meanings and context. Pragmatics helps decipher the contextual meaning. It is important in pragmatics to speak about assumptions, implied and intended meaning, purposes and goals of people in communication and to organize your thoughts in accordance with whom you are talking with, when, where and under what circumstances.

In Guy Cook's opinion pragmatics relates stretches of language to the physical, social, and psychological world in which they occur at a given point. Discourse studies the interaction of these elements in time (Cook, 2000: 44):



As seen, discourse is language in use (i.e. happening at a certain time and place and enacting knowledge and reflection), which should be considered within the framework of pragmatic analysis, if we want to get the underlying meaning of the utterances, of what is actually produced at a particular point.

The British philosopher John Austin presented a new picture of analysing meaning as described in relation to utterances. It is when the speaker says something to the listener and associated intentions of the speaker. The idea that meaning exists among these relations is depicted by the concepts of acts - in uttering sentences, we are simultaneously performing certain acts. "It seems clear that to utter the sentence is not to describe doing [...], it is to do it" (Austin, 1962: 6).

Austin, thus, called these utterances "performatives", "it indicates that the issuing of the utterance is the performing of an action it is not normally thought as of as just saying it" (Austin, 1962: 6), utterances are different from statements that convey information, for example "I do" as uttered in the course of the marriage ceremony or "I name this ship the Queen Elizabeth" as uttered smashing the bottle of Champagne against the stem.

On any occasion, the action performed by producing an utterance will consist of three related acts. These are:

- locutionary act - uttering a certain sentence with a certain sense and reference, which is roughly equivalent to "meaning" in the traditional sense (Austin, 1962: 108). (Ex. He said to me "Shoot her" meaning by "shoot" shoot and referring by her to "her" (Austin, 1962: 101);
- illocutionary act – it is an utterance that has a certain force, such as informing, ordering, warning, undertaking (Ex. He urged (or advised, ordered) me to shoot her) (Austin, 1962: 108);
- perlocutionary act – creating utterances intending to have an effect, it means "what we bring about or achieve by saying something as convincing, persuading, surprising or misleading" (He persuaded me to shoot her) (Austin, 1962: 108).

Thus, while producing an utterance, we do not only say something about the world (locution), but we also perform an act (illocution) which will have an effect on our listener (perlocution). It implies that any discourse has the power to make the receiver do something by means of speech acts.

John Austin's theory was later developed by John Searle. He centred his attention more on illocutionary acts and according to Searle when we use the term "Speech Act Theory", we in

practice refer to illocutionary acts. He states that the central assumption of speech act theory is that “the minimal unit of communication is not a sentence, or other expression, but rather the performance of certain kinds of acts, such as making statements, asking questions, giving orders, describing, [...]” (Barron, 2003: 12). The illocutionary act indicates how an utterance should be interpreted, as it can appear in different speech acts.

John R. Searle lists five types of general functions performed by the illocutionary acts: declarations, representatives/assertives, expressives, directives, and commissives. He based his taxonomy on three major criteria. The first one is the difference between the speech acts from the point of the type of act, the second criterion is the direction of the fit between words and the world and, according to the last one, speech acts differ as to the expressed psychological state. In this way:

- Declarations are those kinds of speech acts that change the world through utterances. The speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately. Examples: declaring war, firing an employee, christening.
- Representatives / Assertives are those kinds of speech acts that state what the speaker believes to be the case or not. In using a representative, the speaker makes the words fit the world. States of fact, conclusions and descriptions are examples of the speaker representing the world as he believes it is. Example: asserting, concluding, stating, affirming, denying.
- Expressives are those kinds of speech acts that state what speaker feels. They express psychological states and can be statements of pleasure, pain, likes, dislikes, joy or sorrow. Example: thanks, apologies, congratulations, welcome.
- Directives are those kinds of speech acts that speakers use to get someone else to do something. They are commands, orders, requests, suggestions.
- Commissives are those kinds of speech acts that speakers use to commit themselves to some future actions. They are promises, threats, refusals, pledges.

This classification of general functions of speech acts can be represented schematically, in the following table (Yule, 1996: 53-56):

Speech Act Type	Direction of Fit	S=speaker X=situation
Declarations	words change the world	S causes X
Representatives	make words fit the world	S believes X
Expressives	make words fit the world	S feels X
Directives	make world fits the words	S wants X
Commissives	make world fits the words	S intends X

By uttering sentences in a particular context, the speakers attempt to perform an illocutionary act. They tell people how things are, express their feelings and attitudes, try to make others do things, commit themselves to do things, speak about changes through their utterances. So, their attempts to perform illocutionary acts are what they mean and want to get the hearers to understand and do in the context of their utterances. There are cases when more than a speech act is necessary for a speaker to develop his/her intention. For example, in the case of refusals, a speaker may produce three different speech acts: an expression of regret “I’m so sorry”, a direct refusal “I cannot come to dinner tonight” and an excuse “I will be busy tonight”.

There have been made several attempts to classify the illocutionary acts into a small number of types. Between the large numbers of classifications, the best known and widely used by linguists is Searle's classification of illocutionary acts.

Another classification of speech acts can be made on the basis of their structure. It is based on the three basic sentence types. There is a recognized relationship between the three structural forms (declarative, interrogative and imperative) and the three communicative functions (statement, question, command/request). If there is a direct relationship between the structure and function, then we will speak about a direct speech act. If the relationship between the structure and function is indirect, we will deal with an indirect speech act (Yule, 1996: 55).

Thus, if a teacher entering the room says: "It's stuffy in the room", he/she does not point to the air condition in the room, instead he/she utters an indirect request to open the window. The indirectness is not meant to puzzle the listener; on the contrary, its aim is to make him/her recognize the speaker's communicative intention. The discrepancy between what is said and what is meant to be said may cause problems for communication to occur. Yet, the participants' shared knowledge helps them understand one another.

The importance of investigating speech acts is emphasized by John R. Searle who says that "the reason for concentrating on the study of speech acts is simply this: all linguistic communication involves linguistic acts. The unit of linguistic communication [...] is the production of the symbol or word or sentence in the performance of the speech act. [...] and speech acts are the basic or minimal units of linguistic communication" (Searle, 1969: 16).

It would be relevant to point out that the production of an utterance implies not only a mere transmission of lexical and grammatical meanings, but also the realization of an action. Actions that are performed via utterances are speech acts. These include stating, asking, requesting, advising, warning, or persuading, which are considered in terms of the content of the message, the intention of the speaker, and the effect on the listener.

Thus, we can assume that the production of a discourse involves the realization of several speech acts which should influence the receiver's behaviour, who, in his/her turn, should decode the implied meaning of the utterances of that discourse.

As seen, constructing a successful discourse is an intricate process, which has its own internal structure and is governed by specific rules and conventions which are expected to be followed. Once they are flouted, people risk failing to decode the intended message appropriately. That is why, the pragmatic analysis should be applied to the study of discourse, which will help better understand in what way and to what extent human interaction influences the participants' mentality and behaviour in the process of producing and, respectively, processing a discourse.

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The Seven Standards of Textuality

The characteristics of a discourse which make clear what sort of text it is intended to be form the textuality. Each particular type of text has its own typical peculiarities. When we deal with a text, we expect to see the appropriate characteristics. When we recognize those characteristics we recognize what sort of text we are looking at. The identifying properties of each type of text constitute its *textuality*, or *texture*.

For example, we would easily distinguish a political speech from a short story due to the particular constituents which characterizes the style of public speaking. In a political speech there are many epithets, hyperboles and parallel constructions. Very often, facts are presented in opposition, good vs. evil, new vs. old. Another important feature is double-speak, as the speakers tend to hide the reality so that the primary goal of persuading the audience is achieved.

A **great** people has been moved to defend a **great** nation. Terrorist attacks can shake the foundations of our **biggest** buildings, but they cannot touch **the foundation of America**. These acts **shatter steel**, but they **cannot dent the steel of American resolve**. America was targeted for attack because we're **the brightest beacon for freedom and opportunity in the world**. And **no one** will keep that light from shining. Today, our nation saw **evil** -- the very **worst of human nature** -- and we responded with **the best of America**. With the daring of our rescue workers, with the caring for strangers and neighbors who came to give blood and help in any way they could.

This is a fragment of George W. Bush's 9/11 speech where all the above mentioned characteristics are present. We can see the opposition between good ("great nation") and evil ("the worst of human nature") which is reinforced by the parallel constructions and hyperboles used in the speech.

As a "communicative occurrence" the text meets **seven standards of textuality**: cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality,

Let's consider the following examples:

(1)



(2)

*Tom Tom the pipers son
Stole a pig and away he ran,
The pig was eat and Tom was beat
And Tom went roaring down the street.*

(3)

"What should we drink?" the girl asked.
"It's pretty hot," the man said.
"Let's drink beer."

(4)

Sam,
Thnx 4 ur help:* :* :* C u l8r?
Pam

(5)

Tea is made by pouring boiling water on to tea leaves. The leaves come from tea bushes, which are grown mainly in India, Sri Lanka and China. The first came to Europe from China in the 1600s. at first it was brewed and stored in barrels, like beer.

(6)

I'm nobody! Who are you?
Are you nobody, too?
Then there's a pair of us — don't tell!
They'd banish us, you know.

How dreary to be somebody!
How public, like a frog
To tell your name the livelong day
To an admiring bog!

The above six examples are texts used in discourse. They are different as they belong to different text types: a beach bubble, a nursery rhyme, a conversation, an e-mail message, an encyclopedic definition of tea and a poem. They are texts because all of them have a communicative purpose and they all meet the seven standards of textuality.

The first standard is called **cohesion** and it refers to 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*. **The surface components depend** upon each other according to grammatical forms and conventions, such that cohesion rests upon GRAMMATICAL DEPENDENCIES. As linguists have often pointed out, surface sequences of English cannot be radically rearranged without causing disturbances. We would not, for instance, get very far by converting sample (1) into this order:

WELCOME

NOT YOU TO TRY 'LL ALL

DIRTY ME, RIGHT GET?

It will make no sense and the local authorities will not have made themselves clear and thus failed to achieve their communicative goals.

Coherence is the second standard of textuality and it concerns the ways in which the components of the TEXTUAL WORLD, i.e., the configuration of CONCEPTS and RELATIONS which *underlie* the surface text, are *mutually accessible* and *relevant*. A CONCEPT is definable as a configuration of knowledge (cognitive content) which can be recovered or activated with more or less unity and consistency in the mind. RELATIONS are the links between concepts which appear together in a textual world: each link would bear a designation of the concept it connects to. For example, in 'you'll try not to get me all dirty, 'you, me' are *object* concepts and "'ll try, to get" are *action* concepts, and the relation "agent-of" obtains, because the people coming to the beach are the agents of the action.

More often than not, the relations are IMPLICIT in the text, that is, they are not ACTIVATED directly by expressions of the surface. People will supply as many relations as are needed to make sense out of the text as it stands. In the beach bubble, people will infer that it is not actually the beach addressing them, but it is the local authorities' indirect way of making them keep clean the place where they like to lay in the sun.

The relations of causality (when one situation or event affects the conditions for another one) can also illustrate coherence. For example, in the second example the act of stealing a pig caused the severe punishment Tom got.

The arrangement in time is also very significant. Cause, enablement, and reason have forward directionality, that is, the earlier event or situation causes, enables, or provides the reason for the later one. Purpose has backward directionality, that is, the later event or situation is the purpose for the earlier one. Time relations can be very intricate, depending on the organization of the particular events or situations mentioned.

Both cohesion and coherence are text-centered notions. The third standard of textuality, **intentionality**, is user-centered and it concerns how the producer realizes his communicative goals. In the first example, the producer(s) asked the receivers to keep the beach clean; in the second example, the receiver (in this case the child) is to see the moral of the story and never do as Tom did; in the fourth example, the intention is explicitly seen in "Let's drink beer"; in the fifth, the producer wants to thank the receiver; the sixth example is intended to make it clear to children what tea is; the seventh example is a poem in which the author has the purpose of revealing her predilection for a reclusive life. It should be mentioned that when it comes to poetry and artistic literature in general, it is very difficult to state what the actual intentions of the authors are.

Acceptability is the fourth standard textuality and it concerns the receiver's attitude towards the text. He is to decide whether the text is accessible, relevant, or clear. He makes his own inferences in the process of decoding the text. Thus, for example, Sam in the fourth example is to understand that Pam is thanking him for a favour he has done to her. He is supposed to know the language of e-mails and understand meaning of the smileys and abbreviations.

The fifth standard of textuality is **informativity**. Every text is informative no matter how predictable its form or content can be. There is always something new in a text. For example, the encyclopedic entry for tea contains new information for children, but it may be known to the grown-ups. That is why the information should be adjusted as the receiver does not feel bored.

The sixth standard of textuality is **situationality**. Every text is context-dependent, that is, it can be fully understood when the whole situation is taken in consideration. For example, the beach bubble put at the dean's office will make no sense, whereas, placed on the beach it is clear what it communicates. One will most probably hear the nursery rhyme in a kindergarten and not at a scientific conference about the latest nano-technologies. A text is produced in a concrete situation and it should be considered while decoding the message.

The seventh standard of textuality is **intertextuality** and concerns the factors which make the utilization of a text dependent upon the knowledge of one or more previously encountered texts. For example, on seeing a badly constructed building a person says: "This is the house that Jack built!". It is a reference to another nursery rhyme, and the interlocutor is supposed to know it and, consequently, infer what the producer wanted to say.

The three regulative principles of textual communication are: efficiency, effectiveness and appropriateness. The principle of efficiency requires that a text should be used with a minimum effort - hence the use of plain (stereotyped and unimaginative) language which, however boring and unimpressive, is easy to produce and comprehend. In contrast, effectiveness presumes leaving a strong impression and the creation of favourable conditions for attaining a communicative goal; this presupposes the use of creative (original, imaginative) language which, however effective, may lead to communicative breakdown.

The principle of appropriateness attempts to balance off the two above principles by seeking an accord between the text setting and standards of textuality.

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Functional approach to discourse analysis: applying Roman Jakobson's communication model

Jakobson's models the constitutive factors in an act of communication. These are the six factors that must be present for communication to be possible. He then models the functions that this act of communication performs for each factor.

He starts on a familiar linear base. An addresser sends a message to an addressee. He recognizes that this message must refer to something other than itself. This he calls the context: this gives the third point of the triangle whose other two points are the addresser and the addressee. So far, so familiar. He then adds two other factors: one is contact, by which he means the physical channel and psychological connections between the addresser and the addressee; the other, final factor is a code, a shared meaning system by which the message is structured. He visualizes his model as figure 1.



Figure 1 *The constitutive factors of communication*

Each of these factors, he argues, determines a different function of language, and in each act of communication we can find a hierarchy of functions. Jakobson produces an identically structured model to explain the six functions (each function occupies the same place in the model as the factor to which it refers). This is shown in figure 2.

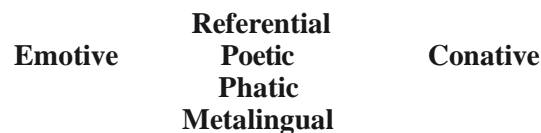


Figure 2 *The functions of communication*

The emotive function describes the relationship of the message to the addresser: we often use the word 'expressive' to refer to it. The message's emotive function is to communicate the addresser's emotions, attitudes, status, class; all those elements that make the message uniquely personal. In some messages, such as love poetry, this emotive function is paramount. In others, such as news reporting, it is repressed. At the other end of the process is the conative function. This refers to the effect of the message on the addressee. In commands or propaganda, this function assumes paramount importance; in other types of communication it is relegated to a lower priority. The referential function, the 'reality orientation' of the message, is clearly of top priority in objective, factual communication. This is communication that is concerned to be 'true' or factually accurate. These three are obvious, common-sense functions, performed in varying degrees by all acts of communication, and they correspond fairly closely to the A, B, and X of Newcomb.

The next three functions may appear less familiar at first sight, though one of them, the phatic, has been discussed in different terms already. The phatic function is to keep the channels of communication open; it is to maintain the relationship between addresser and addressee: it is to confirm that communication is taking place. It is thus orientated towards the contact factor,

the physical and psychological connections that must exist. It is performed, in other words, by the redundant element of messages. The second function of redundancy (see pp. 10ff.) is phatic.

The metalingual function is that of identifying the code that is being used. When I use the word 'redundancy' I may need to make explicit the fact that I am using the code of communication theory and not that of employment. An empty cigarette packet thrown down on an old piece of newspaper is normally litter. But if the packet is stuck to the paper, the whole mounted in a frame and hung on the wall of an art gallery, it becomes art. The frame performs the metalingual function of saying 'Decode this according to fine-art meanings': it invites us to look for aesthetic proportions and relationships, to see it as a metaphor for the 'throw-away society', people as litter-makers. All messages have to have an explicit or implicit metalingual function. They have to identify the code they are using in some way or other.

The final function is the poetic. This is the relationship of the message to itself. In aesthetic communication, this is clearly central; in the example above, the metalingual function of the frame necessarily emphasizes the poetic function of the aesthetic relationship between cigarette packet and newspaper. But Jakobson points out that this function operates in ordinary conversation as well. We say 'innocent bystander' rather than 'uninvolved onlooker' because



its rhythmic pattern is more aesthetically pleasing. Jakobson uses the political slogan 'I like Ike' to illustrate the poetic function. It consists of three monosyllables, each with the diphthong 'ay'. Two of them rhyme. They use only two consonants. And it all adds up to a poetically pleasing and therefore memorable slogan. But we can take this analysis further. Let us imagine the slogan as a lapel badge.

Metalingually we must identify it as using the code of political communication. The wearer does not know General Eisenhower or like him personally. 'Like' in this case means 'support politically'. So too 'Ike' means not just the individual man, but the political party whose candidate he is and whose policies he represents. In another code, that of personal relationships, 'I like Ike' would have very different meanings. Emotively this tells us about the addresser, his political position and how strongly he feels about it. Conatively, its function will be to persuade the addressee to support the same political programme, to agree with the addresser. Its referential function is to refer to an existing man and programme, to make the addressee think of what he already knows of General Eisenhower and his policies. Finally, its phatic function is to identify membership of the group of Eisenhower supporters, to maintain and strengthen the fellow-feeling that exists among its members.

Some more analysis samples



Emotive function

to reflect the attitude of the addresser towards the message. Using the image of a little girl, Charles de Gaulle makes an appeal to the vote for him once again. On the one hand he shows his care and willingness to protect the young republic; on the other – his conviction in being able to do it.

Conative function

to persuade the addressee to vote for this candidate again.

Referential function

to refer to a concrete person, namely, Charles de Gaulle who embodies the principles and values that the addressee should take into consideration while decoding the message.

Phatic function

to identify membership of the group of Charles de Gaule supporters, to maintain and strengthen the fellow-feeling that exists among its members.

Poetic function

can be derived from the way this picture was drawn. The addressee gets the feeling that it was drawn by a child who needs protection. She stretches her hand to the firm hand of the general who can offer security and protection.

Metalingual function

to identify the code of this statement as belonging to political communication where the addressee is to decode that it is not the picture of a seven-year-old child, but a symbolic image of the French republic. The receiver must understand that behind this slogan is an entire team promoting Charles de Gaulle's policies.

A great people has been moved to defend a great nation. Terrorist attacks can shake the foundations of our biggest buildings, but they cannot touch the foundation of America. These acts shatter steel, but they cannot dent the steel of American resolve. America was targeted for attack because we're the brightest beacon for freedom and opportunity in the world. And no one will keep that light from shining. Today, our nation saw evil -- the very worst of human nature -- and we responded with the best of America. With the daring of our rescue workers, with the caring for strangers and neighbors who came to give blood and help in any way they could.

The text has the following functions.

The referential function refers to the terrorist attack which happened on 11.09.2001. The emotional function of the message consists in rendering the feelings of confidence, pride for the country and power. The conative function aims to convince the people that the terrorists cannot break the Americans and to inspire them with hope. The phatic function: the addresser shows his support to the people who suffered and who were afraid and he identifies himself as a part of the nation and joins the people when he says 'we responded with the best of American'. Poetic function: the use of metaphors 'no one will keep the light from shining' to inspire people; 'the very worst' - the misuse of grammar to underline what evil they have experienced. The metalingual function: this is a code of public speaking, because we immediately understand that this is a speech the president addressed to people after the terrorists attack.

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Structural approach to discourse analysis: cohesion (grammar conventions)

1. Basic Notions

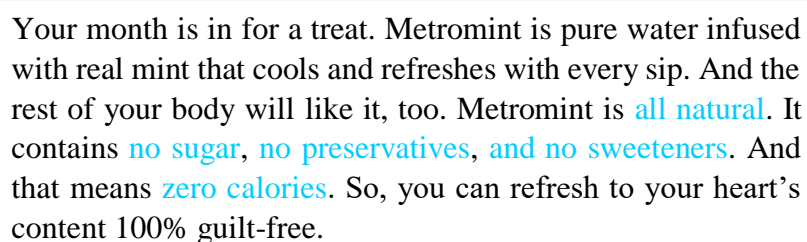
Cohesion is a text-centered standard of textuality and concerns the ways in which the surface text (the actual words we can see or hear) is created. It relies on the lexico-grammatical rules of a language. Some scholars distinguish two types of cohesion: lexical cohesion (the text is made cohesive by lexical connectors, such as: repetition, synonyms, etc.) and grammatical cohesion (where the text is made cohesive by grammatical connectors, such as: pronouns, conjunction, etc.).

Here is an example of an advertisement. Can you find examples of lexical and grammatical cohesion? Are there any other devices that bind it together as a text?

(1.1)



100% pure water.
100% real mint.
100% wow.



Your month is in for a treat. Metromint is pure water infused with real mint that cools and refreshes with every sip. And the rest of your body will like it, too. Metromint is all natural. It contains no sugar, no preservatives, and no sweeteners. And that means zero calories. So, you can refresh to your heart's content 100% guilt-free.

Examples of lexical repetition include *100%* (four times), *Metromint*, *pure water*, *pure mint*, *refresh* (twice each). Note that the repeated words belong to the same semantic field, whereas the percentage is to emphasize the effectiveness of this drink. It is not by accident that namely these words are prominent as they carry the thrust of the advertisement's message (i.e the water is pure and it has real mint in it, but above all it has zero calories). All the words have a positive connotation.

