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IDENTIFYING TYPES OF COHESION: GRAMMATICAL AND LEXICAL COHESION IN SHORT STORIES

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Abstract: This research aims to identify grammatical and lexical cohesion in the short story by O. Henry. The thesis identifies the types of cohesion: grammatical and lexical cohesion written in short stories and involves analyzing how linguistic elements work together to create meaning and coherence in a text.

Key words: grammatical cohesion, reference, substitution, ellipsis, conjunction, lexical cohesion, synonymy, autonomy, hyponymy, meronymy

KOGEZIYA TURLARI:GRAMMATIK VA LEKSIK KOGEZIYANING QISQA HIKOYALARDA IFODALANISHI

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Annotatsiya: Ushbu maqola O.Genrining qisqa hikoyalaridagi grammatik va leksik kogeziyaning tadqiqotiga bag'ishlangan. Tadqiqot kogeziya turlari: grammatik va leksik kogeziya va ularning matnda ma'no va izchillikni yaratish uchun lingvistik elementlarning birgalikda ifodalanishini tahlil qilishni qamrab olgan.

Kalit so'zlar: grammatik kogeziya, referentsiya, sabstitutsiya, ellipsis, bog'lovchi, leksik kogeziya, sinonimiya, avtonomiya, giponimiya, meronimiya.

ВИДЫ КОГЕЗИИ: ВЫРАЖЕНИЕ ГРАММАТИЧЕСКОЙ И ЛЕКСИЧЕСКОЙ КОГЕЗИИ В КОРОТКИХ РАССКАЗАХ

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Аннотация: Целью данного исследования является выявление грамматической и лексической когезии в рассказе О. Генри. В статьи определяются виды когезии: грамматическая и лексическая связность, изложенная в рассказах, и анализируется, как языковые элементы работают вместе, создавая смысл и связность в тексте.

Ключевые слова: грамматическая когезия, референсия, сабституция, эллипсис, союзы, лексическая когезия, синонимия, автономия, гипонимия, меронимия

Introduction. In linguistics, cohesion and coherence are two crucial aspects that contribute to the logical flow and connectedness of discourse. Researchers investigate these aspects using various approaches, each with its own theoretical foundations and methodologies. The investigation of cohesion and coherence in discourse has been explored from various theoretical perspectives. These approaches draw on different linguistic, cognitive, social and functional frameworks, each offering unique insights into how meaning is created and maintained in discourse. This thesis highlights the Systemic Functional Linguistics (SFL) in investigating cohesion and it was developed by Michael Halliday, emphasizes the functions of language in communication. This approach views cohesion as the way language is used to achieve specific communicative purposes. Cohesion is analyzed through cohesive devices that connect ideas and actions, such as reference, ellipsis, substitution, conjunctions and lexical chains, while coherence is understood as the logical consistency of ideas, where sentences are structured to fulfill a communicative function in a context. As our research focus on investigating cohesive devices further, we will explore the concept of cohesion according functional approach.

Cohesion is in the level of semantic, which refers to relations of meaning that exist within the text, and that define it as a text. Discourse cohesion as Halliday and Hasan (1976) confirm can be achieved through different surface mechanisms and devices that exist in almost every discourse to refer to its cohesion. As far as short stories are concerned, they usually help readers to be involved in the action and share the participants' real experience.

This analysis typically focuses on grammatical cohesion, investigating how references, substitutions, ellipses and conjunctions bind sentences and paragraphs as well as lexical cohesion, examining the use of word choice, repetition, synonyms, antonyms, hyponym, meronym and collocation to maintain coherence and thematic unity. The goal is to demonstrate how these linguistic features are strategically employed by authors to create a seamless and engaging narrative. This understanding contributes to broader discussions about the role of language in storytelling and textual interpretation.

The theoretical basis and the methodology of the research. The research explores how O. Henry uses cohesive devices in his short stories engaging and accessible to modern readers. The investigation of cohesion and coherence in discourse has been explored from various theoretical perspectives. These approaches draw on different linguistic, cognitive, social and functional frameworks, each offering unique insights into how meaning is created and maintained in discourse.

Michael Halliday and Ruqaiya Hasan (Cohesion in English, 1976) distinguished between cohesion, linguistic elements that link sentences and coherence, the overall sense and meaning of a text. They classify cohesive devices into grammatical cohesion (reference, substitution, ellipsis, conjunction) and lexical cohesion (repetition, collocation, synonymy, antonymy, hyponymy and meronymy), provides the foundational framework for analyzing linguistic ties within a text.

Deborah Tannen (1989) explored discourse coherence in conversational and written texts and Teun A. van Dijk (1980) investigated the relationship between text, context and cognitive processes in coherence. Their approach focuses on how cohesion contributes to text coherence at the discourse level and examines textual relationships, context and reader interpretation.