Besides there is a series of other words also thematically related (*infused*, *sip*, *is in for a treat*, *to your heart's content*, *like*, *favorite*) which form lexical chains reinforcing the message of the advertisement. In addition, there are a few synonyms (*refresh – cool*, *pure – real – natural*), again underlining the high quality of the water.

Grammatical cohesion is realized by pronouns: *your*, *it*, *you*, *us*, where *you / your* is the direct address to the reader; *it* refers back the reader to its referent *Metromint* (the concept which was previously introduced in the text); *us* does not have a direct referent in the text itself, but outside it (the producers of this drink). *You / your* and *us* bind the text to its larger context, it connect the reader and the author (in this case the company producing Metromint).

The advertisement is linked with the help of parallel constructions as well so that it helps it be more persuasive. Thus, we can see that there is a number of ways a text can become cohesive, These cohesive devices (also called, linking devices or formal links) are traditionally classified at the level of grammar (grammatical cohesive devices), lexis (lexical cohesive devices) and discourse or rhetoric (rhetorical cohesive devices).

2. Verb Form

The choice of the tense and mood is not done at random in a text. That is why the form of the verb in one sentence can limit the choice of the verb in the next, depending on how the action is viewed: retrospectively, simultaneously or prospectively and on the producer's attitude.

In the above example, the author used present simple of the indicative mood as he intends to present the benefits of Metromint as a general truth. So, while describing how cool Metromint is, the producer is factual and concrete. Yet, he uses future as he assumes: “the rest of your body will like it, too”. At the end of the first paragraph he uses the modal “can” again in present emphasizing once again how quickly a person is able to quench his thirst without worrying about calories. In the last sentence he uses the imperative, however, the statement is not imposing as he leaves to the reader the option to choose where to buy the water. Moreover, he makes use of the qualifier *favorite* next to the word *store*, so that the mere fact of purchasing becomes a pleasure.

Let’s have a look at another example:

I was born at Blunderstone, in Suffolk. I was a posthumous child. My father’s eyes had closed upon the light of this world six months when mine opened on it.

One afternoon of that eventful and important Friday, my mother was sitting by the fire, very timid and sad, and very doubtful of ever coming alive out of the trial that was before her, when, lifting her eyes to the window opposite, she saw a strange lady coming up the garden. When she reached the house, instead of ringing the bell, she came and looked in at that window, pressing her nose against the glass. She gave my mother such a turn, that I have always been convinced I am indebted to Miss Betse for having been born on a Friday. Then she made a frown and a gesture to my mother, like one who was accustomed to being obeyed, to come and open the door. My mother went.

(1.2)

A past even is related by the author that is why he uses past, looking at the events retrospectively from his moment of speech, which is also present in this fragment. And it is from that moment that he constructs his sentences. He uses past perfect in order to show an action which had taken before his birth. Then he relates a sequence of actions that took place in the past. The continuous aspect in the first sentence of the second paragraph emphasizes the tiresome and worrying process of expecting a baby.

3. Reference

We have seen that elements in a text refer to other elements (i.e. their referents) both inside and outside the text. This cross-reference serves to bind the text together, connecting sentences to other sentences and to its context.

In Example (2.2) the pronoun *I* refers to the producer of the sentence, in this case David Copperfield, Charles Dickens’ fictional character. The possessive determiner *my* in the next sentence refers to the author again mentioned previously. It is a back-reference and it is technically called *anaphoric reference*. It should be pointed out that the pronouns do not direct our attention at something back in the text, but at a concept that has been introduced into our evolving mental construction of the narrative as a result of our reading the text. This mental construction is called a *schema*. It is only when we have “lost the plot” that we go back to look in the text for the referent, otherwise we refer to the mental schema.

Sometimes the referring pronoun can anticipate the referent. This is done for specific stylistic effect. This type of reference is called *cataphoric*. This can be illustrated in the following example:

He's played junkies and city slickers, Jedi knights and US rangers. He's at home in Hollywood's boulevards and Glasgow's tenements. He spends his life in the arms of beautiful women and is happily married.... It seems Ewan McGregor can do anything he wants.

(1.3)

The pronoun *it*, *this* and *that* can all refer back (anaphorically) to whole topics (rather than single nouns) that have been mentioned previously. In Example (1.1) *it* refers to Metromit, but in the following example, *it* refers to the complete proposition expressed in the preceding sentence:

<p>'HARD work, no play, eternal glory,' ran the internet add for volunteers for a couple of weeks in a simulated Mars base at Devon Island in the high Arctic, or in the Utah desert. More than 400 applied. In Mars on Earth, Mars Society president</p>	<p>president and astronomical engineer Robert Zubrin relates the checkered history of the project, as well as his experiences as a crew member. Zubrin describes himself as mercurial, optimistic and romantic. It shows.</p>
--	--

What shows? Not Zubrin, as *it* refers to the whole idea of Zubrin being mercurial, optimistic and romantic.

As a rule, *it* is used to continue referring to the same topic, *this* draws attention to new or important topics and *that* has the effect of distancing the producer of the sentence from the topic.

SOUND

... When the sound wave strikes our ears, it causes our eardrums to vibrate and nerves send signals to the brain. This is how we hear. If there is no air, there would be nothing to carry the sound. That is why there is no sound in

(1.5)

It refers to the whole process of the sound waves striking our ears, and continues the same topic. *This* refers to the whole process described in the sentence that precedes it. It serves to bring into sharp focus the point the writer is making. The choice of *that* instead of *this* can be accounted for the fact that the main topic is SOUND and not SPACE. If the topic were about SPACE the author might have preferred *this*.

We have mentioned that pronouns can have referents outside the text ((1.1) *Find us at...*). The reference outside the text is called exophoric reference. The referent may be in the form of visual information on the page or, in the case of spoken language, in the immediate physical environment.

Like pronouns the definite article *the* can also make connections back, forward and outside the text. Generally, *the* implies a previous mention of the noun that it determines. Its function is generally to signal knowledge that is given, i.e. knowledge that is shared between the sender and receiver. The new information is introduced with the help of the indefinite article, which afterwards becomes given information used with the definite article.

Sometimes, the noun can be made definite by what is about to be said about it, as in: *in the arms of beautiful women* (1.3), *the rest of your body* (1.1). Other ways of qualifying a noun so as to make it definite include the addition of adjectives (especially adjectives that imply

uniqueness) as in: *the checkered history of the project* (1.4) or the use of relative clauses, as in: *the man who held the boy*.

My mother drove me to the airport with the windows rolled down. It was seventy-five degrees in Phoenix, the sky a perfect, cloudless blue. I was wearing my favorite shirt – sleeveless, white eyelet lace; I was wearing it as a farewell gesture. My carry-on item was a parka.

(1.6)

In the above example, neither forward nor back reference seems to account for the use of the definite article in: *the airport, the window, the sky*. Which airport / window? There is no explicit answer in the text itself. In this case the reader infers that there must be an airport in Phoenix, thus enabling his city ‘schema’. As the action of driving is done in a car, the reader infers that there should be windows in the car. Once the mental schemas of the city and the car are activated there is no use to specify which airport or which windows.

If, for example, a word from one schema is substituted with a word from a different schema, it is obvious that the word *the* no longer fits here and the text makes no sense.

My mother drove me to the airport with the trees rolled down.

Definiteness is a quality that is not inferred only from the text. It is also conferred by recourse to common knowledge of the world outside the text. You won’t find the answer to the question: *What sky?* in the text. The referent is exophoric in the shared knowledge between the reader and the writer, where there is only one sky, and when there is only one species of something, we always know what the referent is.

4. Substitution

There are some special words in English which contribute to cohesion by substituting for words that have been already mentioned. The most important of these special words are *one*, *do* (or one of the other forms of *do*) and *so*. Here is an example of each of these words used as a substitute:

Some took the same tissue time after time. Others took a new one for each bout.

(1.7)

Trade Councils should ensure that the local branch of the National Union of Journalists is affiliated. Even if the NUJ branch rejects an approach to join one year, try again the following year and keep on asking the branch to join until it does.

(1.8)

‘Charlotte seems a very pleasant woman,’ said Bingley.

‘Oh! dear, yea: but you must own she is very plain. Lady Lucas herself has often said so, and envied me Jane’s beauty.’

(1.9)

In Example (1.7) *one* substitutes for the noun *tissue*. The word *does* in (1.8) substitutes for the verb *joins*. And in (1.9) a whole clause *she is very plain* is substituted by *so*. In each case the writer could have repeated the original expression instead of using substitutes. Yet, this repetition would have been redundant and disturbing. Substitution helps avoid this thing. The use of substitutes creates a strong link between one part of a text and an earlier part, and helps make the text cohesive. It should be kept in mind that not only a word or a phrase but also a clause can be substituted.

It is important to keep in mind that the words used as substitutes also have other uses when they do not substitute anything: *I'm so happy to finally meet you*; *He did the right thing*; *One plus six makes seven*.

5. Ellipsis

Ellipsis has been a major topic in linguistics since the first formal analyses of natural language were developed. This fascination comes in part because its behavior and constraints on its use suggest the presence of hidden structures and require theorizing about how this 'silence' is interpreted.

Oxford Advanced Learner's Dictionary defines *ellipsis* as the leaving out of a word or words from a sentence when the meaning can be understood without it/them.

The New Webster's Encyclopedic Dictionary of the English Language suggests the following definition: the omission from a sentence or other construction of one or more words understandable from the context that would complete and clarify the construction.

Taking into account these two definitions we can say that *ellipsis* is an intentional omission from an utterance of one or more words the meaning of which can be understood from the context.

Professor Galperin states that *ellipsis* is a typical phenomenon in conversation; moreover, he affirms that an elliptical sentence in direct intercourse is merely a norm of the spoken language. Yet, he agrees that *ellipsis* can be used as a stylistic device, its aim being of imitating the common features of colloquial language. This fact adds to the emotional colouring of a given text.

Thus, for example, one of the most typical phenomena of Oscar Wilde's plays is ellipsis.

e.g. (1) "Been dining with my people".

(2) "Quite sure of."

(3) *Jack*: Dead!

Chasuble: Your brother Ernest dead?

Jack: Quite dead."

This typical feature of the spoken language assumes a new quality when used in the written language. *Ellipsis* gives the picture of real life, real people, their feelings and emotions, the simplicity of their speech. It adds a certain charm to the conversation. It is right to suppose that the omission of the words in these sentences is due to the requirements of the rhythm.

Although *ellipsis* makes the utterance grammatically incomplete, the meaning of omitted words is easy to understand. The context helps to understand the meaning of such words and the whole situation.

6. Connectives

The very name of connectives suggests that they play a crucial role in holding a text together. The words and phrases which are used to indicate a specific connection between different parts of a text are called connectives.

Various kinds of words and phrases can function as connectives. They include:

Conjunctions

- | | |
|--|--------|
| (1) I stared at the deep-voiced boy, taken aback, but he was looking away toward the dark forest behind us. | (1.10) |
| (2) His manner left a strange impression on me, and I tried to ignore it without success. | |

Adverbs

It placed severe personal problems on me; nevertheless , it was all worthwhile.	(1.11)
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Prepositional expressions

In spite of the severe problems it placed on me, it was all worthwhile.	(1.12)
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It is useful to distinguish four basic types of connectives:

Addition connectives (AC) (e.g. *and, aslooo, too, as well, moreover, what's more, in addition, for example, likewise, similarly*) which can simply introduce new information (such as: *also* and *and*). Or they can signal that the next piece of text will restate what has just been said in a different way (like: *in other words*). They can also indicate that what follows is one instance of what has gone before (e.g. *in particular, for example*).

Opposition connectives (OC) (e.g. *yet, while, whereas, but, though, at least, however, on the other hand, in fact, alternatively*) indicate that what follows is in some sense opposed to, or in contrast with, what has come before.

Cause connectives (CC) (e.g. *because, therefore, as a result, hence, for the same reason, with a view to, since, this is why, so*) indicate that two chunks of text are related in cause and effect

Time connectives (TC) (e.g. *then, just then, at first, finally, before, since, ever since, in the meantime, next*) can indicate sequence (then), or that two events are simultaneous (*just then*).

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Structural approach to discourse analysis: cohesion (lexical conventions)

1. Repetition

In order to make the text meaningful and unified, the key words (word combinations) are as a rule repeated. Look at this example: (2.1)

In England people often say that if gods gave the art of writing to man, the devil probably gave the English people their terrible, illogical spelling.

Where did the English language get such terrible spelling? First of all the spelling of many English words seems strange because some parts of the English language have changed while the others have not. For example, the spelling 'gh'. These letters give the sound /f/ in enough, they do not give any sound in right and night, but show that the vowel is pronounced /ai/, and they are quite useless in through and though. This spelling makes no sense in Modern English, but it did a thousand years ago in Old English. The Anglo-Saxons had a sound which was spelled 'h'. Whenever you see a gh in Modern English you know that it was spelled h by the Anglo-Saxons and represented to them a throat-clearing sound. The Normans who came to England in 1066, did not have the Old English /h/ sound in their language and had no spelling for it. So they spelled it in different ways, one of them being gh. Just when they were trying to find a single way to spell it, the sound itself disappeared. The difficult spelling 'gh' which is left in a few modern words shows how the Normans tried to spell a sound which they did not have and which the English people have now lost.

So almost every strange spelling which has come to us out of the past has a history. The thing is that the Anglo-Saxons did not have a very good alphabet, although they wrote a little with the Germanic letters called runes. When they got to know the Latin alphabet they found it so much better than runes that they learned to write in it. First, of course, they wrote Latin, then tried to use the same alphabet to write their own language, Old English. But sometimes it was not so easy. Some sounds were not the same in Latin and English. Latin did not have the two sounds /θ/ and /ð/ which we now spell th, and so the Anglo-Saxons used two old letters θ and ð to represent them. These two runic letters have disappeared from the Modern English alphabet, and Englishmen now use the th for both these sounds.

The Angles, the Saxons and the Jutes had the same language, but they pronounced the same words differently. Some of them, seeing a high place on the face of the earth, called it a hill and others called it a hulle; the earth itself could be world, werld or weorld. When the language was written, the word was spelled differently, because it had different pronunciations.

The result of all this is, perhaps, the most mixed up spelling of all the languages in the world.

Many people have tried to reform English spelling to make it not so difficult, but little has been done so far.

Many words are used more than once in this text. For example the word *a* occurs 13 times, and the word *the* 43 times. These words are extremely important in helping to weave the texture of the text and give it meaning. However, if we simply repeat them it will make no sense. Any text in English is likely to contain many examples of such words, which are called function words. On the other hand, the text contains certain words which are also used more than once but less often than these; these words are called content words. We wouldn't expect to find them in every text, and they help the text cohere. *Spelling*, for instance, is repeated 10 times in the text, *language* – 7 times, *English* – 14 times, *sound* – 10 times, *Anglo-Saxons* – 4 times, *Modern English / Old English* – 3 times.

These are important words in the texts. It can be shown in two ways. First, if we are to summarize what this text is about we are about to use namely these words in our summary: "English spelling from Old English to Modern English". We used four out of the seven words we just picked out. And since English spelling has changed dramatically throughout history due to various invasions, we would expect to encounter in the text words such as *Anglo-Saxons*, *Latin* and *Normans* used more than once in the text. Besides, spelling is a part of language system, so it explains the repetition of such words as: *language*, *sound*, *letter*, *pronunciation*, and *alphabet*.

Second, we can show that if these words were not repeated, the text will make no sense at all. For example if the second instance of *English* in the text were replaced by *Swedish*, the third by *Bulgarian*, the fourth by *Japanese*, etc, the unity of the text would disappear. We can go on and replace the second instance of *spelling* with *singing* and so on.

The author of the passage did not repeat at random the underlined words. It was his/ her intention to speak on the terrible English spelling. No one told us in advance what the text is about. The evidence of the author's intentions come from the words on the page. When you read the text it made sense to you, inclusively due to the repetition of the key words.

2. Synonyms

Instead of repeating one and the same word there is another possibility to give the text its unity, and namely to use synonyms instead. Synonyms are words different in sound and spelling but most nearly alike or exactly the same in meaning. It is difficult to find two words which would be perfect synonyms, i.e. their meaning is so fully identical that one can always substitute the other (e.g. *scarlet-fever* – *scarlatina*). As a rule, such synonyms can be found in terminology. Most of the synonyms are relative, i.e. they denote different shades of meaning or different degrees of a given quality. When we look at texts we count as synonyms words which are very close in meaning. Here is an example:

(2.2)

*He said that "things are looking very, very good now" for the 24 February gala amid reports of a **breakthrough** in negotiations to end the dispute.*

*Industry newspaper Variety reports the strike could end as early as next week as talks to hammer out a **deal** continue.*

*But it added that there was still work to be done on the **agreement**.*

3. Superordinates

The words *breakthrough*, *deal* and *agreement* do not always have one and the same meaning. They are very close in meaning though and in this example they refer to one and the same concept of coming to an understanding (to terms). So they are synonyms. It would have been

possible to repeat the word *deal* or *agreement* (but not *breakthrough*) in the text. However, using synonyms adds variety to the text and it does not sound redundant.

There is a feature often found in texts that is rather like using synonyms. Let's have a look at this example: (2.3)

Efforts to heal the rift got off to an awkward start on Friday as the two sides met in Geneva, when Mrs Clinton presented Foreign Minister Lavrov with a green box tied in green ribbon. (.....)
The gift was a light-hearted reference to US Vice-President Joe Biden's recent remark that the new US administration wanted to reset ties with Russia after years of friction.

The two key words in this text are *present* (v) and *gift* (n). They are similar in meaning but we cannot call them synonyms as they belong to different parts of speech. None the less, it is clear that the two words are linked together. As there is a change in the part of speech we could refer to this cohesive device as 'synonyms with word class change'.

There are cases when the words are synonyms but they belong to different registers. Here is an example: (2.4)

Two more policemen blocked my way. This was getting annoying... I was trapped. Every exit was blocked, and the minions of the law were advancing.
'It's not that easy!' I shouted. 'Better cops have tried to capture Slippery Jim DiGriz. All have failed. Better a clean death than sordid captivity!'

In this extract there are two synonyms to the word *policemen*: *minions of the law* and *cops*. *Policemen* is a neutral word, whereas, *minion of the law* is a formal word and *cops* is an informal one. In fact it is unusual to find words from different registers in the same text. *Cops* is used when the reported speech of the character is rendered, so in colloquial English it is customary to call the policemen cops. The use of *minions of the law* is perhaps intended to create a lighthearted, entertaining effect. However, substituting a synonym from another register makes a text sound bizarre. Consider this example: (2.5)

FORMAL	→	INFORMAL
<i>'Farewell your majesty,' said the Duke. 'We shall meet again.'</i>		<i>'Ta ta, your majesty,' said the Duke. 'Be seeing you.'</i>

Definitely, it sounds awkward and extremely rude to address a member of the royal family in such a way. There is an etiquette which should be respected.

We get the same strange result if we make an informal text more formal. (2.6)

INFORMAL	→	FORMAL
<i>Harry looked at Paul. 'Who's the kid?'</i> <i>'He's a vice cop, undercover,' I said.</i> <i>'That Giacomini's kid?'</i>		<i>Harry visualized Paul. 'Who's the young human?'</i> <i>'He's a vice law enforcement officer, undercover,' I enunciated.</i> <i>'That Giacomini's offspring?'</i>

<p><i>I put my hands in my pockets. I said, 'What's your connection with Giacomin, Harry?'</i></p> <p><i>'I got no connection with Giacomin,' Harry said. 'And I don't want you sticking your nose into my business, you understand.'</i></p>	<p><i>I inserted my hands in my hip pockets. I uttered, 'What's your connection with Giacomin, Harry?'</i></p> <p><i>'I possess no connection with Giacomin,' Harry mouthed. 'And I don't desire you insinuating your nostrils into my business, you comprehend?'</i></p>
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We have to be very careful while choosing a synonym so that our text does not sound bizarre.

3. Superordinates

Another way of linking words in a text is to refer to a word back by using a superordinate term, i.e. a term which generalizes the first word. (2.7)

<p><i>Brazil, with her two-crop economy, was even more severely hit by the Depression than other Latin American states and the country was on the verge of complete collapse.</i></p>

The link here is between *Brazil* and *the country*. *Brazil* is a specific instance of the more general word *country*. The general word is called superordinate, and the more specific one is called a hyponym. So *Brazil, Russia, Moldova, Portugal* and *Nigeria* are all hyponyms of *country*: they are sometimes called co-hyponyms.

Hyponyms can themselves have hyponyms, depending on how elaborate the relevant area and vocabulary happens to be. A very elaborate area is the classification of living organisms. Starting with the most general words, we can go down the hierarchy of terms, getting more specific at each stage:

- *Living organism* has as its hyponyms *plant, bacteria, animal*, etc.
- Choosing one of the hyponyms each time, we continue:
- *Animal* has the hyponym *reptile, amphibian, mammal*, etc.
- *Mammal* has the hyponyms *primate, ruminant, sea mammal*, etc.
- *Ruminant* has the hyponyms *cow, horse, deer, goat*, etc.

In a text it is often the hyponym which is used first; the superordinate is used to refer back to it. This is not surprising, as if you come across the superordinate first, you wouldn't know which hyponym the text had in mind until it was referred to specifically. This is clear if we reverse the order of appearance of the example above: (2.8)

<p><i>The country, with her two-crop economy, was even more severely hit by the Depression than other Latin American states and Brazil was on the verge of complete collapse.</i></p>

We do not know at first which country is meant here, and when *Brazil* is mentioned it sounds as if this is a different country from the one referred to at the beginning. A hyponym always has a fuller, richer meaning than its superordinate: the word *Brazil* tells us everything that the country does and in addition tells us which country. The usual pattern in text is for the expression with the fuller meaning to come first, followed by the more specific term.

4. General Words

The extreme instance of the use of superordinates is found when a very general word is used to refer back. One such word is *stuff*, which is so vague that it can be used to refer to almost any concrete mass noun. Here is an example of *stuff* being used to refer back in a text: (2.9)

Poor old chap, he's on his last pins, thought the boss. And, feeling kindly, he winked at the old man and said jokingly. 'I tell you what. I've got some medicine here that'll do you good before you go out in the cold again. It's beautiful stuff. It wouldn't hurt a child.'