Robert de Beaugrande and Wolfgang Dressler (Introduction to Text Linguistics, 1981) proposed seven standards of textuality, including cohesion and coherence as essential for text meaning and defined coherence as the conceptual and logical relations within a text, supported by cohesion (linguistic ties).

Michael Halliday (An Introduction to Functional Grammar, 1985) emphasized the role of grammatical structures in creating cohesion and coherence and explored how texts achieve communicative goals through cohesive ties and thematic organization.

Teun A. van Dijk and Walter Kintsch (1983) developed a cognitive framework for text processing. Their approach focus on how readers rely on cognitive schemas (mental frameworks) to interpret coherence in texts and cohesion provides linguistic clues that trigger relevant schemas for understanding.

H.P. Grice (Studies in the Way of Words, 1989) introduced the Cooperative Principle and conversational maxims that support coherence. Coherence is achieved through adherence to pragmatic principles and contextual appropriateness and cohesion serves as a textual signal for meaning construction.

Geoffrey Leech and Mick Short (1981) studied cohesion and coherence in literary texts, exploring how authors use cohesive devices for stylistic and thematic effects. This approach investigates how stylistic devices contribute to both cohesion and coherence and focuses on authorial intent and reader perception.

Discussion. Exploring the types of discourse cohesion in O. Henry's short stories can be motivated by several factors related to the richness of his narrative style, the value of discourse analysis in understanding literature, and the specific linguistic features present in his work. O. Henry is known for his clever use of language, wit and surprise endings. The structure of his stories often leads to an unexpected twist. Investigating cohesion can help to understand how O. Henry subtly prepares the reader for these twists through linguistic clues. Analyzing how discourse cohesion operates in his stories can reveal how he maintains narrative flow, links ideas, and engages the reader. Furthermore, discourse cohesion deals with how texts hold together and make sense through linguistic mechanisms such as reference, conjunction, substitution, ellipsis and lexical cohesion. Analyzing O. Henry's work through this lens integrates literary and linguistic research, offering insights into how language functions in creative texts.

Short stories require tight, cohesive narratives due to their brevity. Investigating how O. Henry achieves discourse cohesion within this genre could contribute to broader discussions about how cohesion functions

in shorter literary forms compared to longer ones. O. Henry's works are widely used in classrooms. Analyzing discourse cohesion could provide educators with strategies to teach both linguistic concepts and literary analysis, enhancing student engagement with both language and literature. By focusing on the discourse cohesion in O. Henry's short stories, the research could not only illuminate his storytelling techniques but also contribute to the broader understanding of narrative cohesion in literature.

Results. Like all the components of the semantic system, cohesion is realized through grammar and vocabulary (Tanskanen, 2006). When identifying the types of cohesion in a text, it is essential to distinguish between grammatical cohesion and lexical cohesion, both of which work together to create a unified and coherent text.

Grammatical cohesion is constructed by the grammatical structures each component ties each other. Halliday and Hasan (1976) classify grammatical cohesion into 4 major classes: Reference, Substitution. Ellipsis, Conjunction. Grammatical cohesion through reference involves the use of linguistic elements that point to other parts of a text or to something in the context, helping establish connections and avoid repetition. There are two types of reference: endophora, when the interpretation of reference lies within the text and exophora, when the interpretation of reference lies beyond the text. Endophora consists of anaphora and cataphora. Anaphora refers back to something previously mentioned in the text, while cataphora points forward to something that is mentioned later in the text.

Anaphoric Reference: Referring back to something already mentioned

e.g., «O. Henry wrote many stories. They often had surprise endings.»

Cataphoric Reference: Referring forward to something that is mentioned later

e.g., «Although he was unknown to most readers, O. Henry soon gained fame.»

Exophoric Reference referring to something outside the text (contextual knowledge) but less common in written texts.

e.g., Daughter: Mom, what do you think about this dress?

Mom: Oh dear, I think that's too short for you. Would you try this? (showing another dress she is holding).

'that' refers to the dress that the daughter is fitting in, and it is presented within the text. However, 'this' refers to the exophoric reference (another dress that the mother is holding) which is not presented in the text.

Substitution is the next grammatical cohesion device in which one linguistic element is replaced by another to avoid repetition or redundancy, contributing to the flow and coherence of a text. Unlike reference, which links to meaning, substitution involves replacing a word or phrase within the text. There are three types of substitution: nominal, verbal and clausal. The examples of each type of substitution are presented below.

Nominal Substitution: e.g., The first hat is nice, but I prefer the one on the shelf.