Another very general word which can be used in this way is *place* as in the example: (2.11)

'The girls were in Belgium last week having a look at poor Reggie's grave, and they happened to come across your boy's. They're quite near each other, it seems.'

Old Woodifield paused, but the boss made no reply. Only a quiver in his eyelids showed that he heard.

'The girls were delighted with the way the place is kept,' piped the old voice. 'Beautifully looked after. Couldn't be better if they were at home. You've not been across, have yer?'

Other words of this kind are *creature* for animals (sometimes also for people); *person* and *people* for humans; and *thing* for concrete count nouns.

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Structural approach to discourse analysis: cohesion (the case study of examples from fiction)

Let us consider the following examples taken from Paulo Coelho's fable "The Alchemist". The cohesion of the whole discourse is rendered by cohesive devices previously defined. In general, the texture of the narrative does not deviate from the formal structuring of discourse. It implies that the discourse under consideration has the common features like: verb form, parallelism, referring expressions, repetition, substitution, ellipsis, conjunction.

The verb form is determined by the author's perspective how he wants to relate the reader to the sequencing of his story. The tense used in the story is past simple. It implies that the usage of other tenses will be determined by the past. Thus, the recurring flashbacks in the story are rendered via past perfect, whereas the fictional future events via future in the past.

The use of parallel constructions and substitution is not that frequent in the story. However, there are cases when the form of one sentence or clause repeats the form of another. It helps reinforce a specific idea being, as a rule, emotionally coloured. As to the rare cases of substitution, they offer to the text a more authentic conversational pattern.

The referring expressions constitute the main most visible cohesive devices of the story. They are used in abundance, as the author prefers not to mention the names of the characters very often. In addition, he chooses not to give names to most of the characters.

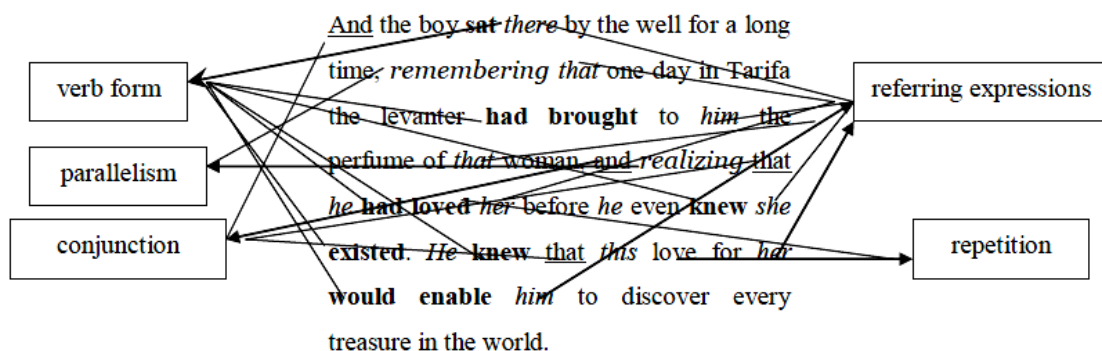
Repetition is a leading device as it helps construct the macro-structure. It is a means to emphasize what is really important. The repeated words and phrases constitute the nucleus of the discourse as they do not allow the reader to deviate from the main ideas the writer wanted to reveal. The context of the story is inserted within their framework.

Ellipsis is mostly used in the characters' speech. It is a strategy to create the verisimilitude in fiction, and, thus, convince the reader in what the author wants to prove.

Under analysis, it becomes evident that the cohesive device Paulo Coelho makes use most frequently is conjunction. We know that this particular device helps create the interconnectedness among sentences. The author frequently begins his sentences with the help of conjunctions such as: *but, and, because*, etc.

Let us examine some of the passages from the story:

Example 1



As it was stated above the verb form depends on the tense the sender uses in his discourse. The past simple sequences the other tenses which reveal an action either prior or subsequent to the one which happened in the past. In the first sentence Past Perfect reveals an action which has taken place before the one expressed in the main clause. Whereas, in the second sentence, there is a prospective event revealed with the help of Future in the Past in reference to the past action from the main clause.

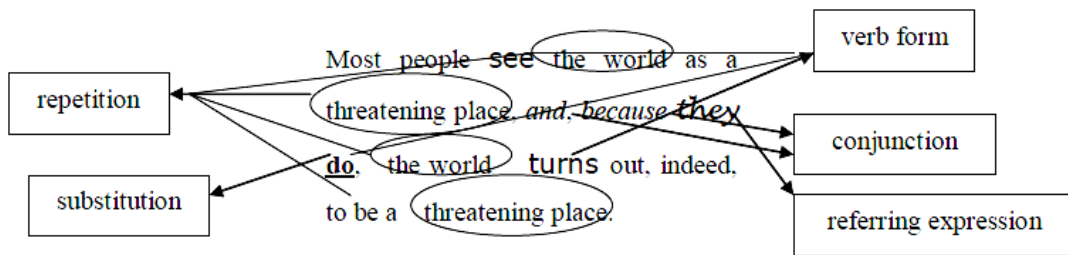
The first sentence has a parallel construction, which is structured as follows: main clause + gerund [+ a Noun clause] + and + gerund [+ a Noun clause]. These verbs are non-durative, however, their use in the –ing form reveal that the action was time-consuming, which is best suited for the moment of contemplation related in the story.

The coordinating conjunction and at the beginning of the first sentence suggests that the message expressed here is chronologically sequential to the previous one: ‘The Englishman vanished, too, gone to find the alchemist’. The subordinating conjunction that in both sentences establishes the relationship between the dependent clause and the remaining part of the sentences.

Paulo Coelho wanted to emphasize the connection between the two lovers that is why he repeated the word “love”. Yet, in the first sentence he used it as a verb, whereas, in the second, as a noun. Thus, he evoked the action of loving, which is more concrete, and the feeling, which is abstract. Although the repeated words belong to different parts of speech they unveil the same idea, that is, the boy’s love for Fatima (his beloved). Another interesting aspect to mention here is the interplay among Past Perfect+ Past Simple + Future in the Past which express the idea that his love for her is everlasting.

A part of the referring expressions in this example have their referent within these two sentences. Some of them refer to a place and a person which have been mentioned previously in the text. The anaphora *him, he, he, he, him* refer to ‘the boy’ mentioned at the beginning of the first sentence. The other anaphoric expressions *her, she, her* refer to ‘that woman’. This latter is worth considering because it also consists of a referring expression *that*. There is no immediate reference in the above two sentences, however, this word links the fragment to the story web, and namely to the moment when Fatima was introduced. It is also the case of the second referring connector ‘*that one day*’, which refers to even a more distant event in the past when the boy has only started his journey. In ‘*this love*’ *this* helps to emphasize what the boy was feeling at the very moment of narration, thus, having the role of an intensifier. The last two expressions refer to time. The only referring expression left is *there* which is a cataphora as its referent follows afterwards ‘*there by the well*’. It is the only referring expression of place.

Example 2



The verb form this time is in Present Simple. There are two reasons for it: on the one hand, this is the direct speech of the heart; on the other, this sentence is supposed to reveal a general truth, which is supposed to be known by everybody.

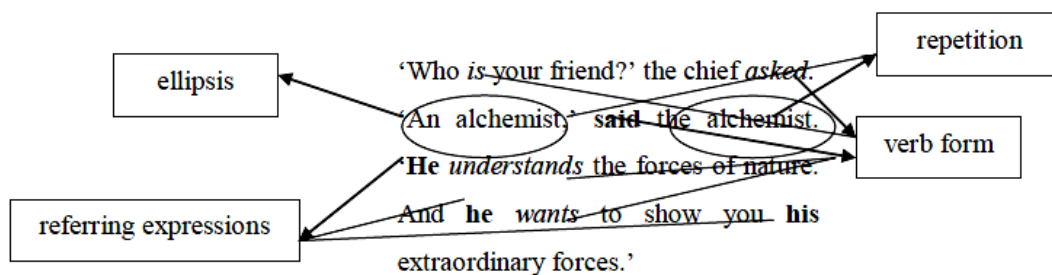
There are two repetitions in this sentence: the noun 'world' and the nominal phrase 'threatening place'. The repetition of the first is meant to reveal the proportion of the damage caused by fear. While the second, emphasizes the idea that people terrorize themselves in a way. They are the only ones to induce fear on them.

The substitution of the verb 'see' by 'do' gives this sentence authenticity. It implies that, indeed, a dialogue between the boy and his heart is taking place. It is basically a common feature of spoken discourse to replace a longer utterance with 'do'.

The anaphora *they* refers to the previously mentioned noun 'most people'. It creates the formal unity between the first and second parts of this complex sentence.

Formally the clauses are linked with the help of two conjunctions. The coordinative clauses are linked with the help of *and*. Like in the previous example this conjunction reveals the idea that the second clause is chronologically sequential to the first one. Its schematic representation would be: Main Clause + *and* + Main Clause. However, the second clause has a subordinate introduced by the conjunction *because*. The latter expresses the Cause – Effect relation between the two clauses. Thus, the scheme should be: Main Clause + *and* + [*because* (Reason Clause)] + Main Clause.

Example 3



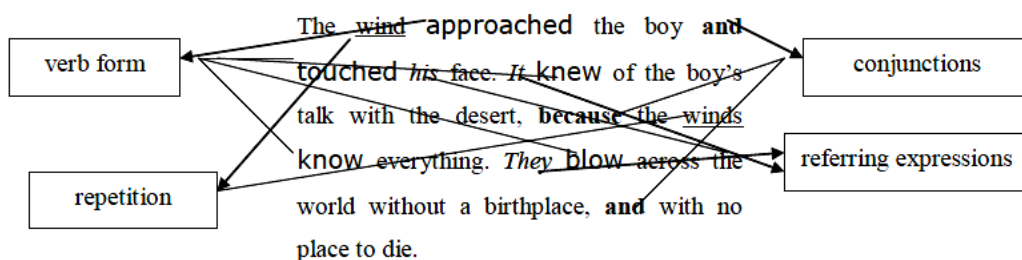
There are two different temporal representations on the time axe in this example. The author reveals a conversation which took place between the alchemist and the military chief of the tribe. So the narration is still unfolding in the past, but their verbal interaction, being rendered through direct speech, is in the present. The Past tense of the narration determines the choice of the verbs in the recounting of the story, whereas the characters' speech is determined by the Present.

The presence of the elliptical sentence 'An alchemist' is to cause the effect of verisimilitude in the narration as ellipsis is a characteristic feature of spoken discourse. The absence of the other parts of the sentence can be deduced from the pattern of the previous sentence which stands for one of the main characters' question. It is clear what the missing words are.

The referring expressions **he, he, his** are a direct reference to a third party in this conversation who is not involved in it. They all refer to 'an alchemist'.

The repetition of the word 'alchemist' is symbolic. First of all, they belong to two different temporal dimensions: the first is used as the reply of one of the characters involved in the conversation; the second is the author's indication as to whom these words belong. Special emphasis should be put on the interplay between the indefinite / definite articles. The former has a generalizing function carrying the connotation that he is one of the many; while the second has a strong emotional colouring meant to emphasize who the real alchemist was at that stage of the story. In this case, we should not forget that one of the functions of the definite article is to designate 'the object or the group of objects which is unique or considered to be unique'.

Example 4:



In the example presented above, there are three conjunctions: two coordinative [and] and one subordinate [because]. In the case of the coordinative conjunctions, they are used:

1. to connect two main clauses, just like in the first two examples, the second clause is chronologically sequential to the first one;
2. to connect two nominal phrases.

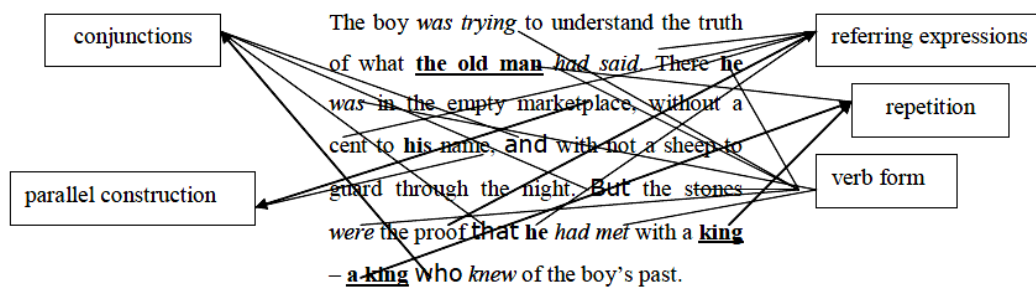
The role of 'and' is to add more information, that is, to bring more arguments in order to convince the receiver in the truthfulness of what is said. As to the role of the conjunction 'because' it has also an argumentative meaning as it is the connector which reveals the explanation of what is stated in the main clause, that is, the previously mentioned wind is part of the 'winds' and as a consequence has the same characteristics all 'winds' have.

The referring expression ‘his’ is the anaphora for the previously mentioned ‘boy’; whereas, the wind in the first sentence is referred to as ‘it’ in the second, and its plural, revealing the generalized meaning, is referred to as ‘they’ in the second sentence.

As the wind plays an important role in this passage, the author repeats the word. However, he chooses to speak about this particular wind touching the boy’s face as part of the wind system, thus sharing the same fate of blowing ‘across the world without a birthplace, and with no place to die’.

The passage from specific to general is also rendered with the help of verb forms where there is a shift in time from Past Simple to Present Simple. What refers exclusively to the narration, thus, not involving directly the reader, is in the Past Simple, whereas the moment when the action can refer to the reader as well, in the direct meaning, is in Present Simple.

Example 5:



The verb forms from the example above bridge two different temporal dimensions: the one that was happening at the moment of the narration and the other, previous to this one. They are rendered with the help of Past Continuous and Past Perfect. The use of the verb in its continuous aspect implies the duration of the action, that is, it was a moment of thorough meditation, of critical thinking. Whereas, the figure of the old man appears as a flashback in the boy’s reflection. The same construction is repeated in the third sentence; only this time there is Past Simple for the moment of the narration and Past perfect for the flashback. The second sentence is a continuation of the first and a point of departure for the next, that is, Past Simple is determined by the main temporal axe of the narration.

The parallel construction from the second clause is intended to render the boy’s seemingly desperate situation. They are linked by the conjunction ‘and’ which is supposed to sound even more convincingly. Yet, the role of the conjunction from the last sentence is that of a connector that brings the counterargument to the previously stated ideas. Hence, it is clear that the boy’s situation is not that tragic. This idea is reinforced with the help of the other subordinate conjunctions, which are supposed to add to the arguments. The conjunctions link two Nominal subordinate clauses, which are used to revive the figure of the old king in the boy’s memory, and in the reader’s as well.

The repetition of the word ‘king’ in the form of an anadiplosis is meant to highlight his importance in the boy’s thoughts. It helps create the consecutiveness of the main character’s thoughts, that is, the way he thinks about the old king of Salem.

The analysed examples reveal that the textual web of cohesive devices give the text its formal unity forming its local structure. At the same time, they contribute to a better understanding of

the macro-structure. While analysing the formal links, it is clear how the author tried to sound more authentic.

Thus, for example, the frequent use of the coordinative conjunctions ‘and’ and ‘but’ is a way to construct solid arguments in discourse. The first adds to the statements meant to convince, the latter, on the contrary, to show an alternative. The referring expressions are very important as they help link the sentence to the whole textual web of the story. We have noticed that ellipsis and substitution are used, as a rule, when the author renders verbal interactions taking place between the characters. As they are a characteristic of oral speech, their use in the text makes it sound more real to life, which means that they are more convincing.

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Micro-level coherence of discourse

1. Cohesion vs. Coherence

In the previous three chapters we have focused on how a text is made cohesive. But a text needs more than formal links. It also needs to make sense. Let's look at the following sentences and try to arrange them so that they form a coherent text: (3.1.a)

- (a) *Two years later his father took him to play at concerts in great cities of Europe.*
- (b) *Mozart wrote church music, opera and nearly 50 symphonies.*
- (c) *The Austrian composer Mozart was a musical genius.*
- (d) *He worked hard but he earned little money and died very poor at the age of 35.*
- (e) *He began writing music at the age of five.*

When we try to arrange the sentences we notice that the coherent ordering does not depend on cohesive ties alone. (3.1.b)

- (c) *The Austrian composer Mozart was a musical genius.* (e) *He began writing music at the age of five.* (a) *Two years later his father took him to play at concerts in great cities of Europe.* (b) *Mozart wrote church music, opera and nearly 50 symphonies.* (d) *He worked hard but he earned little money and died very poor at the age of 35.*

The only sentence that is clearly connected to its predecessor is (A) due to its connector *later*. Besides, we realize that this sentence as well as sentences (e) and (d) cannot begin the text because of the referring pronoun *he*. However, apart from that constraint, they could go anywhere. Now we infer that the text should follow a chronological order of Mozart's life. In addition, it won't make sense to put sentence (a) at the end: (3.1.c)

He worked hard but he earned little money and died very poor at the age of 35. Two years later his father took him to play at concerts in great cities of Europe.

It is seen that no matter how closely connected its individual sentences may be, it is non-sense. Coherence is a quality that the reader derives from the text: it is not merely a function of cohesion. Even quite cohesive texts can be non-sense as in: (3.2)

The Austrian composer Mozart was a musical genius. He ate ice-cream in the street. Yes, he did. He did it later. A streetcar called desire was passing by. There was Metromint on its top. And that is why dogs still chase rabbits.

Meaningless as it is, this text is cohesive due to the presence of pronouns, substitution and conjuncts. Yet, we cannot make sense out of it.

Cohesion is a surface feature of text, independent of the reader. Coherence, on the other hand, results from the interaction of the reader and the text. It does not mean that cohesion and coherence function independently. Writers intentionally use cohesive devices with the aim of making their texts easier to follow, i.e. to make them more coherent. But if the text is nonsense, no amount of formal links will make it coherent.

Coherence is traditionally described as the relationships that link ideas in a text to create meaning for the readers.

The issue of coherence is usually approached from two perspectives: the *micro-level* and the *macro-level*. At the micro-level, readers have certain expectations of how the proposition (i.e. the meaning) of a sentence is likely to be developed in the sentence / sentences that follow it. When these expectations are met, the immediate text will seem coherent. At the macro-level, coherence is enhanced if:

- a. the reader can easily discern what the text is about;
- b. the text is organized in a way that answers the reader's likely questions;
- c. the text is organized in a way that is familiar to the reader.

2. Micro-Level Coherence

(a) Logical relationships

There are implicit logical connections that bind the text together and help create the feeling that the text makes sense. The logical connections are the same as the linking devices discussed previously. However, there are no explicit conjuncts signaling the relation between sentences. In this case, the relation is taken on trust. Here are the relations:

- **additive**

(3.3) *Megical Provence: modernized farmhouse in medieval village. Pool, brook, stunning views, lush groves, comfort, privacy.*

The second sentence gives details about, or specifies, the statement in the first. This movement, from general to specific, is one that readers are 'primed' to recognize.

- **adversative**

(3.4) *Bicycles parked other than in the racks provided are liable to be impounded. They may be recovered via lodge on payment of the current fee.*

This was a notice in the forecourt of an Oxford college. There is a contrast here between *impounded* and *recovered*, which could have been signaled with the help of *but* or *however*.

- **causal**

(3.5) *To all smokers: Please cross the road to smoke. We are blocking the pavement. Thank you.*

Here the second sentence provides a reason for the situation (request) mentioned in the first.

- **temporal**

(3.6) *Doctor Foster went to Gloucester in a shower of rain.
He stepped in a puddle
Right up to his middle
And never went there again.*

Here the chronological order of events (*and then...*) is implied, rather than explicitly stated. Note that when two past tense sentences are placed together, and in the absence of any other evidence, we assume that the first happened before the second, as in: *Jane got pregnant. She got married.*

The above mentioned examples demonstrate how whole (even short) texts cohere because of the kind of expectations that are both set up and satisfied by their component parts. This happens both at the level of the whole text and also at the local level, from one sentence to another. This is why at any point in a text any sentence both reflects what has been said before and anticipates what will come next. Let's take a sentence from a text:

(3.7.a)

A country may be vast, or very small.

We can fairly assume that the first sentence was about country (probably a definition of what a country is), and that the next sentence will develop this statement by saying something more, probably more specific information about a country.

(3.7.b)

A country is an area of land under the rule of a single government. A country may be vast, or very small. Its borders have to be agreed with neighbouring countries, although this does sometimes lead to arguments.

The hypothesis has been confirmed as the first sentence defines the term country and the next sentence specifies how the size of the country is established (what it depends on).

(b) Theme and rheme

In English, sentences (and clauses of which they are composed) have a simple two-way division between what the sentence is about (its topic – theme) and what the writer or speaker wants to tell about that topic (the comment – the rheme). Moreover, the topic of the sentence is more often associated with what is already known, or given. Given information is information that is retrievable because it has been explicitly mentioned at some prior point in the text. Or because it is inferable from the text or the context, or because it is part of the shared world knowledge of writer and reader (speaker – listener). Given information normally precedes new information in the sentence. The new information is typically placed in the comment position.

(3.8)

Theme (topic)	Rheme (comment)
<i>Given information</i>	<i>New information</i>
The genes	Carry all the information needed to make a new plant or animal.

The theme is the 'launch pad' of the message and is typically (but not always) realized by a noun phrase (the grammatical subject of the sentence). The comment is what the writer or speaker considers important to say about the topic: what the reader or listener needs to pay attention to. For this reason, the comment usually carries the major word stress of the sentence.

The tendency to place the new information in the latter part of a clause or sentence is called **end-weight**. The new information, in turn, becomes the given information of the next sentence.

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Macro-level coherence of discourse

(a) Topics

At the macro-level, texts achieve coherence because they are obviously about something, i.e. there is an identifiable topic, or topics. This is a different sense of the term topic used previously when talking about themes. When the reader is reading and understanding a sequence of sentences of a text, he will know or try to know what the sequence, as a *whole*, is about.

(4.1)

A Malaysian court has fined a man and a woman four buffaloes and a pig after they were found guilty of an extra-marital affair, a local report says.

The pair were convicted by the Native Court in Penampang on Borneo island, after the man's wife lodged a complaint last year, said the Star newspaper.

She had found her husband wearing shorts at his second home with her colleague, who was wearing a sarong.

The court in Sabah state rejected their claim they were just "best friends".

Convicting the pair under customary local laws, Judge William Sampil said on Friday there was strong evidence the pair had had an affair, reported the Star.

They were ordered to compensate their communities with the livestock, valued at about 6,500 ringgit (\$1,900; £1,200) for their tryst.

They were also reportedly each fined 1,000 ringgit.

The topic of this news item could be reduced to: *The punishment for adultery in Malaysia*. As a rule, news items give the topic in its title. Thus, the BBC title for this piece of news was: *Malaysia court fines adulterers four buffaloes*. This topic was developed throughout the text with the help of cohesive devices, theme / rheme structuring of information, and the reader's knowledge of the world.

(b) Schemas and Scripts

However, interrelated a text is, it does not make much sense if it does not correspond to the reader's idea of the world *outside* the text. Let's take the word *bee* as an example. If we hear someone say *Be careful in the orchard. There are bees*, we can make perfect sense of this by reference to what we know about bees and the fact that bees do not only like orchards because of their flowers but they also sting. In this way a 'bee scheme' was achieved. A schema is simply the way knowledge is represented mentally. A bee schema includes the knowledge that bees frequent flowers and that bees sting. It is also likely to include the fact that bees make honey, they live in hives, they buzz and they are always on the move. Indeed, it's this last fact that enables us to make sense of language that is used metaphorically, such as: *I'm busy as a bee*. Definitely, the depth and breadth of a schema will depend from one individual to another: a beekeeper's schema for *bee* will be much more elaborated than another person's schema.

If, however, we would hear *Be careful in the orchard. There are goalkeepers*, we would find it difficult to make much sense of it, as our football schema and orchard schema would not contain knowledge that might connect goalkeepers and the orchard.

Related to the notion of schemas, are scripts. Scripts are the ways in which we come to expect things to happen. If a schema can be represented by a 'spider diagram', with various branches

radiating from a central node, a script, being sequenced, is more like a list. For example, catching a bus in London use to follow in this sequence:

- wait at stop
- board bus
- sit down
- pay conductor when he approaches.

Nowadays, the London bus script goes like this:

- wait at stop
- board bus
- pay driver
- sit down.

If you come from a culture where you are used to the former script you may be caught off guard by the latter.

Let's analyze another example. While asked to enumerate what he did in the morning of a particular day the witness said:

(4.2.a)

I woke up at seven forty. I made some toast and a cup of tea. I listened to the news. And I left for work at about 8.30.

This account of the events would be enough for the witness to be understood. The information he gave reveals his actions in the morning. However, he did not describe his every movement, which would have sounded as follows:

(4.2.b)

I woke up at seven forty. I was in bed. I was wearing pyjamas. After lying still for a few minutes, I threw back the duvet, got out of bed, walked to the door of the bedroom, opened the door, switched on the landing light, walked across the landing, opened the bathroom door, went into the bathroom, put the basin plug into the plughole, turned on the hot tap, ran some hot water into the wash basin, looked in the mirror...

Nobody will accuse the witness of lying, but he might be accused of being facetious and disrespectful towards the judges. The first information is to the point; whereas, the second contains unnecessary information which is irrelevant to the case. The witness assumes that the information from the second passage is inferred by the judges. The omission of the information can be explained by 'postulating that the default elements' of the schema activated can be taken as known'.

4. A Coherence Checklist to Improve One's Writing

The concept of coherence can be very useful in the process of writing. In their attempt to write (i.e. produce) a text, students can benefit from a coherence checklist that will help improve their writing. While revising their writing, they can answer to the following questions:

1. Does the text show awareness of the purpose, audience, and context in which the writing takes place?
2. Does the text have a clear macrostructure that suits the overall communicative intent of the writing?

3. Is the information appropriately arranged? Is there any information that needs to be rearranged in order to improve the coherence?
4. Is the propositional content clear? Are propositions adequately developed and logically linked? Are there any propositions that need to be modified or further developed?
5. Are the cohesive devices appropriately used? Are there any cohesive devices that are overused? Are there any cohesive devices that could have been used but are not used?
6. Is there sufficient and appropriate use of metadiscourse to guide the reader in understanding the writing?

Metadiscourse plays an important role in some genres (persuasive texts, extended essays, emotional appeal)

Metadiscourse device	Example
Direct address to the reader	You may think... You may ask... You may not agree...
Rhetorical question	Don't we all have a right to...? What difference does it make?
Certainty marker	Certainly, of course, obviously
Imperative	Consider this... Think about this...
Attitude marker	Undoubtedly, unfortunately, surprisingly
Direct question	Why are more and more people...?

Discourse coherence larger patterns: BPSE Pattern

Texts are coherent because the information presented in them is structured in a particular way. When analyzing this kind of structure we cannot look at texts in isolation, but in conjunction and expectations of language users.

Many texts are organized into larger patterns which people make use of unconsciously in order to decode the text. One such pattern is known as Background – problem – Solution – Evaluation (BPSE). The meaning of these four words can be derived after answering the following questions:

1. What is the **Background**? (What time, place, people, etc. are going to be involved in this text? What do we need to know to understand the next part, the 'problem'?)
2. What is the **Problem** that arises out of this situation? (What is the text principally about? What need, dilemma, puzzle, obstacle or lack does this text address?)
3. What is the **Solution** to the problem? (How are or were the need met, the dilemma resolved, the puzzle solved, the obstacle overcome, or the lack remedied)
4. How should this solution be **Evaluated**? (How good is it at solving the problem? If there is more than one solution, which is the best?)

The text given here shows the BPSE structure quite clearly.

(4.3.)

It's a quiet life for Danny these days. He's in regular work and spends most of his sparetime with his new baby. The highlight at weekends is a football game with his new friends. It took a while to find enough of them for a team. What he likes most about them is that they have no idea who he is.

Last year Danny (not his real name) gave evidence in a murder trial and became part of a huge security operation by police to protect the key witnesses from intimidation.

The threat to Danny's life was clear from the moment he was called out of a family celebration to talk to two friends in the car park. They told him that if he appeared as a witness he could expect the worst...

'It went through my mind to do a runner. But I'd given my statement, I decided they were going to be looking for me anyway because of what I've seen, so I stuck by what I'd said.'

The police increased Danny's protection as the trial approached. He was offered an armed escort twenty-four hours a day, but settled for two unarmed plainclothes officers. The three of them spent weeks on the move, staying at small guest houses around the area, passing their days at bowling alleys and police station snooker tables, until Danny was whisked into the court to give evidence.

When the jury returned a verdict of not guilty the police were crestfallen. Danny, of course, felt more vulnerable than ever. He knows that one of his previous secret addresses was inadvertently registered on DSS computer. His only security rests on the hope that the secret of his new address is kept tight. It's a dark irony, he observes, that the only people who have lost their liberty in this murder case are those, like him, who stood up to tell the truth.

The Background is that Danny lives an almost, but not quite, normal life (first paragraph). The Problem is that he is frightened because he has to hide his identity after witnessing a murder (second, third and fourth paragraphs). The Solution was police protection until the trial (fifth paragraph). The Evaluation of the solution is mainly negative: Danny still feels 'vulnerable', and there is the 'dark irony' mentioned in the last sentence (the rest of the sixth paragraph).

Here is a different kind of text which also follows the BPSE pattern (sentences are numbered for convenience):

(4.4.)

(1) In hiding with a cold sore? (2) Now, when a cold sore appears you don't have to disappear. (3) Treat it with Lypsyl Cold Sore Gel the minute you feel that tell-tale tingle. (4) Lypsyl contains three active ingredients: an anaesthetic to relieve pain, an astringent to dry the cold sore and an antiseptic to fight infection. (5) What's more, unlike many other treatments Lypsyl Cold Sore Gel is clear, colourless, and completely invisible. (6) Which means you don't have to be.

The first sentence gives the Background (having a cold sore) and the Problem (hiding because of it) simultaneously. The second and third sentences give a Solution to the problem (Lypsyl Cold Sore Gel). The fourth sentence gives more details of the solution and begins to Evaluate. The fifth and the sixth sentences continue the evaluation, which is naturally a positive one, as this is an advertisement. Different parts of BPSE pattern may thus be indicated at the same time.

Parts of BPSE pattern may not be spelled out in a text if they are obvious from the context, or if the reader can be assumed to know what they are already. An advertisement for trousers does not need to specify that the Background is that you have two legs and that the Problem is that you want to wear a garment to cover them. The advertisement can simply give a description of the trousers (Solution) and of their many good points (Evaluation), assuming that only readers who have the implicit problem are likely to respond. Similarly, an article in a medical journal about a particular disease does not need to state that the problem addressed either understands the causes of the disease or testing as new cure: the text can assume that its readers know this in advance.

The order of BPSE pattern can vary. Many newspaper stories lead with an outline of the Solution to get the reader's attention. They then indicate the Problem, more details of the Solution, the Background, and finally Evaluations, which may be comments by the people concerned.

(4.5.)

Boy aged 12 did not father baby

Alfie Patten, the boy who was reported to have fathered a child when he was 12 years old, is not the baby's father, DNA tests have shown.

Alfie, now 13, from Eastbourne, in East Sussex, told a national newspaper in February that he believed he had made his 15-year-old girlfriend pregnant.

But the tests established in March that a 15-year-old boy from Eastbourne is the father of Chantelle Stedman's baby.

The results of the DNA tests have been made public following a judge's ruling.

The judgement also reveals that Alfie was "extremely distressed" about the results of the test.

'Children having children'

Pictures of Alfie, holding the baby he believed to be his newborn daughter, caused a furore when they were published in the Sun in February and renewed calls for better sex education in Britain.

Politicians were moved to speak out about the case.

Tory leader David Cameron said he found the sight of "children having children" extremely worrying.

And Children's Secretary Ed Balls said it was an "awful" and "unusual" case.

In the above example, the headline and the summary of the news item outline the Solution and the Problem. The Background is given in the first paragraph of the news itself, thus the reader learns about Alfie Patten who is a thirteen – year – old boy living in UK. The Problem is that he believes he has fathered a baby-girl with his fifteen – year – old girlfriend. The Solution was the DNA test which showed that he is not the baby's father. It is interesting to note that there are several Evaluations in this news item. The first is Alfie's who is 'extremely distressed'. This is followed by the politicians' Evaluations who are extremely worried about the increasing number of 'children having children', while the Children's Secretary believes the case was 'awful and unusual'.

The importance of cohesive devices cannot be overlooked. They help us distinguish the new information from the old one, as well as give the text its formal unity. A series of sentences without cohesive devices can give the impression of conveying completely new information in each sentence, unrelated to old information from previous sentences. Often, however, we can draw on our background knowledge or clues from the context so that we can organize the information without the help of cohesive devices.

The BPSE pattern goes beyond this: assuming that we are able to distinguish between new and old information (either with the help of cohesive devices or in other ways), the BPSE pattern is a way of indicating how the information is *relevant*, or what the point of saying it is. The key part of the pattern is probably the Problem: once we know which part of the text sets out the problem, the relevance of the other parts of the text becomes easier to figure out.

Cohesive devices thus help to make a text coherent, but are not necessary or sufficient to create coherence on their own. A structure such as the BPSE pattern is more crucial in creating coherence. Example (3.2) had plenty of cohesive devices but was incoherent: it lacked the BPSE pattern (or any other pattern).

Cohesive devices are part of the resources of language. The BPSE pattern, in contrast, involves interaction between language and the knowledge, beliefs and expectations of language users. The exact nature of this interaction is a central issue in advanced work in text and discourse analysis.

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Intertextuality in discourse: the case study of W. S. Maugham's short story *A Friend in Need*

What has been will be again,
what has been done will be done again;
there is nothing new under the sun.

Ecclesiastes 1:9-14

The term of intertextuality has been the apple of discord ever since it was coined in 1966 by Julia Kristeva, who introduced the hypothesis that every text is, in fact, an intertext formed out of the previously constructed texts and which constitutes the basis of the next one. The initial meaning of the term has undergone modification in time, yet, it has preserved the general idea of interconnectedness which exists among texts.

The term itself has an intertextual meaning as it echoes the concept of polyphony introduced by Mihail Bakhtin. In his opinion, polyphony reveals the existence of 'a plurality of independent and unmerged voices and consciousnesses' (Bakhtin, 1999: 6) which stand over against the claims of the author. The Russian theorist dwelt upon the dialogical essence of speech which implies that speech is based on the interlocutors' previous social, communicative experiences which help both encode and decode the intended message of the interlocutors' utterances. Thus, the very speech by its nature is intertextual as it refers to the previously usages of language, it is a multi-voiced set of experiences which help create new texts.

Nowadays, the term of intertextuality is used not only in literary studies but also in other spheres of human communication, such as: film production, advertisements, political discourse, etc. It has turned into a global concept of interrelatedness of various texts (regardless of their forms) existing in the vast network of human creation. Graham Allen speaks about the usefulness of such a term which 'foregrounds notions of relationality, interconnectedness and interdependence in modern cultural life' (Allen, 2000: 5) thus enabling the participants of a speech act to get a better understanding of each other's message. At the same time, intertextuality reminds us once again that each text exists in relation to other texts.

The term is also supported by some [Adolphe Harber, Graham Allen, Umberto Eco] who share the conviction that 'intertextuality is and will remain a crucial element in the attempt to understand literature and culture' (Allen, 2000: 7). However, there are scholars who oppose the need for such a concept which in their opinion is 'at best a rhetorical flourish intended to impress, at worst [...] the signifier of an illogical position' (Irwin, 2004: 228).

The divergence of opinions could be explained by the fact that the term of intertextuality is viewed in different ways. Some researchers refer to intertextuality as a 'technique of allusion', others consider it as 'part of the network of evaluative devices found in literary discourse, which works in complex ways to deepen the meaning of the text' (Black, 2006: 49). All of them support the idea that a text does not exist in isolation, moreover it cannot be decoded in isolation from the vast network of texts from where, as a rule, it takes its origins and which help to get a better understanding of a text.

As a matter of fact, intertextuality is one of the seven standards of textuality whose absence implies that such a text loses its communicative character and, as a result, becomes a 'non-text' (Bell, 2000: 18). Intertextuality can be considered as a text universal.

As seen from above, there is not one accepted mainstream definition of intertextuality. In this article intertextuality is referred to as a unifying technique of text weaving by means of other

texts in literary discourse. It is an attempt to analyze the plurality of distinct voices in the narration which interact with the reader's experience. The process of reading appears to be the process of text interaction. The writer encodes the message referring to both external and cultural sources which are inferred by the reader with the help of his literary and cultural background. Consequently, while decoding the author's text the reader creates his own which is both a reflection of the author's original text and his personal background.

Literary discourse offers a good example of intertextual relationships which exist within a literary text. Being regarded as a reciprocal dialogue between the writer and the reader, the literary text appears as an intentionally structured message full of connotative meanings aimed to arouse a specific response. The reader reconstructs the message intended by the author and, at the same time, he contributes his own experience to this process. Thus, the original text is, in fact, an intertext which helps create the reader's text. This accounts for the various interpretations of a literary text as every reader brings up his own input. Only some part may coincide with what the author initially intended, the rest is, as a rule, inferred by the reader. The more competent the reader is the better he will understand the author's message. By a competent we imply the literary and cultural background which may help the reader decode the text. This knowledge is acquired through extensive reading and learning which form the reader's literary competence.

Generally, intertextuality is retrospectively oriented as it echoes the already existing or presupposed text(s) but it creates a refreshed vision as it is part of a new ideational context to which it is subordinated. However, the reader evokes texts not meant by the author (they may not have been created at the time). This implies that texts certainly interact with each other and that the dialogue existing between them is an on-going process open to new interpretations.

Intertextuality is realized in several ways in a literary text. Valentina Şmatova states that 'the search for intertextuality must go in different directions' (Şmatova, 2004: 103) and delineates eight possible ways:

- the generic direction;
- stylistic devices as the underlying force of intertextuality;
- combination of visual and linguistic texts;
- translation intertextuality;
- parody intertextuality;
- incorporation intertextuality;
- many-voiced narration;
- global intertextuality.

The directions considered in this article are: the generic direction, stylistic devices and many-voiced narration, as we consider these are the three directions realized in W. S. Maugham's short story 'A Friend in Need'.

The very appurtenance of a literary text to a concrete genre is a reference to already existing texts whose structural form it follows. For example, a short story becomes one when it is shaped and narrated according to the accepted standards required by the genre it belongs to. The American writer, Edgar Allan Poe advocated for conciseness and rigorous selection of the figures of speech while creating a literary text. He claimed that "If any literary work is too long to be read at one sitting, we must be content to dispense with the immensely important effect derivable from unity of impression – for, if two sittings be required, the affairs of the world interfere, and everything like totality is at once destroyed" (Poe, 2004: 743). This basic rule of conciseness in short stories is still respected which, in its turn, is an indirect reference to Allan Edgar Poe's statement as well. W. S. Maugham's short story *A Friend In Need* is a case of

intertextuality within the genre of short story as it is thematically structured according to its length limitations.

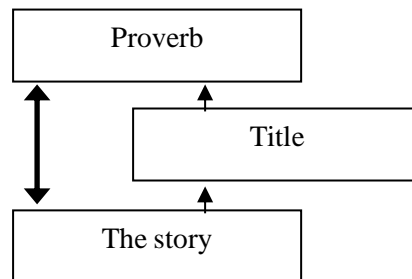
The title of the short story is an intertext that connects the short story to the text of the proverb: 'A friend in need is a friend indeed'. Its manifest allusion to this well-known proverb arouses certain expectations on the part of the reader who assumes that the story is going to deal with friendship. Having initially a positive meaning, the syntagm 'a friend in need' inclines the reader to hear the story of true friends who help each other in hard times. The survey conducted on second-year students from English Philology Department showed that 90% thought that the short story is going to reveal a case of true friendship, of friends helping each other when one of them is in trouble.

The rest of the students were familiar with some of W. S. Maugham's works and said that the story, most probably, will deal with something which is opposed to friendship. This is the case of the competent reader who would perceive the ironic tinge in the title and would have different expectations from the reader who has not read any of the author's works. Thus, the dialogue between the works of the same author form intratextuality which helps decode the author's message more exactly.

The short story 'A Friend in Need' reveals the dark side of the human nature where the notion of friendship is distorted. It alludes to the proverb but due to its ironic twist it distorts its initial positive meaning, putting the texts in antonymic relation with the original meaning of the proverb: Sense of the Story vs. Sense of the Proverb.

The author does not include the whole saying but only its first part, the second is deduced before and after reading the entire story. In the first case it is the expression of the proverb, whereas in the second, it is the expression of the story itself which denies what was stated in the original text and results in: a friend in need is not a friend indeed.

The schematized interconnectedness between the original text and the short story may be represented as follows:



The relation between the story and the proverb is distorted as there is no explicit narration about friends helping each other. It implies that they are opposed to each other. This becomes clear only after reading the short story. Whereas, in the process of reading, the short story through its title makes a direct reference to the text of the proverb and its original meaning.

Initially the short story was entitled 'The Man Who Wouldn't Hurt a Fly', which also echoes the idiomatic expression: 'wouldn't harm / hurt a fly' meaning that such a person is incapable of doing harm and is always kind.

In addition to intertextual relation (i.e. the allusion to the idiomatic expression), there is also an intratextual one as the expression is used in the story itself when the author describes the main character as the one who 'could not bear to hurt a fly'. Just like in the previous case the true ironic meaning of the phrase is understood only after reading the short story.

The story 'A Friend in Need' is a polyphonic narration by different voices. From the very first paragraph, W. S. Maugham uses different pronouns such as: 'I', 'we', 'they' and 'you'. The first person personal pronoun is the narrator, the author's mouthpiece. He bridges the gap which might exist between him and his reader with the help of the inclusive pronoun 'we', making the reader contribute his own experience to the narration: 'I suppose it is on the face that for the most part we judge the persons we meet'.

The collaboration is meant to agree on the fact that people can look different from the way they really are, which is an allusion to the well-known proverbial expression: appearances can be deceiving. It also reminds the reader not to 'judge a book by its cover'. When asked what idiom the first paragraph alludes to 60% of the students pointed to the second variant. Yet, chronologically it is impossible as the story was written in 1925, whereas the idiom 'don't judge a book by its cover' was first recorded only 1929 in an American speech and was popularized in the 60s. This proves the hypothesis that all texts are interconnected and that text formation is an on-going processing of linguistic and personal occurrences which are reactualized in everyday speech.

In order to seal the ties of the above-mentioned collaboration, W. S. Maugham introduces three alien voices rendered through the plural form of the third person personal pronoun. In this way, he creates a circle of trust consisting of him and his reader where the others are the intruders, but with whose help he succeeds in voicing other texts. For example, in the first case 'they' stands for the authors of novels who fail to render the self-contradicting nature of the human beings making their characters 'all of a piece'. It is the classic hero – villain distribution, which is non-existent in real life.

In the second example, 'they' is referred to the authors of 'books on logic' who try to explain everything within the framework of a logical formula and reject any trace of illogical behaviour in people. Finally, 'they' is used for the people who 'tell me that their first impressions of a person are always right'. At the same time, W. S. Maugham avoids imposing his assertions on his reader. He ends the first paragraph with: 'For my own part I find that the longer I know people the more they puzzle me: my oldest friends are just those of whom I can say that I don't know the first thing about them'. However, this seemingly modest conclusion evokes Socrates' well-known statement: 'I know that I know nothing'.

As the narration unveils, a new character is introduced whose death made the author reflect upon how misleading appearances can be. The character of Edward Hyde Burton is depicted an 'all-of-a-piece' type of men, at least, this is the way he looked: 'Here if ever was a man all of a piece. He was a tiny little fellow, not much more than five feet four in height, and very slender, with white hair, a red face much wrinkled, and blue eyes'. His appearance bespoke a very kind nature: 'His voice was gentle; you could not imagine that he could possibly raise it in anger; his smile was benign.' All his features indicate that he is a positive character, one who 'could not bear to hurt a fly'.

The author insists on portraying Edward Hyde Burton's distinguished features in order to prove that people are wrong when they judge a person's appearance and not his essence. He goes on by telling us: 'Here was a man who attracted you because you felt in him a real love for his fellows'. This sentence reflects the Biblical Golden Rule 'love thy neighbor as thyself' and the parable of the Good Samaritan.