Verbal Substitution: e.g., «He plays the guitar well, and so does she».

Clausal Substitution: e.g., «Is she coming? I think so».

Ellipsis is a cohesion device where certain words or phrases are omitted because their meaning is understood from the context. It avoids redundancy and contributes to the text's conciseness and coherence. The omitted elements are recoverable from the preceding or following discourse. Ellipsis is considered as a key grammatical cohesion device that supports textual coherence by encouraging inference and maintaining linguistic economy. Its effective use enhances readability and engages the audience in various genres, from everyday conversation to literary narratives. There are 3 types of ellipsis as well.

Nominal Ellipsis: e.g., I'll take the red one, not the blue.

Verbal Ellipsis: e.g., She sings beautifully, and he (sings) too.

Clausal Ellipsis: e.g., He could have won, but he didn't (win).

Conjunctions are grammatical device that link words, phrases or clauses, showing the logical relationships between ideas and contributing to the cohesion of a text. Unlike reference, substitution or ellipsis, conjunction explicitly connects sentences and ideas by indicating their relationships. By understanding and analyzing conjunctions, one can uncover how logical relationships contribute to the cohesion of a text, making it easier for readers to follow the flow of ideas. Halliday and Hasan mention

four types of conjunctions, namely additive, adversative, causal, and temporal.

Additive: and, also, furthermore e.g., «She was talented and hardworking».

Adversative: but, however, yet e.g., «He was poor, but he was happy».

Causal: so, because, thus e.g., «He sold his watch so she could buy a gift».

Temporal: then, after, meanwhile e.g., «She waited until he returned».

Some also propose another type of conjunctions based on the parts they connect into: simple adverb conjunctions, compound adverbs, and prepositional expressions. Simple adverbs connect simple clauses and sentences. Compound adverbs connect compound sentences. And prepositional expressions connect paragraphs.

Lexical cohesion deals with the meaning in the text. This is the cohesive effect achieved by selection of vocabulary (Halliday and Hasan, 1976). It concerns the way in which lexical items relate to each other and to other cohesive devices so that textual continuity is created. Lexical cohesion concerns two distinct but related aspects: reiteration and collocation.

Reiteration is the repetition of a lexical item, or the occurrence of a synonym of some kind, in the context of reference; that is, where the two occurrences have the same referent (Halliday and Hasan, 1976). Reiteration could be in the form of repetition, synonym, antonym, hyponym and meronym. All these devices have the function of reiterating the previous item, either in an identical or somewhat modified form, and this is the basis for the creation of a cohesive tie between the items. Often the tie is strengthened by the fact that the items are co-referential (Tanskanen, 2006).

Collocation is the use of "a word that is in some way associated with another word in the preceding text, because it is a direct repetition of it, or is in some sense synonymous with it, or tends to occur in the same lexical environment" (Halliday & Hasan 15, 1976). Collocation is probably the hardest lexical cohesion to analyze. To clearen this concept, the place of reiteration and collocation can be figured as follow.

Lexical cohesion in O. Henry's short stories can be observed through various devices such as repetition, synonyms, antonyms, hyponymy, meronymy and collocation. These techniques help maintain thematic unity and guide the reader through the narrative. Below we can see in examples from O. Henry's famous short stories to illustrate lexical cohesion:

In The Gift of the Magi story, lexical cohesion helps to build a sense of continuity around the themes of love, sacrifice, and wealth. Words related to sacrifice are repeated throughout the story. For example, the words sell, give up, and sacrifice are frequently used to describe what the couple, Jim and Della, do for each other to buy their gifts. The repetition of these terms reinforces the theme of mutual sacrifice and highlights the irony of the story's conclusion.

Della sold her hair to buy a gift. Jim sold his watch to buy a gift.

O. Henry (1988:3)

Words related to value and wealth are used as near-synonyms to emphasize the contrast between material possessions and emotional value. These synonyms create a cohesive link between the characters' most prized possessions and the sacrifices they make, strengthening the moral message about true value in relationships.

Jim was very proud of his gold watch. O. Henry (1988:2)

Later, O. Henry refers to the watch as a treasure or precious possession. Similarly, Della's hair is described as her pride and glory, enhancing the emotional weight of her sacrifice. O. Henry contrasts words related to wealth and poverty to emphasize the couple's financial situation but also the richness of their love. Words like poor and cheap are contrasted with valuable, rich, and precious. The irony lies in the fact that despite being financially poor, Jim and Della are rich in love. The use of antonyms creates tension between material wealth and emotional richness, which is resolved through the story's moral conclusion.

She only had one dollar and eighty-seven cents, but her love was priceless.