The character of Edward Hyde Burton is also the type of the self-made man: 'He was a rich man and he had made every penny himself'. Thus, the author builds the figure of a man who worked hard to pave his way from 'rags to riches'. Consequently the reader is free to recall any person in history who rose from poverty to prosperity as, for example, Benjamin Franklin did.

However, the contemporary reader would rather think of Bill Gates instead. The conducted survey once again showed that the majority of students (75%) decoded the text with the help of modern texts. This means that different texts interact in the reader's mind while decoding the new text.

In the third paragraph W. S. Maugham introduces the exclusive 'we', which comprises the narrator and the main character. Nonetheless, the author does not want to lose his reader's presence in the story, that is why he uses the pronoun 'you' directly engaging the reader to contribute his own experience to the story. This is supposed to help decode its message.

The narration goes on with a completely new narrative structure where 'I' the narrator, the author's mouthpiece, gives the floor to the other first-person narrator, Edward Hyde Burton. The appearance of this self-contradicting voice is aimed at revealing how a 'friend' in need makes fun of his desperate 'neighbour'. This distinct voice has its own truth and appears as a mediator between similar types of characters and the narrative web of the story. It helps create the effect of verisimilitude.

It is interesting to point out that a secondary character, Turner, mentioned by accident in the conversation, makes Edward Hyde Burton tell his rather 'funny story'. Turner's presence can be viewed as an intertext, that is, the knowledge the participants share about this character allows them to picture another person, Lenny Burton. Both of them are the prototypes of the dissipated character whose life is ruined because of excessive gambling and idleness. And it is namely this image that Edward Hyde Burton has in mind when he exclaims: 'They generally do' referring to the pitiful situation a gambler gets into. The plural form of the third person pronoun includes all the people whom the main character considers as failures. In judging so he makes use of the previously created image of 'little tin gods' who waste their life aimlessly and who are not to be bothered with when they are in trouble.

However, Edward Hyde Burton treats such people as a necessary evil, as a kind of entertainment, to be more specific. It is great to spend his free time in their company, but not to have business with them. Once they lose their enjoyment function they lose their right to live. In order to prove this idea the author interferes with the narration with the help of his first narrator who testifies to how graceful Edward Hyde Burton could be when losing his money at bridge. He bases his assertion on the several occasions when they happened to play bridge together.

Another case of intertextuality is represented by Edward Hyde Burton's detailed recounting of the conversation that took place between Lenny Burton and himself. The framing technique allows the author to construct a unified whole. Now it is Edward Hyde Burton who is the narrator and Lenny Burton – the failure; the former has the domineering role of a self-assured person while the latter has the weak voice of a desperate man. Their communicative behaviour is typical of the types they represent: one is imposing and the other is accepting. It can be seen from the following table:

Edward Hyde Burton	Lenny Burton
I couldn't help laughing. I've known too many men who were little tin gods at the universities to be impressed by it. I could hardly believe my ears; it seemed such an insane answer to give. Suddenly I had an idea I didn't say anything.	He went rather pale. He hesitated. He hadn't a penny. He was down and out. If he couldn't get something to do he'd have to commit suicide. I can swim. He was rather taken aback.

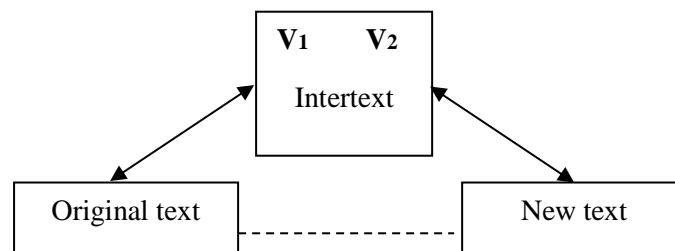
I shrugged my shoulders.

He looked at me for a moment and then he nodded.

As seen, Lenny Burton does not speak much. Edward Hyde Burton gives him very little space in his narration and most of the time the character refers to his namesake as 'he'. It is only in extreme cases when he uses direct speech, namely when he wants to emphasize his interlocutor's desperation and ridiculousness. The main character seems to enjoy superior rights whereas the young man has fewer speaking rights here. His voice is weak; yet, it is distinct and helps the reader picture his deplorable situation better. At the same time, Edward Burton's domineering voice creates the image of a mischievous boss.

At the end of the short story the narrator's voice reappears to help the reader get to the core of Edward Hyde Burton's personality. With the help of an ironic twist the reader is to realize that from the very beginning the main character has condemned his namesake to death. It comes as a shock producing the effect of a blow. However, the reader cannot say that he did not exclude such an outcome as W. S. Maugham provided enough internal and external linguistic sources which were meant to make his reader activate them in the process of reading.

All these voices represent texts interacting with each other in the course of the narration and which help create the unity of the entire story. They direct the reader in the answer's direction so that he may decode the writer's intended message. At the end the literary text appears to be an intertext which bridges the author's original text and the reader's newly (re)created text.



The original text represents the author's work who wanted to communicate something to his reader. Being part of a particular historical and social context his message would be influenced by it. On the opposite side, there is the new text (re)constructed by the reader who, in his turn, was influenced by his particular background. It is a communication between the two parties where the sender tries to influence in a particular way the receiver.

The literary work becomes an intertext formed of various voices, which are not only the characters' voices but also the writer's and the reader's. If the writer's voice may be sometimes very clear, then the reader's voice is formed of the reader's cultural and social background. The smaller the distance between the original and the new texts is the closer the reader is to decoding the author's intended message. This distance also explains the variety of interpretations one and the same text may have.

The effect a literary work produces on the reader is to make him decode the message by using other texts which might help get a better understanding of the message. Focusing on poetic effect, Robert Frost says: 'For me the initial delight is in the surprise of remembering something I didn't know I knew' (<http://www.leidykla.eu/fileadmin/Literatura/49-5/str6.pdf>, p. 67). That is how the feeling of having heard or felt something similar to the things narrated in the story is achieved.

When asked to analyse the story 'A Friend in Need', the second-year students had different opinions concerning the message of the story. Some of them vehemently condemned the main

character, others found fault with Lenny Burton. They very often recalled personal experiences or examples of other literary texts which at first sight seemed unrelated to the short story. They used all the knowledge they possessed at the moment to understand the short story.

Thus, the plurality of distinct voices in the narration interacts with the reader's experience. This interaction is intrertextual as it connects everything: the author's message, the reader's understanding, the internal structure of the story, the explicit allusion to other texts. Intertextuality is more than a technique of allusion. It is an intricate process of interconnectedness that exists within and outside a communicative act which form a link in the cultural web of human creation.

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Conversation analysis: the case study of Ernest Hemingway's short story *Hills like White Elephants*

Conversation is above all based on the communicative cooperation among its participants. Though it may seem chaotic at the surface, it is, in fact, an intricate process which follows specific patterns established by the speakers themselves on the one hand and the linguistic norms of a given speech community on the other. David Crystal asserts: 'Conversation turns out, upon analysis, to be a highly structured activity in which people tacitly operate with a set of basic conventions' (Crystal, 1987: 116). In her turn, Joan Cutting states that 'conversation is discourse mutually constructed and negotiated in time between speakers; it is usually informal and unplanned' (Cutting, 2002: 28). Guy Cook also sees conversation as a discourse type which occurs when:

1. It is not primarily necessitated by a practical task;
2. Any unequal power of participants is partially suspended;
3. The number of the participants is small;
4. Turns are quite short;
5. Talk is primarily for the participants not for an outside audience. (Cook, 2000: 51)

In his book 'Discourse and Literature' the same author claims that conversation 'shares many features with literature'. He supports his assertion by pointing to the fact that they both are unmotivated by practical need and marked by an intimate relationship between sender and receiver. Besides, they are at once predictable and unpredictable. This comparative approach aiming at connecting literature and conversation seems to be relevant for the present paper which seeks to make an analysis of a fictional conversation. Besides, it is an attempt to see how the 'conversation' between the author and the reader 'unfolds'.

Undoubtedly, natural and fictional conversations differ in many ways. Michael Toolan points: 'It is not merely that in fiction the talk is 'tidied up', that there are relatively few unclear utterances, overlaps, false starts, hesitations, and repetitions: there are also literary conventions at work governing the fictional representations of talk, so that the rendered text is quite other than a faithful transcription of a natural conversation. However, certain structural and functional principles govern fictional dialogue, as they do natural dialogue' (Carter, Simpson, 2005: 193).

It is commonly accepted that conversation consists of turns (i.e. opening, turn-taking, holding a turn, passing a turn, closing, overlapping, repair, upshot, adjacency pair and sequencing). Another important feature to be mentioned here is that conversation can be regarded as a practical application of the speech act theory which comprises locution, illocution and perlocution. The goal of this paper is to determine how the above-mentioned features are rendered in a fictional conversation. In addition, it aims at finding out the way the communicative intention is realized.

The choice of the short story *Hills like White Elephants* was due to the fact that, apart from being a masterpiece in the minimalist tradition, it is essentially a two-party communicative exchange taking place between two lovers. We could say that the entire story consists of their conversation. Both participants know each other very well which justifies the informal tone of their conversation. Moreover, they share the same knowledge of the world which makes their discourse meaningful and coherent, though it seems weird to the reader at first. However, it is clear that at the basis of their conversation there is a certain discomfort, which is silenced till the middle of their interaction, moreover, there is no explicit mention of it till the very end of

the conversation (they never speak overtly about the abortion). These features considered together result in a conversational ‘turbulence’.

Concerning the power relations between the speakers, it is clear that the man enjoys superior rights whereas the young girl has lesser speaking rights here. Thus, the man does not directly answer the girl’s question in: ‘It’s pretty hot’. He rudely cuts short the girl’s reflections in: ‘Oh, cut it out’. Then beginning with: ‘It’s really an awfully simple operation, Jig. It’s not really an operation at all’, he tries to impose the girl to have an abortion, however, he does not want to be considered the bad guy. Being a hypocrite he wants her to believe that she is the only one who will make the final decision though he has decided everything long before. Another power marker is to be found in the man’s tendency to contradict his partner (‘I’ve never seen one’, ‘Just because you say I wouldn’t have doesn’t prove anything’, ‘No, we can’t’, ‘No, we can’t. It isn’t ours any more’, ‘No, it isn’t. And once they take it away, you never get it back’, ‘You mustn’t feel that way’, ‘I don’t want you to do anything that you don’t want to do –’, ‘I don’t care anything about it’), which implies his lack of desire to compromise. Thus, his discourse is primarily manipulative.

The girl’s lines reveal her readiness to acquiesce to her man’s will and even in her speech she tries to please him. She overtly admits it in: ‘I don’t care about me’ and ‘Oh, yes. But I don’t care about me. And I’ll do it and then everything will be fine’. Her weak attempts to make her point of view heard fail or are shut up. Her silence reveals her predisposition to subdue, though she might not agree with what her partner says. However, there is an attempt at power exchange in: ‘Can’t we maybe stop talking?’, though her helplessness is revealed again when she implores him to stop talking in: ‘Would you please please please please please please please stop talking?’. That is why she appeals to her final resource: ‘I’ll scream’, which can be regarded as an overt attempt at topic suppression.

Their conversation consists of six stages. The first stage is an opening where ‘What should we drink?’ is the girl’s turn taking, ‘It’s pretty hot’ is the man’s holding the turn and ‘Let’s drink beer’ is the girl’s closing. It is an adjacency pair where the girl asks a question and receives an indirect answer. Thus, the man’s speech act is an indirect one; his utterance ‘It’s pretty hot’ reveals his agreement to have a drink in order to quench his thirst. The girl’s closing is a directive which compels the American to perform the action of ordering two big glasses of beer.

At the second stage, every line stands for the character’s turn in conversation. This stage reveals the tension existing between the two lovers. In: ‘They look like white elephants’ the girl draws a parallel between the hills she sees and white elephants. The man’s turn ‘I’ve never seen one’ points to his desire to drop this topic; again it is an indirect speech act. However, the girl prefers to hold the turn ‘No, you wouldn’t’, which annoys her interlocutor who is eager to contradict her and start an argument.

The third stage is preceded by the girl’s silence which unveils her wish to avoid a row and her readiness to compromise. Instead she shifts their attention to a new topic. This stage consists of three adjacency pairs. The first is a question followed by a preferred response (‘They’ve painted something on it. What does it say?’ – ‘Anis del Toro. It’s a drink’). The second consists of a request which is not verbally answered (‘Could we try it?’): the man does not give his consent to try the new drink instead he orders it. The third comprises a question (‘Do you want it with water?’), an insertion sequence (‘I don’t know. Is it good with water?’ – ‘It’s all right’) and no final answer: [Q (Q A) A*]. The insertion sequence proves the girl’s incapacity to make decisions herself, whereas the detail that the man did not wait for her final answer points to the

fact that he is accustomed to decide for her. It is understood that the girl trusts him as she considers him to be more experienced (she has never tasted the drink, while he has).

The fourth stage again discloses the interlocutors' anxiety. In: 'It tastes like liquorice' the girl expresses her disappointment with the drink which is done indirectly. The man takes his turn which is meant to support her utterance ('That's the way with everything'). The girl agrees with what he says ('Yes. Everything tastes of liquorice. Especially all the things you've waited so long for, like absinthe'); moreover, she basically repeats his affirmation. In order to make it more believable she goes on with: 'Especially all the things you've waited so long for, like absinthe.' It is an indirect act which hides her dissatisfaction with her present life as it has brought only disappointment so far. In the first part of the utterance we have the hyperbole 'all' which arouses certain expectations with the reader, but the detachment 'like absinthe' points to lack of any plausible aspiration in the characters' life, besides it projects the absurdity of considering 'absinthe' as 'all the things you've waited so long for'. Thus, the girl indirectly asserts her dissatisfaction with her partner. This annoys him and makes him produce a directive which is supposed to silence her ('Oh, cut it out'). In her turn, the girl tries weakly to put the blame on him ('You started it. I was being amused. I was having a fine time'). He is dissatisfied even with such an insignificant attempt to disobey though he does not state it directly ('Well, let's try and have a fine time'), his dissatisfaction is marked by the presence of the preface 'Well' and by his hurry to silence the topic. The girl is willingly taking the turn: 'All right'. However, she persists in comparing the hills with white elephants. Her 'Wasn't that bright?' is an effort to pass the turn. The man does not take the turn displaying no enthusiasm ('That was bright'). She then apparently changes the topic and passes the turn again ('I wanted to try this new drink. That's all we do, isn't it - look at things and try new drinks?'). The partner agrees but once more does not take the turn ('I guess so'). It becomes clear that he does not want to develop this topic. However, the girl goes back to the resemblance between the Ebro hills and the white elephants ('They don't really look like white elephants. I just meant the coloring of their skin through the trees. They're lovely hills'). She even makes a self-repair 'I just meant the coloring of their skin through the trees' which looks more like an excuse. That is why the man does not start a row or cuts her down; instead he shifts the girl's attention to something else. 'Should we have another drink?' and 'All right' is an adjacency pair in which the man asks a question and he gets the preferred response from the girl.

The next stage explains the obsessive recurrence of the image of the hills like white elephants in the girl's conversation as well as the reason why it annoys the man to such an extent. As a matter of fact it marks the climax in their conversation. The man tries to persuade the girl that there is no harm in having an abortion; furthermore, it will help their relationship go on. He tries to manipulate her and he succeeds in imposing his will but not in convincing her over the benefits of abortion.

The man does not directly open the new topic. He utters an assessment ('The beer's nice and cool') to which the young girl agrees ('It's lovely'). The fact that she gives a preferred response encourages the man to get to his point, i.e. to verbally realize his communicative intention: to talk his partner into having an abortion ('It's really an awfully simple operation, Jig'). He starts by presenting the 'operation' as a piece of cake. In the first utterance he makes use of the intensifiers 'really' and 'awfully' meant to emphasize how simple the operation is. However, he changes his strategy in the second utterance by stating that it is not even an operation in the end. He makes a short pause to listen to the girl's response, however, she prefers to keep silent which implies that she does not agree with it. Instead, he answers for her 'I know you wouldn't mind, Jig' which is an evidence of imposing his will on her as well as a tactic to get a confirmation. The next two utterances reveal again his intention of distorting the truth. The girl

still keeps silence which reveals on the one hand her disagreement and on the other her trepidation not to contradict him. Feeling this, the man goes on praising the benefits of the operation, besides he utters a commissive meant to persuade her 'I'll go with you and I'll stay with you all the time'. However, the girl is worried with what will happen afterwards which is a reference to her previous utterance: 'Everything tastes of liquorice'. In fact, she hears a confirmation of her doubts in the man's answer: 'We'll be fine afterwards. *Just like we were before*'. The girl's doubt is reflected in her question: 'What makes you think so?'. The man's response is meant to add to his persuasive arguments, that is why he uses the hyperbole 'the only thing' that causes their unhappiness, moreover, he repeats it in the next utterance. The girl is silent for a while and then again asks for a confirmation that they will be 'all right and happy'. The man readily gives this confirmation adding more arguments in favor of the abortion. However, his 'I've known lots of people that have done it' makes the girl produce a dispreferred response. She also has known such people but her irony in 'And afterwards they were all so happy' reveals once more her reserve. The man's preface 'Well' (Well, if you don't want to you don't have to. I wouldn't have you do it if you didn't want to. But I know it's perfectly simple') shows his dissatisfaction. He goes for another strategy in which he tries to convince the girl that he does not force her to it. The following utterances: 'I think it's the best thing to do. But I don't want you to do it if you don't really want to' are contradictory: on the one hand he lets the girl decide, on the other he emphasizes his dissatisfaction: [assertion + BUT + denial]. All this culminates in his hidden threat 'You know how I get when I worry'. The girl is ready to subdue though he does not like to see her as a martyr (the preface 'well', and then his affirmation 'I don't want you to do it if you feel that way').

There is a pause followed by a series of 'dueling' exchange: the girl believes that they could keep the baby whereas the man contradicts her ('I said we could have everything' vs. 'No, we can't'). Thus, we have the adjacency pair: 'assessment – disagreement' repeated six times. The girl's persistence becomes annoying that is why the man utters the directive 'Come on back in the shade. You mustn't feel that way'. This reflects his domineering role in their relationship. His partner is still reluctant to give in ('I don't feel any way. I just know things'). He shifts to another tactic meant to present him in a better light ('I don't want you to do anything that you don't want to do –') which he fails to do because of the girl's interruption (Nor that isn't good for me). As she understands that she won't make him change his mind she changes the subject: 'Could we have another beer?'. She gets the expected answer, however, the man wants to make the final upshot in: 'All right. But you've got to realize –' but once again he is interrupted by the girl's directive: 'Can't we maybe stop talking?'. In: 'You've got to realize that I don't want you to do it if you don't want to. I'm perfectly willing to go through with it if it means anything to you' he manages to realize his upshot which results in the girl's concrete question 'Doesn't it mean anything to you?'. The man's turn once more is contradicting: [assertion + BUT + denial], moreover, he adds his conviction that abortion is a trivial matter ('Of course it does. But I don't want anybody but you. I don't want anyone else. And I know it's perfectly simple). In: 'Yes, you know it's perfectly simple' the girl repeats his last utterance and the usage of the pronoun 'you' reveals her irony: she is not as certain as her partner is. The man persists in pretending that he is really sure about the operation being 'perfectly simple' which is reflected by the emphatic 'do' in 'I do know it'. The girl can't stand anymore this verbal torturing so she begs her partner to drop this subject: 'Would you please please please please please please please please stop talking'. She repeats the word 'please' for seven times which implies that she is at her wits' end. As the man perseveres in persuading her in his 'good' intentions ('But I don't want you to. I don't care anything about it'), the girl overtly utters the threat: 'I'll scream'.

This stage is interrupted by the appearance of the waitress. Once the latter is gone, the characters' conversation enters the final stage, which consists of a pre-sequence and a closing ('Do you feel better?' – 'I feel fine. There's nothing wrong with me. I feel fine.'). The closing marks the girl's determination not to reinitiate the talk.

Upon analysis, we see that this conversation consists of:

1. an opening;
2. three pre-sequences to the main topic;
3. the realization of the participants' communicative intention;
4. a closing.

It is clear that the issue they discuss causes many problems in the couple of various natures: psychological, verbal, social. Verbally, they can't even openly speak out what is bothering them (e.g. they use three pre-sequences before starting the topic, besides; they never use the word 'abortion' in their conversation). Psychologically, the participants try to impose their view upon the other as they see the issue of abortion differently. Here, the one who holds the domineering position is bound to succeed. Socially, the woman's unexpected pregnancy causes a breakdown in her relationship with the American man.

Their conversation is motivated by a practical need as the discomfort both feel will be at the basis of all their verbal exchange. Moreover, the enactment of power is not equal: the man enjoys more power than the woman. This contradicts the first two points in Guy Cook's classification. Yet, it follows the other two (the number of the participants is small; turns are quite short). Thus, every conversation is centered on a specific communicative intention, whereas the power enactment is always present as people are not equal.

However, there is a peculiarity when it comes to the fifth item i.e. talk is primarily for the participants not for an outside audience. This is true when we speak about natural conversation, yet the conversation in fiction is above all addressed to the reader. Thus, the author intentionally introduces a third participant to the fictional conversation (and to the whole text as well) who is to observe the author's literary intention. Consequently, we can speak of the presence of two outsiders: the author and the reader who, in their turn, are having a conversation through the literary text. In Guy Cook's opinion, such a *conversation* is a 'non-reciprocal discourse' (Cook, 2000: 60). The non-reciprocity of the author-reader conversation is questionable as the literary work is bound to produce a particular effect on the reader though it might not be the one intended by the author.

Therefore, the literary work appears as a well-planned discourse which is aimed at a hearer (in this case, the reader) who is to respond to what he/she reads.

If the short story *Hills like White Elephants* were to be considered a conversation between Ernest Hemingway and his reader, then it is structured as follows:

- opening, i.e. the title;
- pre-sequence, i.e. what precedes the theme;
- the revealing of the theme;
- no closing, i.e. an open-plot structure.

The author opts to converse with the reader through:

1. aposiopesis;
2. repetition;
3. irony;

4. symbols and imagery;
5. the characters' dialogue.

Ernest Hemingway was the first to speak of the iceberg theory in literature: 'If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of the iceberg is due to only one-eighth of it being above water' (Iceberg Theory in: http://en.wikipedia.org/wiki/Iceberg_Theory). Thus, the implied meaning, the silence (in this case of both the author and his characters) reveal the writer's intention. The schemata ensure the successful outcome of the conversation between the author and the reader; that is why regardless of the author's not mentioning the word 'abortion' in the text, the reader is keenly aware that this is the main focus of the discussion.

As the choice of the words has been very selective, every repetition becomes extremely significant. Moreover, it acquires a new shade of meaning. Thus, for instance the word 'fine' is repeated several times, every time having a new connotation. The girl's 'I was having a *fine* time' is full of irony and it doesn't coincide with the man's 'Well, let's try and have a *fine* time'. They see 'having a fine time' differently. The man asserts 'we'll be *fine* afterwards' where the word 'fine' is supposed to reassure whereas it emphasizes the man's carelessness. The last sentence 'I feel *fine*' is again ironic. The girl is devastated but she can't bear the man's pressure anymore she prefers to give in than continue his game. The author communicates in this way his sympathy to the female character and highlights the indifferent nature of her partner. In addition, he points to the unequal division of power in this relationship: the girl is to surrender and not to rebel.

The climatic repetition of the word 'please' when the girl begs the American to stop *the verbal torture* reflects that she is close to hysteria. By repeating it seven times, Ernest Hemingway unveils the degree of forlornness of his character to the reader.

The irony is the key concept in the writer's interaction with his reader. One cannot help feeling his mockery while making the American deaf to his girlfriend's misery. As a matter of fact, he mocked the American's blunt hypocrisy and his seeming superiority.

It is obvious that Ernest Hemingway does not openly reveal his literary intention. This is realized by his attempt to render an accurate transcript of his characters' conversation. Much of the paralinguistic features of the communication are left to be decoded by the reader. Though, the author sets the needed tone which is supposed to help in the process of decoding.

Thus, the writer's input in his *conversation* with the reader is not realized verbally (there are no concrete comments from his part), but by means of imagery and symbolism. For instance, the analogy between the Ebro hills and white elephants stand for an expecting woman's womb while the repetition of this clause suggests the beauty of motherhood which is denied to the girl (this explains the American's annoyance in the story).

Another symbol is to be found in the setting. The action takes place at a railway station. The striking opposition between the *white and long* hills of the Ebro and the barren land at the station (*there was no shade and no trees and the station was between two lines of rails in the sun*) reveal the conflict – fertility vs. aridity – and highlight the theme of the story. The proximity here plays an important role. Thus, the hills, which are set at some distance away, stand for the possibility of keeping the baby, though it involves time and patience. Whereas, the station, which is nearby, offers the easiest way: to ignore the problem and go on living aimlessly.

The setting also implies the departure point; the characters are to take a new road, unfortunately, from bad to worse. They are somewhere in the middle, between love and indifference.

All this considered, the short story *Hills like White Elephants* is a conversation within a conversation, i.e. the author converses with the reader through his characters' dialogue (as well through symbolism, irony and aposiopesis). It is a reciprocal discourse where the author indirectly involves the reader in a discussion, the outcome of which is to arouse a specific response in the reader. It is a structured conversation which focuses on a specific intention. It goes without saying that every reader takes an active part in this interaction, however, his participation is also done indirectly. Thus, literature could be regarded as an indirect verbal interaction between the writer and the reader. Like in natural conversation, this one is also motivated by a practical need: the author comes with the intention of revealing a specific problem bringing forth his/her arguments, where the contribution of the reader is to analyze them and agree or disagree. Thus, the author does not only aim at highlighting an important literary issue but also at arousing a response from the reader.

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Collaboration in discourse: the case study of Dorothy Parker's short story *The Last Tea*

Dialogue as an essential form of communication constitutes a complex phenomenon that is worth examining from both linguistic and pragmatic perspectives. Far from being chaotic, its structure comprises a mechanism of formulas and specific conventions that contribute to the creation of a coherent interactive discourse. It is, in essence, the praxiological realization of the speech, and "speech (as saying) is, definitely, communication" (Coşeriu, 2009: 10).

It is well structured having a coherent internal organization, which comes as a result of the participants' conventional agreement to be clear, brief, correct and relevant if they want to decode the implied meaning correctly (Grice, 1989: 28), and, thus, have a successful verbal interaction. It implies that dialogue is above all collaboration; it is "a flexible text negotiated between the various participants" (Pridham, 2001: 42).

It is important to point to the presence of certain circumstances that ensures the smooth negotiation of meanings in a dialogue. The interlocutors are involved in a collaborative process of realizing their communicative intentions. The way they structure their dialogue depends on the context of their interaction.

The role of the context is indisputable, as the replies in a verbal interaction may not be connected one with another on the surface. It is the concrete situation and the interpersonal relations of the participants that should be taken into consideration in order to decode the dialogue. In this way, the spatio-temporal particularities and the participants' relations are of extreme importance in the process of speech¹.

The study of dialogue should be done at all levels of the language. At the same time, it should focus on the pragmatic and socio-cultural aspects of communication as well. Thus, it should be analyzed taking into account:

1. segmental and supersegmental characteristics;
2. the morphological and lexical properties of the sequences (specific words, such as: introductions, closings, words that have a more or less ritualistic character);
3. syntactic relations;
4. semantic relations;
5. the pragmatic peculiarities of the dialogue regarded a sequence of speech acts;
6. the control of the interaction;
7. the socio-cultural properties, the participants and the context.

As the interactive discourse involves the presence of both social and linguistic behavior, dialogue should be analyzed through two perspectives: interactional and illocutionary. Each dialogue is built on its interactants' utterances that carry in them their individualities and attitudes that may be sometimes conflicting. That is why every interactant willing to have a successful interaction engages in "a dynamic process of negotiation" (Edmondson, 1981: 54).

Let's consider the following example which is an instance of social activity done via speech:

'Now, who's going to wash his teeth?'

'But I don't want to go to bed.'

¹ According to Catherine Kerbrat-Orecchioni the context comprises the following elements: a. the setting that includes the temporal and spatial locations; b. the goal, and she distinguishes between the global and punctual goals; and c. the participants. The linguist emphasizes that fact that when it comes to the last element one should consider the number of the participants, their individual characteristics, and their interpersonal relations.

At the surface, it is an exchange of two replies: the first is initiative and the second – reactive. It is an adjacency pair that motivates from within the participants' cooperation. The first has the role of a sender (S), while the second of a receiver (R). However, these roles change with the second reply. This pair is structured in such a way that the first line implies the necessity of having the second.

In this case S1 orients her listener towards the answer's direction. Indeed, "the word in living conversation is directly, blatantly oriented toward a future answer word: it provokes an answer, anticipates it and structures itself in the answer's direction" (Quinn, 2006: 117). However, the response from her interlocutor is a dispreferred one, as the second responds negatively to the previously asked question.

At the same time, this is a praxiological manifestation of speech that is constituted of a series of speech acts, the coherence of which is seen in the social structure in which they are realized (Edmondson, 1981: 81). If we analyze this sequence outside its context, it will not make sense. We understand its meaning the moment we take into consideration its participants (the mother and her son), the time (evening) and the place (their home). It is generally acknowledged that before going to bed one, as a rule, washes their teeth. So the child understands what his mother actually implies by this indirect directive and gives his response by avoiding mentioning the actual action of washing his teeth. As both participants are part of the same socio-cultural background they manage to negotiate the meaning of the utterances correctly.

At the suprasegmental level, the intonation of the utterance plays a significant role. If said with a raising tone, this directive will have a less categorical meaning, leaving the possibility to negotiate the postponing of that act, even if it may be declined. While said with a falling tone, it already implies definiteness and expectations to be obeyed.

From the point of view of grammar and semantics this communicative event is correct. However, they only help decode the literal meaning, not the illocutionary force.

It is known that on any occasion, the action performed by producing an utterance will consist of three related acts: locutionary act, illocutionary act and perlocutionary act (Austin, Langshaw, 1978: 108). When producing an utterance, one does not only say something about the world (locution), but we also perform an act (illocution) which will have an effect on the listener (perlocution).

Thus, dialogue is an intricate progression of encoding and decoding intended meanings via inferential processes. The interpreter is to take into consideration all the aspects of the communication in order to be able to interpret it.

The example below can be regarded as a casual interaction between two people one inquiring with no evident purpose about the other's way of spending free time:

'What are you doing after work?'

'You don't hang about, do you, Ian?'

However, it is a pre-sequence to an upcoming invitation. Moreover, the reply is already a preparation for the coming refusal. In this way, both interlocutors prepare each other for what is to come next. They orient their interaction in the answers' direction so that there is no misunderstanding between them. The first speaker, wanting to avoid a refusing act, tries to use a face saving strategy, a pre-sequence, which is in the form of a casual question 'What are you doing after work?'. The second speaker does not want to be blunt and chooses another strategy: instead of saying what she is doing after work, she expresses her hopes that he has not been considering to spend time with her after work. By not answering, the addresser's question the

addressee prepares him for an upcoming refusal. The use of the tag question emphasizes the fact that she is ironic and probably she will turn him down.

This delay of refusing directly can be accounted for the fact that the addressee wants to save the face of the addresser, as the refusal is a face-threatening act. Face, in Brown and Levinson's definition, is "the public self image that every member wants to claim for himself" (Brown, Levinson, 1987: 61). If a person says something that represents a threat to the expectations that a hearer has towards his self-image, then we speak about a face threatening act. Refusing something contradicts the speaker's expectations, thus it is a face threatening act. It is important for the refuser to give the impression that he still cares about the speaker's needs and feelings making use of positive politeness strategies, as avoiding disagreement, being optimistic, giving reasons, etc.

Robin Lakeoff formulated the three maxims of the politeness principle:

- don't impose;
- give options;
- make the receiver feel good.

In this way, the speaker should be careful not to sound too categorical. He should ensure his interlocutor that he always has the possibility to choose. In addition, he should create a pleasant atmosphere to have a successful communication.

Politeness is, in fact, the way in which the interactants mark their social distance. The politeness phenomenon is closely related to the socio-cultural relations of the interactants. Brown and Levinson have studied this phenomenon and came to the conclusion that all people who want to have a particular social relation with their interlocutors should recognize the face of the latter.

The politeness principle also implies that both speakers should enjoy equal speaking powers. While defining conversation, Guy Cook mentions that it occurs when five criteria are met:

1. It is not primarily necessitated by a practical task;
2. Any unequal power of participants is partially suspended;
3. The number of the participants is small;
4. Turns are quite short;
5. Talk is primarily for the participants not for an outside audience. (Cook, 2000: 51)

However, every dialogue is motivated by a practical need, which can be of various natures (either to preserve the social relations or to invite someone out). Moreover, the enactment of power cannot be equal: somebody will have more speaking powers as the other due to the fact that people are different, even in the case when they try to save the face of their interlocutor.

We would like to analyze the dialogue taking between the two characters of Dorothy Parker's short story *The Last Tea*. Undoubtedly, natural and fictional conversations differ in many ways. Michael Toolan points: "It is not merely that in fiction the talk is "tidied up", that there are relatively few unclear utterances, overlaps, false starts, hesitations, and repetitions: there are also literary conventions at work governing the fictional representations of talk, so that the rendered text is quite other than a faithful transcription of a natural conversation. However, certain structural and functional principles govern fictional dialogue, as they do natural dialogue" (Toolan, 2005: 193).

The choice of the short story was due to the fact that it is essentially a two-party communicative exchange taking place between two ex-lovers. We could say that the entire story consists of

their dialogue. Both participants know each other very well which justifies the informal tone of their conversation. Moreover, they share the same knowledge of the world which makes their interaction meaningful and coherent.

The context of this dialogue is important, as the woman has been sitting in a café alone waiting for the man to appear for forty minutes. This detail indicates the woman's warm feelings towards the man, on one hand, and his indifference towards her, on the other.

When he finally appears he utters the apology "Guess I must be late. Sorry you been waiting", which is an expressive speech act. However, he is pseudo apologizer who rejects responsibility and tends to be superficial. As a matter of fact, this is a negative politeness strategy which is meant to render the distance, rather than friendliness, between the interlocutors imposed from the very beginning by the man. It would have been more appropriate if the positive politeness strategy were used in this context. This incongruity with the situation already highlights the man's domineering role in this dialogue as well as his intentions.

The woman's strategy is different. At the beginning she does everything to make her receiver feel good. She feels truly sorry for the man who complains of being "in terrible shape". The way they begin their dialogue predicts the upcoming conversational turbulence. It also shapes the participant who enjoys more speaking powers and is more manipulative.

One cannot help noticing that the young man skips the ritualistic formulas of starting a dialogue. Instead of inquiring how the young girl is, he directly starts complaining. This fact proves that he has no intention of having a conversation with her. Actually, it emphasizes that he wants it to be as short as possible. It is extremely rude, and makes the woman feel uncomfortable.

Acting like a victim, he manages to convince his interlocutor that she is the one to blame for his boredom and tiredness. He openly states that this dialogue is undesirable.

The man's sequences are uttered in such a way as to reveal his indifference and annoyance towards the woman. His unwillingness to cooperate in this dialogue is seen in his refusal to decode the illocutionary force of the girl's reactive replies. He is the only one inciting in this verbal interaction, not allowing a change of roles once throughout the entire conversation. Moreover, his utterances: "Hey, hey, easy on the sugar – one lump is fair enough. And take away those cakes" reveal that he is accustomed of being obeyed. Thus, he utters the directive without taking into consideration his interlocutor's preferences. It becomes clear that he enjoys superior rights whereas the young girl has lesser speaking rights here.

Unlike the man, the woman decodes his intended meaning properly. She understands the illocutionary force of his utterances where he praises the good looks of another woman. She desperately tries to make him reconsider his point of view by choosing her interlocutor's strategy: she feigns not to decode his message by uttering representatives of her non-existent admirers. By choosing this strategy she hopes to have the same effect his strategy has on her (i.e. become jealous). However, she fails as her interlocutor is not negotiating in having a successful communication. He does not collaborate in any way to continue this dialogue.

The dueling discourse that takes place between them marks the girl's defeat and the man's victory. Her communicative goals are not fulfilled because of the man's refusal to cooperate. She fails to impose her vision on him, and this marks an end to their relationship. Their communicative strategies are very different, as can be seen in the following table:

The man's strategy	The woman's strategy
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blame	acceptance
rudeness (praise of another woman qualities)	reaction (an attempt to rehabilitate her self-image by lying)
insult (drawing a parallel between her and old ladies)	retort (another lie stating that she does not care)
impatience (a desire to end this dialogue as soon as possible)	delay (a desire to postpone it hoping to make her interlocutor change his mind)
commissive (a promise made hastily to get rid of the annoying woman)	acceptance (a last hope of seeing him again)

However, we may notice that the woman's strategies are not that categorical as throughout their conversation she twice accepts what she has been told without any objections. Even in her attempts to rehabilitate her self-image she is not imposing, she gives her interlocutor options. Although the man commits himself to call her in the near future she has no other choice but to believe, knowing already that it will never happen.

It is clear that their dialogue is centered on a topic that causes many problems in the couple of various natures: psychological, verbal, social. Verbally, they cannot even openly speak out of the upcoming breakup (the man tries to end this relationship by being too rude, while the woman lies in order to make him reconsider his decision). Psychologically, the participants try to impose their view upon the other (the man tries to convince that his new flame is a better 'looker' than the girl he is talking to the girl, in her turn, speaks of inexistent wooers). Here, the one who holds the domineering position is bound to succeed. Socially, the man's unexpected infatuation with another woman causes a breakdown in their relationship. That is why their interaction results in a communication failure as one of the participants refuses to collaborate and negotiate the meaning.

As seen, constructing a successful dialogue is an intricate process. It has its own internal structure and is governed by specific rules and conventions which are expected to be followed. Once they are flouted, conversation failure occurs.

As a rule, the interactants try to orient their turns towards the answer's direction, i.e. they expect a specific reaction from the receiver. It implies that all the turns are intended to get preferred responses, yet, it depends on the interlocutor's desire to collaborate in this verbal interaction.

Dialogue is not just a form of verbal action, but also one of a verbal interaction where the participants act in turns, changing and, at the same time, imposing their visions. It is a process of an on-going collaboration where the meaning is negotiated via speech acts. The sender is not only to realize his communicative intentions but also to change the receiver's attitude as well. The latter, by using different inferential processes, is to decode correctly the speaker's intended meaning.

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Analysing irony in discourse: the case study of two works of fiction

Apart from being a rhetorical device, irony stands for a well-thought communication strategy selected by the speaker in order to obtain the intended reaction from the part of the hearer. Its degree of indirectness is not meant to puzzle the listener; on the contrary, its aim is to make him / her recognize the speaker's communicative intention. The disparity between what is said and what is meant to be said may cause problems for communication to occur. Yet, the participants' shared knowledge helps them understand one another. The listener is supposed to identify and appreciate the sharp contrast which irony implies. Therefore, it is interesting to find out why the speaker selects namely irony to converse.

There are three types of irony: verbal irony (i.e. the use of words to convey a meaning that is the opposite of its literal meaning), dramatic irony (i.e. when the audience perceives something that a character in a literary work does not know), and irony of situation (i.e. discrepancy between the expected result and actual results) ([http:// www.rhetoric.byu.edu](http://www.rhetoric.byu.edu)). This classification is not strict as linguists also speak about social irony, Socratic irony, etc. As I am interested in how irony works in conversation the subject of my study will deal with verbal irony.

Verbal irony, also referred to as rhetorical irony, can be defined as “speaking in such a way as to imply the contrary of what one says, often for the purpose of derision, mockery, or jest” ([http:// www.rhetoric.byu.edu](http://www.rhetoric.byu.edu)). Thus, irony appears as an indirect way of stating something. It simulates rather than proclaims.

Norman D. Knox interprets irony as “the conflict of two meanings which has a dramatic structure peculiar to itself: initially, one meaning, the appearance, presents itself as the obvious truth, but when the context of this meaning unfolds, in depth or in time, it surprisingly discloses a conflicting meaning, the reality, measured against which the first meaning now seems false or limited and, in its self-assurance, blind to its own situation. Irony “lies”, but it does so only as a dramatic means of bringing two meanings into open conflict” (Knox, 1973: 626). It is a “subtle lie”, the one which is supposed to emphasize the contextual meaning of words and not the dictionary one. Professor Galperin claims that out of all other stylistic devices, irony is the most “dependent on the environment” (Galperin, 1971: 142). This context dependence as well as the degree of indirectness makes irony an appealing topic of research.

So far, the definitions mentioned above touch upon the gap between the contextual and literal meanings of words in an utterance. None of them mentions paralanguage and its role in both encoding and decoding ironic discourse. Oxford Advanced Learner's Dictionary suggests the following definition for “irony”: “the expression of one's meaning by saying the direct opposite of what one is thinking but using tone of voice to indicate one's real meaning” (Hornby, 2000: 632). Thus, irony implies not only the discrepancy of direct and contextual meanings, but also the usage of specific tone, gestures, etc.

To get a better understanding of the usage of irony in communication, let us analyze it within the theory of speech acts proposed by the philosopher of language J.L. Austin. He affirms that there are three acts enacted in a conversation: the locutionary act, i.e. “the literal, basic meaning of the proposition” (LoCastro, 2006: 166); the illocutionary act, i.e. “the speech act or force showing the intention of the speaker” (ibid.); and the perlocutionary act i.e. “the effect on the addressee, unpredictable, possibly nonlinguistic” (ibid.).

Norman D. Knox states that irony “lies”, however, a clear distinction should be made between irony and lie. The question of lies is very problematic in the study of speech acts theory. Anne Reboul and Jacques Moeschler argue whether the lie is an illocutionary act or not. They claim

that it is a locutionary act and prelocutionary act, but it cannot possibly be an illocutionary one as the speaker's intentions are not conventionally expressed in the utterance (see Reboul, 2001: 32). Irony is not a lie in its direct meaning. The speaker does not intend to deceive the hearer, he wants to communicate something indirectly, for this reason it can perform the three acts. When saying "Oh, brilliantly done!" to someone who has done something stupid, we have: a locutionary act, i.e. the lexico-grammatical meaning of the proposition; an illocutionary act, rendering the speaker's intention, which in this case is to assert what is contrary to what is said; a prelocutionary act, as it will have a certain effect on the listener. Thus, in this case one can speak of an indirect speech act.

The speaker could have said: "It was a stupid thing to do", which would also have shown his dissatisfaction with what was done. However, he opted for an indirect enactment of the message, which the addressee has to work out. Curiously enough, "one fact of human communication is that more often than not interactants do not say directly what they intend to mean" (LoCastro, 2006: 118). A way to explain this "need" for indirectness can be found in the fun it produces. It can be ingenious and humorous. "It may at the same time allow the speaker to assess how well the addressee can understand the intended meaning, thus joining the speaker as a member of a select group" (LoCastro, 2006: 124).

Let us consider the following examples:

1. A: [to a new student] Macroeconomics is an absolutely enthralling subject!
B: Oh, really?
2. A: [to a new student] Macroeconomics is an absolutely enthralling subject!
B: Oh, yes, I agree, I think so too.

It is obvious that A's intended meaning is to communicate the opposite of what he says:

Underlying meaning	Ironic expression	Apparent meaning
Macroeconomics is a very boring subject.	Macroeconomics is an absolutely enthralling subject.	Opposite, hyperbole (jest)

If B translates the meaning A has intended (Example 1), then A and B share the same opinion concerning macroeconomics, and A believes B to have proper thinking for a student and he can become A's friend. But if B fails to understand the irony (Example 2), then he is likely to be left out. In such cases, the speaker "is testing out the common ground shared by the speaker and addressee; it can be a strategy to bring the addressee into the same community" (LoCastro, 2006: 124).

Strategy, as a term in linguistics, was taken from the military vocabulary. The New Webster's Encyclopedic Dictionary of the English Language defines strategy as "the science or art of planning and directing large-scale military movements and operations" (The New Webster's Encyclopedic Dictionary of English Language, 1997: 655). A communication strategy can be defined as the art of planning and arranging words so that they produce the desired effect on the listener.

Thus, I assume that irony, apart from rendering the disparity between the underlying and apparent meanings, is a communication strategy used in conversation for specific reasons, e.g. to joke, to mock, to express one's disapproval, etc. and which enables the interactants to understand one another due to both the stylistic devices employed in the utterance (i.e. hyperbole, understatement, rhetorical questions, etc.) and the paralinguistic meaning.