O. Henry (1988:2)

Collocations related to gifts and Christmas are used throughout the story, building a cohesive theme centered around holiday traditions. Terms like gift, Christmas, present, and giving are repeatedly used in different contexts. These collocations help frame the story around the idea of giving and receiving gifts, drawing attention to the theme of selfless love.

On Christmas Eve, she had nothing to buy a gift with, yet she longed to give Jim the perfect present. O. Henry (1988:3)

In The Last Leaf, O. Henry uses lexical cohesion to reinforce the themes of hope, illness, and survival. The word leaf is repeated several times in the story as a central symbol. The leaf is directly tied to the character Johnsy's will to live or die, with each repetition emphasizing its significance. The repetition of leaf throughout the story links the physical object with Johnsy's mental and emotional state, creating a strong thematic focus.

When the last leaf falls, I will go too. O. Henry (1988:13)

Words related to illness and recovery are used throughout the story, often in synonymous terms. Words like sick, ill, and weak are used to describe Johnsy's condition, while recovery, survive, and get well are used to refer to the desired outcome. These synonyms help maintain thematic continuity around Johnsy's illness, her mental state, and her chances of survival.

Johnsy was very ill, and the doctor said her chances of recovery were slim.

O. Henry (1988:13)

Words related to life and death are used as antonyms to express the conflict of survival in the story. Johnsy is described as being close to death, while her roommate Sue hopes for her to cling to life. The contrast between life and death highlights the tension in the story, which is resolved when the symbolic last leaf does not fall, giving Johnsy the will to live.

Johnsy thought the last leaf would bring death, but the artist's act of hope brought life.

O. Henry (1988:14)

Lexical collocations related to art and painting are prominent in the descriptions of Behrman, the elderly artist who paints the last leaf. Words as paint, canvas, masterpiece, and brush occur frequently in the story. These collocations tie the symbolic act of painting the leaf with the theme of hope, showing how art and life are intertwined.

Behrman painted a masterpiece on the wall—a leaf that would never fall. O. Henry (1988:16)

The next story is The Ransom of Red Chief. In this humorous story, lexical cohesion is built around themes of kidnapping, negotiation, and mischief. The name Red Chief is repeated throughout the story to emphasize the boy's mischievous and dominant personality. His nickname is used more often than his real name, Johnny. Repetition helps to define the character's identity and reinforces the humor in the situation as the kidnappers are outwitted by their supposed victim.

Red Chief, as he called himself, terrorized his captors.

Vocabulary related to kidnapping and ransom are used interchangeably throughout the story. O. Henry uses kidnap, abduct, steal, and take synonymously to describe the kidnappers' actions, while ransom, money, and price refer to the sum demanded for the boy's return. These synonyms maintain a cohesive focus on the kidnapping plot while also contributing to the story's ironic twist.

They wanted a ransom for the boy, but soon they would pay to send him back.

O. Henry uses antonyms to contrast the victims and villains in a humorous reversal of roles. The kidnappers, Bill and Sam, are supposed to be the villains, but they end up being the victims of Red Chief's antics. Antonyms like kidnapper and victim are reversed in their roles. This ironic contrast adds to the humor and supports the unexpected resolution of the story.

The kidnappers became the victims as Red Chief took control.

Lexical collocations related to negotiation and money appear frequently as the kidnappers try to bargain for the boy's return. Words like ransom, deal, offer, price, and payment are used together in various parts of the story. The collocation of terms related to negotiation reinforces the ongoing tension and humor as the roles of victim and villain are humorously inverted.

They sent a ransom note, but soon they were negotiating for their own freedom.

Lexical cohesion in O. Henry's short stories helps to reinforce themes, guide the reader through the narrative, and create both emotional impact and humor. Whether through repetition, synonyms, antonyms and collocations author uses these devices effectively to craft engaging, cohesive, and memorable stories.

Conclusion. The article revealed how the author skillfully binds various elements of the narrative to create a cohesive and engaging story. Both types of cohesion – grammatical and lexical serve to unify the text, enhance its readability, and underscore its themes. O. Henry's short stories exhibit a rich use of both grammatical and lexical cohesion, which contributes to the unity and flow of the narrative. The use of variety of cohesive devices in the story including reference, ellipsis, conjunction, and lexical ties play

a vital role in creating a narrative that flows smoothly and sustains the theme of ritual, generosity, and irony. These devices work together to unify the text, guiding the reader through the cyclical relationship between the two men, culminating in an unexpected yet poignant conclusion. They create a tightly knit narrative that flows smoothly. These grammatical elements contribute to a story that feels coherent, well-structured, and thematically unified, with language that mirrors the contrasts and ironies of the plot.

Foydalanilgan adabiyotlar ro‘yxati.

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