While speaking about the verbal nature of irony, professor Galperin states that “irony is generally used to convey a negative meaning. Therefore only positive concepts may be used in their logical dictionary meanings” (Galperin, 1971: 144). Indeed, in the examples given above, irony is embodied in the words “an absolutely enthralling”. The context meaning conveys the negation of the positive concepts embodied in the “dictionary” meaning.

Let us consider some other examples of irony taken from literary works.

- (1) “Strike my bob, lad, but you’re a beautiful writer!” (Lawrence, 1995: 104)
- (2) “I don’t know what they do teach in schools. You’ll have to do better than that. Lads learn nothing nowadays, but how to recite poetry and play the fiddle. Have you seen his writing?” he asked of Mr. Pappleworth.
“Yes; prime, isn’t it?” replied Mr. Pappleworth indifferently. (Lawrence, 1995: 106)
- (3) “And how is Clara?” asked Miriam.
“Quite all right, I think”
“That’s good!” she said with a tinge of irony. (Lawrence, 1995: 316)
- (4) “You told her, then?” came the sarcastic answer.
“Yes; why shouldn’t I?”
“There’s certainly no reason why you shouldn’t,” said Mrs. Morel, and she returned to her book. (Lawrence, 1995: 325)
- (5) “He must be an agreeable companion,” thought Kitty ironically. (Maugham, 1981: 59)
- (6) “It’s absurd. If you think you ought to go it’s your own lookout. But really you can’t expect me to. I hate illness. A cholera epidemic. I don’t pretend to be very brave and I don’t mind telling you that I haven’t pluck for that. I shall stay here until it’s time for me to go to Japan.”
“I should have thought that you would want to accompany me when I am about to set out on a dangerous expedition.” (Maugham, 1981: 64)

All these examples are indirect speech acts, even Example (5) where the speaker and the addressee is one and the same person. The illocutionary act is realized by means of irony. It is a strategic communication plan used by the speakers to achieve their communicative goals.

In the first two examples the speaker uses irony in jest. His intention is to make the listener change his handwriting. The word combination “a beautiful writer” and the word “prime” convey the negation of their literal meanings. Example (2) is interesting for presenting two different speech acts. The first speaker expresses directly his communicative intention, i.e. his employee should write more accurately (You’ll have to do better than that.); while Mr. Pappleworth asserts indirectly the idea that the boy’s handwriting is awful.

The third example enacts the conversation between two ex-lovers. Miriam’s “concern” for the present girlfriend is meant to render her annoyance for having been left out. Her irony is supposed to hurt her ex-lover. The illocutionary force is again revealed indirectly. Being acquainted with her listener very well, the speaker knew which communication strategy to choose so that he saw her irritation without stating it directly. Such formulas (e.g. How are you?/ How is your mother? etc.) are the opening utterances of a conversation. Their primary goal is to express politeness, not necessary concern. Thus, the speech act under analysis is an expression of a negative aspect of politeness.

Irony can be selected as a communication strategy to show the speaker's disapproval of something. Thus, in Example (4), the displeased speaker chooses to state it indirectly. The speech force is rendered by the negation "there's certainly no reason". The speaker emphasizes her discontent with the help of the adverbial modifier "certainly". This example is interesting because it has already a negation, which, in its turn, conveys another negation, this time of what has already been negated.

Example (5) is what the speaker thinks; she does not state the utterance aloud to an audience. However, all three speech acts are enacted here as well: the locutionary act (the sentence itself), the illocutionary act (the speaker's intention is to amuse herself by formulating an ironic observation) and the perlocutionary act (it produces the desired effect of amusement on the listener who, in this case, is the speaker herself). It should be pointed out the importance of the modal verb "must" which adds shades of sarcasm to the ironic meaning of the utterance. It is used in such a context when "we realize that something is certainly true" (Eastwood, 2003: 112). Thus, the speaker achieves the desired effect.

The irony expressed in the last example has the strategic intention of openly mocking at the listener. It is a sarcastic utterance meant to express the speaker's disdain. However, there is a tinge of self-irony in this utterance as well. It sounds like a bitter remark the speaker states in order to assert his previous observation regarding the listener's dishonest behaviour.

The analysed examples illustrate the discrepancy between apparent and underlying meanings that irony implies. They can be rendered in the following table:

Underlying Meaning	Ironic Expression	Apparent Meaning
Your handwriting is bad.	...you're a beautiful writer! ... prime, isn't it?	Opposite, exclamation (joke). Opposite, disjunctive question (joke).
I don't really care.	And how <i>is</i> Clara? That's good.	Opposite (unsympathetic).
You shouldn't have called her.	There's certainly no reason why you shouldn't.	Opposite, negation (dissatisfaction)
He is a disagreeable companion.	He must be an agreeable companion	Opposite, modality (mockery)
I know you don't want to go with me.	I should have thought that you would want to accompany me when I am about to set out on a dangerous expedition	Opposite, modality (sarcasm).

To sum up, irony is a strategic enactment of the speaker's communicative intentions. It is used for specific reasons, such as to joke, to express one's disapproval, to mock, etc. The means by which irony is achieved are various (e.g. disjunctive question, overstatement, negation, modal verb usage, etc.). Yet, each ironic utterance is meant to state the opposite of what it is said. The context has the leading part in the recognition of irony. Ironic utterances, taken out of context, lose all their illocutionary force, producing no effect on the listener who will not identify the intended meaning.

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Analysing the discourse of films: the case study of a comedy

Some erroneously think that a film is exclusively what one sees, nothing more than a skilfully edited sequence of moving pictures. Indeed, it is difficult to deny the importance of the perfect shot of the sunset and its dramatic significance in revealing the emotional load of a certain moment in the characters' lives. Yet, the moment might be spoiled by the wrong word in the wrong place and the totality of that moment is lost.

Film dialogue is a special type of dialogue which is created in such a way as to produce a specific effect on the off-screen listener. On the one hand, it is not the genuine conversation taking place between two or more people, it is a 'particular kind of imitation of people talking' (Kozloff, 2000: 29). On the other, dialogue in films is aimed at a particular audience and expected to be perceived as a seemingly accurate speech occurrence.

In Sarah Kozloff's opinion: 'film dialogue has been purposely designed for the viewers to overhear' (Kozloff, 2000: 15). The meaning of the word 'overhear' in this case is extremely significant as it emphasizes the intruder's role reserved for the viewer: the one who sees and hears everything but does not interfere; the one whose invisible presence does not change the progress of the plot in any way.

However, one should not undermine the viewer's significance in the process of dialogue creation. The screenwriter is the one to initiate the dialogue with the viewer, thus, the film becomes the channel through which their communication occurs. It is an intricate process where the screenwriter wants the viewer to collaborate in the evolving story in front of him.

Proceeding from the assertion that "the word in living conversation is directly, blatantly oriented toward a future answer word: it provokes an answer, anticipates it and structures itself in the answer's direction" (Quinn, 2006: 117), we assume that the author of a script arranges his lines in the answer's direction so that the spectator understands his communicative goals and is able to decode the intended meaning.

There are researchers who perceive literature as 'another form of communication' (Holquist, 2001: p.66), claiming that "literary texts, like other kinds of utterances, depend not only on the activity of the author, but also on the place they hold in the social and historical forces at work when the text is produced and when it is consumed" (Holquist, 2001: 66). We may assume that the script may also be regarded as 'another form of communication', where the screenwriter is the initiator of the dialogue governed by the specific context he lives in.

Upon analysis, we see that most scripts are to a certain degree context-bound and their understanding depends on the knowledge the viewers supposedly possess. In this way the 'consumption' of the intended message will be influenced by the viewers' social and intellectual background. The screenwriter proceeds from the assumption that his message will be decoded correctly by his viewers, expecting a concrete feedback from them. Something which may be tracked by the way the film was received by the critics and the public.

Just like in the case of the authors of literary works (Condrat, 2009: 113), the screenwriter carefully selects the strategies to communicate his intentions. His strategies are both linguistic and extralinguistic. However, as a rule, a screenwriter is always indirectly conveying his message.

LoCastro states: "one fact of human communication is that more often than not interactants do not say directly what they intend to mean" (LoCastro, 2006: 118). In her opinion, this urge for indirectness "may allow the speaker to assess how well the addressee can understand the

intended meaning, thus *joining* the speaker as a member of a select group' (LoCastro, 2006: 124). It is also worth mentioning that such a strategy helps create humour in conversation, and, consequently, in films as well.

Yet, in this off-screen conversation, the screenwriter does not have an immediate feedback the way it happens in real-life dialogue, for example, he will not hear the laughter. Nevertheless, he will make use of those strategies from real-life situations which, in his opinion, will allow him to lead the addressee towards the 'answer's direction'.

We would like to prove our thesis on the example of the American comedy 'New in Town' written by C. Jay Cox and Ken Rance. This is the story of a self-made woman from Miami who has the characteristics of a feminist and who gets to a conservative town from Minnesota expecting to make some major changes in a dairy company but ends up changing her own perception of life.

This macro-theme is indirectly conveyed in the story, whereas, irony is the major communicative strategy helping create humour. Apart from irony, the humorous effect is produced by other means, such as: word play, metaphors, hyperboles, repetitions, etc. There are also extralinguistic features involved in the process of humour generation, beginning with the social and historic context and ending up with the actors' play.

As stated, irony is very important in this film. Apart from being a rhetorical device, irony stands for a well-thought communication strategy selected by the speaker in order to obtain the intended reaction from the part of the hearer. Or, on the contrary, to hide the intended meaning from the listener, but not from the overhearer, as in the case of the film.

In order to assert our statements we would like to analyse a few passages from the film which will exemplify the communicative strategies used in the movie.

Ms. Hill: I'm looking for Blanche Gunderson. My assistant, Cathy, called.

Blanche: You must be Miss Hill. I'm Blanche Gunderson.

Ms. Hill: You're my executive assistant?

Blanche: Oh, heavens no. I'm just a secretary. Did you want me to find you one of those?

Ms. Hill: We'll see.

Trudy: What you need to find is a place to live.

Blanche: Right. This is your realtor, Trudy.

Trudy: Trudy van Uuden at your service. That's with too u's. A double u, not a w.
I'll drive. What do you say you follow with Ms Hill?

Blanche: Oh, good idea.

Example 1

This is a passage from the beginning when the main character gets acquainted with her new 'executive assistant'. This dialogue traces both the social statuses of the female characters and their different perceptions of life. Thus, when Lucy Hill meets her 'executive assistant' she is shocked to find, in fact, 'just a secretary'. Her surprise should be analysed on the suprasegmental level, as her intonation shows her dissatisfaction and disbelief that there are such women as Blanche in the world. Having a strong feminist bias she cannot understand women who, in her belief, are weaker.

On the other hand, we can see that Blanche is not familiar with the subtleties of the politically correct English, thus, her language reveals her openness and lack of hypocrisy. She refuses to pretend to be somebody she does not feel she is, that is why she exclaims 'Oh, heavens, no.' She is ready to find one 'executive assistant' if her boss asks for it.

Lucy Hill's reply is ironic. She has already labelled her new acquaintance and thinks it is just a matter of time till she fires her secretary. That explains her answer and the use of future simple denoting a certain degree of probability. Blanche does not realize that if she tries to find Ms. Hill ' an executive assistant she will lose her job.

The third interactant in this conversation is Trudy van Uuden, who indirectly introduces herself. In her attempt to enlighten the conversation she tries to make a joke by using word play, which is not understood by Lucy Hill.

We can draw the conclusion that the first short verbal encounter resulted in a conversational failure as the participants did not manage to understand each other. Their different social and cultural background prevents them from realizing their communicative goals even in this short dialogue. As a matter of fact, its length is influenced namely by this communicative failure.

Blanche: Oh, your luggage all matches. That's so nice. Say cheese. Are you a scrapper?

Ms. Hill: Excuse me?

Blanche: Oh, there's Merle. Hey, Merle. That's our mailman Merle. That's what we call him, Mailman Merle. Because he delivers the mail and he's our mailman. So you know? Oh, yeah. Do you keep a scrapbook? Because I do. I'm a scrapper, see. We even got a club. I got a mini in my bag here. Ok, this here, is our dog, Winston Churchill. He's dead. He was a bit of a drooler, I'm afraid. And this here is my kitty Snowflake. She's dead too. We had to put her down on account of that kitty-leukemia thing. You should've seen the kinds of things she was barfing up on our couch. Poor thing. Bless her heart. She's not dead in the picture though. She's just sleeping.

Ms. Hill: Could I look at that later maybe? Okay?

Blanche: So... Are you married? Do you have children?

Ms. Hill: No, no. I'm not married.

Blanche: Oh, you're still young, you know? Relatively. I mean you still got time, I suppose. Do you eat meat, or are you just one of those vegetarian people?

Ms. Hill: No, I'm not a vegetarian. Why?

Blanche: Because it's your first night in town. Don't think we're gonna let you go hungry. You're coming to my house for dinner. Nothing fancy, of course. Meatloaf. Do you mind if I ask you a personal question?

Ms. Hill: Isn't that what you've been doing?

Blanche: Have you found Jesus?

Ms. Hill: Well, I didn't know he was missing. It was just a joke.

Blanche: Normally we don't joke about Jesus around here. But I can see how you'd think that was sort of funny. Imagine Jesus gone missing. Imagine.

Example 2

The second example is created following the same strategy. The screenwriters emphasize the gap existing between these two women. Blanche tries to be polite and to start a conversation: she praises the matching luggage, she tries to make Lucy see the funny side of calling the mailman Merle, and she tells her interlocutor about her hobby. In this way, she makes an attempt to make Lucy be part of her community.

This conversation is once again a failure. Due to her openness, Blanche sees nothing wrong in asking some personal questions. Her honesty can be seen in the way she tries to make a self-repair turn 'Oh, you're still young, you know? Relatively. I mean you still got time, I suppose'. She realizes that she has made a mistake and resolves to change the topic of conversation. She indirectly tries to invite the new-comer to dinner. Then, she again makes a gaffe. This time, she prepares her interlocutor by directly stating that she is going to ask a personal question.

Lucy is very reserved and in her answer: 'Isn't that what you've been doing?', she actually wants to be left alone. So she gives an indirect dispreferred reply, which is not perceived by

Blanche. Her pretence prevents her from being honest. However, she is relieved when she hears the question, as, in her opinion, it is not a personal question. We can see that religion is something she does not care much of. Whereas, Blanche's serious reaction emphasizes their difference once again. So this dialogue is another communication failure.

Another example is the scene when Lucy Hill comes to dinner and meets the male protagonist Ted Mitchell. Lucy tries to be sociable and have a conversation basically void of any meaning, just to have the semblance of a conversation:

Ms. Hill: So, Ted, do you live around here?

Ted: Yeah.

Example 3

However, their conversation is another failure. This time the issue of gender talk was masterly revealed in the characters' dialogue by the screenwriters. What seems to start as an amiable ritualistic socializing moment ends up in a row.

Lucy cannot understand how a rational adult can prefer living in New Ulm to the splendours of a metropolis. Thus she tries to persuade her interlocutors by bringing forth examples of the advantages of living in the city: 'Well, I mean, the cultural advantages alone. Museums, opera, ballet, theatre. Not to mention nightlife' or 'Do you know I was in a restaurant, and Justin Timberlake walked in?', or 'You know who else was there, Bobbie? Fergie. I bet you like her music, huh?'

Bobbie's reply was a dispreferred response to Lucy's statement.

Bobbie: My dad won't let me like that stuff.

Ms. Hill: Well, you seem old enough to decide for yourself what you like.

Ted: Excuse me? Women like that just selling themselves as sex objects? What kind of a role model is that for young girls?

Ms. Hill: I think that any examples of strong successful young women are vital.

Ted: And that's how you measure success? By how provocative a woman can be? We'll pass on that. We'll listen to country.

Example 4

Lucy once again cannot understand how a young girl can be told what to listen and what not to listen by her father. She wants to make her understand that it is high time she made decisions by herself. However, her father disagrees and is blatantly expressing his disapproval. He criticizes the stereotyped image of the singers and models who, in his viewpoint, spoil the young generation. Thus, he is the typical representative of the patriarchal society, who will not accept the changing mores of the time, which can be seen in the last line in this example.

The conversation goes totally wrong and the two interactants end up shouting and offending each other. So once again, this is a case of a communication failure. They constantly mock and are ironic in everything they say. None of them want to see the other's side or to doubt their own beliefs.

Ms. Hill: Greetings, New Ulm. I'm here to usher in a new phase. This is a great opportunity. I'm here to reconfigure for the initialization of Rocket Bars. This will be an exciting utilization of new branding.....for capitalizing on a highly profitable demographic.

Stu: Cut to the chase. We don't give a fart on a muggy day what you're making us make. Tell us how many you're planning on laying off.

Ms. Hill: Management at Munck Foods in Miami has sent me here.....to conduct mechanization and modernization procedures.

Stu: Yeah, you Munck-ees all say that crap. But every time one of you comes, we end up losing jobs.

Ms. Hill: Well, I'm interested in the jobs we'll create. If you're not, that's fine, but I'll expect you to implement the changes.....in a timely manner.

Example 5

This example shows another technique used in this dialogue: double-speak. Lucy Hill is the ruthless person who will do anything to get to her goal. However, she cannot directly state her purposes because of the scandal that may appear after the employees find out that they might be fired. That is why she prefers to hide her intentions under such pompous phrases as: 'to usher in a new phase', etc. Her vocabulary is also a bookish one, as she wants to impress her audience by her use of so many sophisticated words.

We can see the contrast between her way of presenting **her** 'truth' and the foreman's way of mocking everything she says. Being in the business for a long time, Stu Kopenhafer understands what underlies under her seemingly beautiful speech. That is why he cuts her short and his speech is rude. He makes a pun calling the people from the Miami office 'Munck-ees', thus evidently showing his position of a man who will fight for the company and its workers.

Yet, Lucy is very ambitious and she makes sure that she is the one who tells the last word in this conversation. She refuses to see Stu's side and gives him (and all the other employees) no freedom of choice.

This other example of communication failure was realized with help of the distinct stylistic registers used by the interactants. It produces a humorous effect on the viewers and helps get a better understanding of the characters' personalities.

The entire film is constructed around such communicative failures based on utterances loaded with an ironic meaning. Definitely, the genre of the film governed the script as well as it has a happy ending where the female character realizes how wrong she was and changes at the end.

We would also like to analyse some ironic utterances from the film to show how humor was created.

Underlying Meaning	Ironic Expression	Apparent Meaning
I will strongly consider this suggestion.	<i>We'll see.</i>	Opposite, politeness (lie).
I'm outraged that you decide everything for your daughter.	<i>Well, you seem old enough to decide for yourself what you like.</i>	Seemingly similar, but it was actually aimed at the father (unsympathetic and dissatisfaction).
She is the one who will steal from the poor as a CEO.	<i>You better count the silverware before she leaves.</i>	Opposite, (sarcasm)
I will make some radical changes which means that most of you will be fired.	<i>Greetings, New Ulm. I'm here to usher in a new phase. This is a great opportunity. I'm here to reconfigure for the initialization of Rocket Bars. This will be an exciting utilization of new branding.....for capitalizing on a highly profitable demographic.</i>	Opposite, the choice of bookish vocabulary (lie)

Stop lying and tell the truth. We are not fools.	<i>Cut to the chase. We don't give a fart on a muggy day what you're making us make. Tell us how many you're planning on laying off.</i>	Seemingly similar, the use of informal vocabulary to make his coworkers part of their private community (mockery and dissatisfaction)
I have the power to do everything I think is best for the company.	<i>Management at Munck Foods in Miami has sent me here.....to conduct mechanization and modernization procedures.</i>	Opposite, the bookish vocabulary (lie).
Stop talking about that and get to work.	<i>Yeah, well, I doubt that your tapioca recipe is gonna affect the plant.</i>	Opposite (dissatisfaction).

We can see that in most cases while using irony as a communicative strategy the speakers try to produce a particular effect on the listener. They may lie, show their total disapproval of something, mock somebody or joke. Yet, if we consider the underlying meaning, we can see that they realize their intentions indirectly as they do not openly state what is on their mind. Whereas, in the case of the last example, it is also a case of dramatic irony, as it was Blanche's tapioca that actually saved the plant.

It is worth mentioning that the analysed examples in this article produced a humorous effect on the viewers. All the people whom we asked to watch the film pointed to these examples as humorous and interesting. So while the main characters were not laughing, the 'overhearers' were enjoying themselves. Thus, we can state that the dialogue between the screenwriters and the viewers was a successful one as the encoded message was understood by the latter.

To sum up, communication failures of the interactants as well as irony served as a strategic technique to create humour in the film 'New in Town'. Indeed, the characters lively dialogue helped the viewers decode the screenwriters' intended messages. They touched upon such vital issues as: gender discrimination, religion, social status, cultural background, snobbism, and double-speak. They followed the rules of the genre offering the long-expected happy-end to the viewers.

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Media discourse: the case study of a conceptual metaphor in BBC News Items

The idea of metaphor can be traced back to Aristotle. It was considered an important means of enriching the speech, the sweet stuff of songs and poems, the fundamental language of poetry. In time scholars realized that metaphor is not only a stylistic device used in poetry, but also a way of conceptualizing the surrounding reality.

George Lakoff and Mark Johnson two great linguists, made their own research and came to the conclusion that: ‘Metaphor is for most people a device of the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor’ (Lakoff, Johnson, 1980). But they have found that on the contrary, ‘metaphor is pervasive in everyday life, not just in language but in thought and action’ (ibid.).

The World Book Encyclopedia states: ‘One thing often reminds us of another and we often indicate such resemblance by applying to one a name or an action which belongs to the other. An application of this kind forms a metaphor’ (The World Book Encyclopedia, 1957).

Oxford Advanced Learner’s Encyclopaedic Dictionary gives the following definition of metaphor: ‘the use of word or phrase to indicate something different from the literal meaning’ (Oxford Advanced Learner’s Encyclopaedic Dictionary, 1989).

As we can see, the term metaphor extended its denotational meaning. And, almost everyone makes liberal use of metaphor in daily conversation (Alexander, 1969) and it is used in almost all the fields of human activity: literature, politics, science, journalism etc. We speak and write and think in metaphors. They can’t be avoided: metaphors are built right into our language.

In order to emphasize the wide spread usage of metaphors let’s consider the following examples. In 1946, Sir Winston Churchill used the now famous phrase ‘iron curtain’ to describe an international problem which consisted in a physical and an ideological division that represented the way Europe was viewed after World War II, USSR cut off from the rest of the world. It is a term still encountered in politics denoting past as well as present concepts. However, in the present context it does not refer to USSR anymore but rather to the tense relation between two countries.

Another example is ‘pumping the pump’ which is sometimes used to refer to the government spending to stimulate a nation’s business and industry.

Great works of literature are enriched by metaphors. The plays of Shakespeare contain brilliant metaphors, such as the passage in *As You Like It* beginning with ‘All the world’s stage’. Here, Shakespeare compares the world to a stage and life to a play.

The use of metaphor even goes back to the time of the creation of Bible. Psalm 23 of the Bible is based on a metaphor. It begins with the words “The Lord is My Shepherd” and suggests the relation of God to humanity by considering the relation of a shepherd to His sheep (The World Book Encyclopedia, 1994).

In each case, the metaphor has been an important tool of thought. Thus, we can assume that our language abounds in metaphors.

But why do we use metaphors? Why are they so important in speech? Hubert G. Alexander believes that ‘metaphor adds spice and points out to any utterances and may enable one to express a very complicated thought with ease and simplicity’ (Alexander, 1969).

Gibbs, summarized his three kinds of answers to this question. First, the inexpressibility hypothesis suggests that metaphors allow us to express ideas that we cannot easily express using literal language (Barnden, Lee, 2001). It means that when we want to say something beautiful but not very sophisticated we may use metaphors. It helps us to create new meanings with simple words. Second, the compactness hypothesis suggests that metaphors allow to communicate of complex configurations of information to capture the richness of a particular experience (ibid). This hypothesis states that in order to present something very large but in a sweet way we use metaphors. Third, the vividness hypothesis suggests that the ideas communicable via a metaphor are in fact richer than those we may achieve using literal language (ibid). The significance of this third hypothesis consists in the fact that metaphors paint the language in all possible colours and it gives life to the speech.

I. Galperin states that metaphor is ‘a well-known semantic way of building new meanings and new words’. ‘It is due to the metaphor’ according to the remark of Quintilian ‘that each thing seems to have its name in language. Even language has been figuratively defined as a dictionary of fade metaphors’ (Galperin, 1971).

After getting acquainted with the opinions of great linguists according metaphor, we have learned that most of our ordinary conceptual system is metaphorical in nature.

In order to emphasize what a metaphor is and how it structures our everyday activity and especially mass-media let us start with the concept *argument* and the conceptual metaphor ‘Argument is War’. This metaphor is reflected in our everyday language by a wide variety of expressions. George Lakoff and Mark Johnson suggest the following metaphors where the concept “Argument” is used:

Your claims are indefensible.

He attacked every weak point in my argument. He’s criticism were right on target.

I demolished his argument.

I’ve never won an argument with him.

You disagree? Okay, shoot.

If you use that strategy he’ll wipe you out. He shot down all of my arguments (Lakoff, Johnson, 1980).

Next to these examples, Lakoff and Johnson point out: ‘It is important to see that we don’t just talk about arguments in terms of war. [...] Though there is no physical battle, there is a verbal battle, and the structure of an argument – attack, defence, counterattack, etc. - reflects this. It is in this sense that the “Argument is War” metaphor is one we live by in this culture, it structures the actions we perform in arguing’ (Lakoff, Johnson, 1980).

Since, the main purpose of news is to impart information (Galperin, 1971), the usage of metaphors is very important; it motivates the reader to read farther, it attracts his attention. Indeed, the metaphors are wide spread in news items.

For example, in the article *German breaks silence over immigration* there is a metaphor even in the headline “German breaks silence”. The verb “breaks” carries the negative connotational meaning. “Silence” generally seems to create a quite atmosphere but this “breaks” emphasizes that that silence, that those unshared displeasures can’t be more kept and it is high time they were openly discussed and analysed. The breaking of silence can result in misunderstanding,

in argument. Although compact, this metaphor carries lot of information denoting the existing tension in this problem.

Another metaphor in the same article is *The ghosts of the past have been too frightening*. This metaphor unveils a horrible experience from the past that haunts the Germans even in the present. Through this metaphor, the author achieves to depict a more vivid picture on the consequences of the past over present which appear again and again like ghosts to remember of what have been and it is even today too frightening.

The metaphor *Outpourings of strong anti-immigrant feelings* accentuates the fact that the Germans can't control their negative attitude towards immigrants anymore and sooner or later, they will say their discontents. The prefix "anti-" suggests antipathy towards those who come from foreign countries. And such feelings as antipathy, unfriendliness cannot carry anything else than conflict and dispute. The word which conveys gravity to the situation is "outpourings". It speaks about uncontrolled fury which is about to give vent. The author, using this metaphor transmits a strong and clear picture of Germans' hostility towards immigrants.

To emphasize the same situation the author uses more metaphors as "chorus of dissent" and "unemployment anger". In the metaphor "chorus of dissent", the word "dissent" carries a negative connotation which indicates a disharmony. And when there is disharmony, it means that there is an opposition, there are rivals with different opinions. "Chorus" emphasizes the gravity of the situation. There is not one voice, but a multitude who declare the divergences in unison. Although, the metaphor is compact, it gives an intense reflection of a lack of understanding.

The conceptual metaphor "Argument is War" can be very well seen in "unemployment anger". Germany, the country which economy grows faster than those of its rivals has a strong feeling of displeasure. The anger that they feel towards their situation will involve disagreement. Although, the sender does not use literal words, through this metaphor which consists of colloquial words, he mirrors the seriousness of the situation.

The next article is *Sudan objects to UN plans for new border troops*. Here, the metaphor is again encountered in the headline. When somebody is against something, it is clear that there is misunderstanding, different opinions toward a certain thing. If Sudan objects UN plans for new border troops, it means that they do not agree with this and there are signs of growing tension between these two. The opposition and the tension involve argument. In this metaphor, simple words emphasizes that there is no physical battle but a verbal one which may carry trouble for one of the parts.

In order to give more importance and attention to this case the author uses another metaphor "Growing tension". This brings out the situation which is about to burst into argument. The word "tension" reveals the already strained relationship existing, whereas "growing" intensifies this idea. Through this metaphor the sender achieves to depict the vividness of the tension, which already exists, advances each moment and will certainly have negative result.

This result can be even a war, this being author's opinion too. He states "the North preparing for war" using again a metaphor. Why was the North preparing for the war? Because, there was argument, there was misunderstanding. The conceptual metaphor "Argument is War" is well seen in this metaphor. If there are objections, it means argument and consequently it may carry war.

The article "Protests held in China and Japan over disputed islands" abounds in metaphors. Even in the headline, the sender wants to capture reader's attention and to motivate him to read

farther, using a metaphor “Protests over disputed islands”. First of all, naming China and Japan, the author acquires the tension because it is known about the strained relationship between these two. Then the word “protests” emphasizes this tension, showing that there is disapproval, objections between China and Japan. The metaphor also indicates the cause of these protests- “disputed islands” and here can be seen again argument. China as well as Japan presents its rights on islands and the word “disputed” indicates that no one wants to give up, both countries have firm position on their sovereignty. It is clear that this will involve contradictions and in such a way grows the unfriendliness between China and Japan. In this case, using colloquial words, the author creates a real atmosphere of what happens between these two countries.

Another strong metaphor in the same article is “the long-running row erupted into a full-blown diplomatic crisis”. All the parts of this metaphor participate to the creation of a negative connotational meaning and indicate the presence of the concept “argument”. First of all, the word combination “the long-running row” has the meaning of a violent and noisy controversy which its beginnings somewhere in the past, which lasted for a long time and have resulted into an ample diplomatic crisis. The “row” which means argument does not lead to any positive results but to the times of great difficulties. And these difficulties have already appeared. This is shown by the word “erupted” which proves how a row can result into an outbreak. The eruption throws hot impacts on both countries. Though the author speaks about something unpleasant, the metaphor sounds beautifully “the long-running row erupted into a full-blown diplomatic crisis”.

The next metaphor is “Japan seized a Chinese fishing boat”. This indicates why the row resulted into hostility. Chinese boat was taken hold suddenly and violently by Japanese. And the harsh attitude towards each other will increase, will be about to burst into a noisy, strong and serious conflict.

“Japan has rejected the apology” again emphasizes the strained relationship between China and Japan. This metaphor indicates that Japan is angry with China and doesn’t want to accept any apologies. The situation affected so much Japan that this doesn’t give any importance to China which tries in a way to ameliorate the relations. This will make the tension and the conflict grow more and more. And it doesn’t matter that one part wants to comfort another. Another part is totally indifferent. And this also may involve a strong disagreement.

Another metaphor is “Authorities expressed deep concern over the protest”. Using this metaphor, the author expresses authorities’ troubled feelings of fear and uncertainty about the future. The authority is worried, it doesn’t need any conflicts with its neighbour. To attract reader’s attention to the situation, he uses the word “deep”. It emphasizes the seriousness and gravity of the situation.

The article *George Osborne’s Key Arguments* abounds in metaphors as “he is swinging his axe”, “Mr. Osborne was at pains to blame Labour for the deficit”, “The Tories do not want to be accused of breaking promises”.

In the metaphor “Ms. Osborne was at pains to blame”, the concept of argument is seen in the verb “to blame”. When a person blames someone it means that he criticizes for doing something wrong and nobody likes to be pointed out his mistakes. Between the person who blames and that who is blamed grows tension. The metaphor says: “Ms. Osborne was at pains to blames”. This “at pains” emphasizes that Ms. Osborne makes an effort insisting on his accusation.

Another metaphor is “They do not want to be accused of breaking promises”. A promise is an assurance that you will do or give something. A breaking promise means an unkept word. It implies damage to somebody. It may hurt somebody. And when somebody is accused of

breaking promises he is said to have done something wrong, to be guilty of an unsuccess. And this may carry a row, a deep and serious discussion where two points of view will confront.

In these examples, we can clearly see what means for a concept to be metaphorical. The essence of metaphor is to denote one kind of thing or an idea in the terms of another, to suggest a likeness, an analogy between them. In our cases, the concept of argument is understood and talked in terms of war. Lakoff and Johnson’s opinions according this are the next: ‘The concept is metaphorically structured, the activity is metaphorically structured, and, consequently the language is metaphorically structured’ (Lakoff, Johnson, 1980).

To sum up the use and the role of metaphors in these concrete news, I may assume that the authors used metaphors first of all to provide a vivid, memorable and emotion arousing presentation of perceived experience, second to talk about experiences which cannot be literally described and third, to achieve the richness of a particular experience, to present it in a compact way.

Thus, the examples of the conceptual metaphor “Argument is War” according to their use and to Gibb’s hypothesis may be represented in the following table.

Vividness Hypothesis	Compactness hypothesis	The Hypothesis of Inexpressibility
<ul style="list-style-type: none"> .The ghost of the past have been too frightening; .Outpourings of strong anti-immigrant feelings; .Protests held in China and Japan over disputed islands’ . The long-running row erupted into a full-blown crisis; . Authorities expressed deep concern over the protest; . Ms. Osborne was at pains to blame. 	<ul style="list-style-type: none"> . German breaks silence; . Chorus of dissent; . Growing tension; . Japan has rejected the apology. 	<ul style="list-style-type: none"> . Unemployment anger; . Sudan objects Un plans; . The north was preparing for war; . Japan seized a Chinese Fishing boat; . They do not want to be accused of breaking promises.

As we see, the news as well as literature is enriched by the metaphors. Although, the news is characterized by special political and economic terms, clichés, abbreviations, neologism, there is a large room for the metaphors. They offer emotional colouring, influence the reader by giving a vivid interpretation or the facts and appeal not only to the reader’s mind but to his feelings as well. Using metaphors, the author gives life to the events which happen and the message he wants to transmit becomes forceful and suggestive.

Sometimes, the way in which the news is presented is more important than the event it denotes because the solution depends on how we perceive the news. Even a single word has the power to exaggerate or to understate what happened.

As Donald Schon noted ‘problem setting or the information of how social problems are perceived may be more important issue than problem solving and problems are framed in large part through the employment of metaphors’ (see Gibbs , 2001).

Metaphors are important tools of mass-media and moreover our everyday language abounds in metaphors. The metaphors help to enrich our vocabulary, to make it more vivid, more colourful.

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Media discourse: the case study of headlines in BBC News Items

Generally, the English newspaper style may be defined as a system of interrelated lexical and grammatical means which is perceived by the community speaking the language as a separate unity that basically serves the purpose of informing and instructing the reader (Galperin, 1971: 307).

Headlines represent an important part of brief news items. They constitute the informational nucleus of the entire story whose aim is to arouse the reader's interest. While creating the headline, the author should be concise and precise as much as possible. At the same time, he should be creative while considering the appropriate wording of the news item.

Different authors give different definitions of the notion "headline". For example, Susan Pape and Sue Featherstone say that "writing headlines is an art form that requires proficiency, confidence and a consummate skill with words. They are written by a sub-editor who will take a reporter's copy and pick out words and phrases that summarize the story" (Pape, Featherstone, 2005: 61).

The headline is also defined as:

- the title or caption of a newspaper article, usually set in large type (<http://www.thefreedictionary.com/headline>);
- the title given to a news items or a newspaper article (Galperin, 1971);
- a phrase at the top of a newspaper or magazine article indicating the subject of the article (<http://www.dictionary.net/headline>);
- a line at the head of a page or passage giving information such as the title, author, and page number (<http://mw4.m-w.com/dictionary/headline>);
- a similar title at the top of the newspaper indicating the most important story of the day, also a title for an illustration or picture (<http://www.bbc.co.uk/news/world-europe-11559451>);
- the text at the top of a newspaper article, indicating the nature of the article below it (Rafferty, 2008);
- a head of a newspaper story or article usually printed in large type and giving the gist of the story or article that follows (http://www.bbc.co.uk/2/programmes/from_our_own_correspondent/9110766.stm).

All in all, the headline is the title or phrase given to a piece of news, which carries the most important piece of information indicating its subject matter. It is a 'signpost for readers, telling them what the most important stories are' (Rafferty, 2008: 213). In addition, the headline has the role of a 'précis of the story ... typically summarizing the 'gist' of the report' (ibid).

Thus, the main function of the headline is to inform the reader of what the news is about, followed by the aim of arousing the reader's curiosity.

Nowadays, more and more people prefer to learn the latest news from the internet. Indeed, internet has become the ultimate source of information. It is known that a significant number of readers scan web pages rather than read them in detail looking for information.

In the case of internet news items, a major role is devoted to hypertext, which allows the idea to be linked into a larger, more contextual whole, and allows writers "to express ideas without having to adhere to the often constricting need to place them in a specific order" (Pape, Featherstone, 2005: 174).

However, people should keep in mind that internet is not always a trustworthy source. That is why they should know some sites which try to deliver the news in a professional way. The British Broadcasting Corporation is one of the most reliable sources. Its online presence includes a comprehensive news website and archive. Its advantage is that it is free and available to everyone. This website was a great success in the internet from the very beginning. It is not surprising that BBC news items have become one of the most important mass-media sources worldwide. Its purpose is to encourage innovation and creativity in UK, to inform and cooperate with people from different countries. The team is broadcasting in about thirty languages.

BBC has a specific arrangement of the events. First, they display the main news of the day, further the secondary news, and the entertainment goes last. Here we can find news about political and social issues worldwide as well as news about famous people.

The arrangement of the events depends on the language in which the pieces of news are presented. For example, we examined the Spanish BBC home page, where the main topic was 'Bolivia, en duda como potencia gasífera en el Cono Sur', while the top news story on BBC home page was 'Indonesia tsunami deaths increase'. This happens because of the country's interests and attitude towards the events.

The headline is followed by an outline which gives a short summary of what the article is about. As a rule, it follows the so-called 'five-w-and-h- pattern rule' (*who-what-why-how-where-when*) (Galperin, 1971: 311).

The headline may take the shape of simple phrase, question or exclamation. Fewer words the author uses in his headline more interested the reader is. At the beginning the reader interprets the headlines basing on his understanding and life experience. It is very interesting how the author decides to entitle the information that follows, using a metaphor, interjection or metonymy.

Syntactically headlines are very short sentences or phrases of a variety of patterns:

Full declarative sentences:

For example: 'Australia awaits its first saint' has the following syntactical scheme: S+P+O. Stylistically, the author uses a metonymy in the title. The word "Australia" stands for the "people" who live in Australia. The headline increases the reader's interest by using the word "saint", because it expresses the meaning of something supernatural. The literal meaning would imply that the Australians are waiting for the arrival of a saint or angel. However if we take into consideration the world knowledge shared by the people we know that the author wants to say something else.

On clicking this hypertext displayed on the homepage, we see a longer title, which is more explicit. However, this title is an elliptical sentence which is another feature of the headline, because it is omitted the auxiliary verb "to be" in 'Pope to canonise first Australian saint, Mary MacKillop'. We also notice that articles are omitted in this title. In fact, this is another peculiarity of the language of the headline. Instead of "The Pope" and "the first" the author wrote "Pope" and "first". It is because of the limited space given to the headline. The author has to express more information in fewer words. He excludes the functional words which have less informational value, instead, a special attention is paid to the notional words, which have the function of key-words in the article. They inform the reader on the contents of the story.

It states more clearly this time that the Pope is going to canonize the first Australian saint. To

be more factual, the author introduces the saint's name – Mary Mackillop. It becomes even more specific. Although it may sound confusing on the surface, it is not so. Due to the shared knowledge of the world the reader will be able to decode the message correctly, as his scheme on Catholicism and catholic traditions will provide the missing information.

The outline runs immediately after the headline providing the missing information and bringing forth more details. ‘Pope Benedict XVI is due to officially recognise Australia's first saint, Mary MacKillop, a Melbourne-born nun who worked with needy children’. We notice that the outline is partly constructed according to the ‘five-w-and-h-rule’: S – the Pope; P+O – is due to canonise Australia’s first saint. The adverbial modifiers of reason and place can be deduced from here (although they are not openly stated): *Why?* – because the nun worked with needy children, *Where?* – Melbourne-born, Australia’s first saint.

Thus, the author tried to attract the reader's interest by using a metaphor in the hypertext. Then he revealed step by step its actual meaning in the title, and, finally, he gave more details in the outline.

The use of **nominative sentences** is another feature of the language of the headlines. For example: ‘Pakistani denial’ is a nominative sentence formed of Adj+N. The hypertext gives us some information about what happens in Pakistan, emphasizing the fact that there is a problem or a crisis in Pakistan and that the people refuse to see or accept it.

The full title goes like this: ‘Is Pakistan in denial about tackling its problem?’ The nominative sentence turns into an **interrogative sentence**, which is another headline's peculiarity. This headline is a general question. It is also a rhetorical question, a question where no reply is expected. Rhetorical questions encourage the listener to think about what the answer to the question might be. So, the author makes his reader examine the article, and, thus, encourages him to draw his own conclusions. Here the author announces his reader that Pakistan has to tackle some problems, but he still doesn't point out what problems this country is facing. There is hidden information in this headline that makes the reader examine what kind of problem there is in Pakistan.

The outline says that ‘aftermath of great monsoon floods is still a major problem facing Pakistan which is also suffering from regular suicide bomb attacks by Taliban militants. But there seems to be little determination and will to tackle the country's problems head on’.

Thus, after reading the outline it becomes clear what happens in Pakistan, the reader is more informed, where the construction ‘is in denial’ from the headline only emphasizes the idea that the Pakistani refuse to see the reality reality. The idea is that the country does not resolve its problems.

Headlines also include **direct speech**, as in the example: ‘Merkel: Multicultural society has failed’.

From the very beginning the reader is aware of the fact that the Germans have not succeeded in building a multicultural society in their country. The negative connotation of the verb ‘to fail’ helps the reader understand this. The sentence itself has a simple structure consisting only of a subject and predicate.

When we click the hypertext to find more details, the author gives us the full title: ‘Merkel says German Multicultural society has failed’. In order to understand it, the reader should know about the existence of some previous attempts to build a ‘multicultural society’.

We notice, that the hypertext, which is structured as direct speech, changed into indirect speech

in the title.

There are many cases when the author of the article uses the technique of shortening the words, which may be of four types:

1. *abbreviations*, for example, 'PM' instead of 'Prime Minister';
2. *acronyms*, as 'NATO' instead of 'North Atlantic Treaty Organization';
3. *clipping*, 'ad' instead of 'advertisement';
4. *blending*, for example 'E-mail' and 'brunch'.

For example in 'NZ rally behind Hobbit film', the name of a country (New Zealand) was abbreviated. This is the hypertext of the article. The first idea coming to the reader's mind is that of a gathering of a large group of people to support an idea in public. In this case people express their protest against Worn Bros' decision to move the production of the Hobbit films to another country. Clicking on the hypertext the author gives the title: 'New Zealanders rally behind Hobbit shoot'. There are few changes in this title:

- the subject that is abbreviated in the hypertext changes in a meaningful word, both in structure and spelling;
- 'NZ' in the hypertext has the lexical meaning of the country, but in the headline has the meaning of the citizens who live in NZ;
- the word "film" is replaced by the word "shoot" whose first meaning is that of 'weapon', and the second that of 'recording a film'.

There are hypertexts which change completely their structure in the titles. For example, 'The chance to live', a nominative sentence, is changed in "I'm not ready for my life to be over", a full declarative sentence. The headline actually quotes the words of the person depicted in this article. Both the hypertext and the headline reveal the idea of a struggle for life. Indeed, the outline briefly informs the reader about the tragic destiny of a girl: 'For more than three years Tor Tremlett has been waiting for a double lung transplant'.

In conclusion, we would like to point out that the language of the headlines is varied and very intricate. It is very interesting to analyze the authors' preferences in choosing a particular wording for a news item. In the case of online news items, the hypertext plays an important role. We have seen that it never fully coincides with the actual title. It is structured in such a way as to intrigue the reader, to make him click on it in look for more details. The author of an online editorial also keeps in mind that the reader first scans the homepage, and, on seeing something that might interest him, he would read the rest of the article. People will always be interested in what is happening in the world and will always appeal to newspapers (especially online newspapers), so, the headlines should day-by-day reinforce their function of arousing people's interest and informing them.

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