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A Critical Discourse Analysis of Hemingway's

For Whom the Bell Tolls:

Implementing Hallidayan Functional Grammar

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“Struggle is the elixir of life. . . . [I]f you are not struggling, you are dead.”

**A survivor from Abraham Lincoln Brigade
that fought on the Loyalist side in the Spanish
Civil War**

DEDICATION

I dedicate this modest dissertation to departed Father who cared for our education at great personal sacrifice; Mather, the anchor of our family; all my family members; all my nieces and nephews.

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ABSTRACT

The present dissertation aims at providing a critical discourse analysis of Ernest Hemingway's *For Whom the Bell Tolls*, within the framework of *Systemic Functional Grammar* of Halliday. More precisely, we apply Halliday's Register Theory (*Context of Situation*). Three steps are followed to attain the objective of our investigation. Firstly, we have dealt with the perspective which is Critical Discourse Analysis –from which the novel is approached. Related key terms to discourse studies such as *text*, *discourse* and *texture* have been introduced. Secondly, we have introduced the methodological research tool: *Systemic Functional Grammar* of Halliday. Linguistic theoretical background is provided so as to be familiar with this research tool and related terminology. Thirdly, we put into practice the *Register Theory* by addressing the context of the extracted example in its three variables: the *field*, the *tenor*, and the *mode*.

Within the frame of discourse analysis, this study also addresses the text of the novel critically in quest for potential bias such as ethnocentrism, sexism, stereotyping and anti-Semitism. Each of the three components of context will raise a question. *Field* has to do with the content or the topic in which the participants are involved. *Tenor* has to do with the status and the relationship between the participants. *Mode* deals with the medium or language by which interaction between the participants is attained. Taking into consideration the definition of bias and its potential forms, these three variables proved to be very useful as to revealing the extent to which the author is biased or not. The application of the *Register Theory* has revealed the presence of ethnocentrism and stereotyping while sexism and anti-Semitism are absent; hence, using this theory may well unveil some of the hidden intensions of the writer. These may seem quite opaque to a layperson.

ملخص:

تهدف هذه المذكرة إلى تقديم تحليل نقدي للخطاب لرواية إرنست همنغواي: *لمن تفرع الأجراس*، في إطار النحو الوظيفي النظامي لهاليداي. وعلى نحو أدق، فقد طبقنا نظرية السجلات لهاليداي (سياق المقام) و بغية الوصول إلى الهدف من هذه الدراسة، اتبعنا خطوات ثلاث: أولاً، تناولنا الزاوية التي من خلالها عولجت الرواية و المتمثلة في التحليل النقدي للخطاب مع إدراج المصطلحات الأساسية في تحليل الخطاب مثل *النص والخطاب والبنية*. ثانياً، وظفنا أداة البحث المنهجي المتمثلة في *النحو الوظيفي النظامي*، مدعمين الدراسة بخلفية نظرية لسانية مفصلة بهدف الإطلاع على أداة البحث هذه و الاصطلاحات الخاصة بها. ثالثاً، قمنا بتطبيق نظرية السجلات بتناولنا سياق المثال محل الدراسة من خلال متغيراته الثلاثة: *المجال، ونوع المشاركة (العلاقة)، والصيغة*.

و في إطار تحليل الخطاب، تناقش هذه الدراسة أيضاً نص الرواية بطريقة نقدية باحثة في الوقت ذاته عن إشارات إلى تحيز محتمل مثل التعصب العرقي، التمييز على أساس الجنس، والصور النمطية، ومعاداة السامية. وكل واحدة من المكونات الثلاثة تثير تساؤلاً ما فيُعنى *المجال* بمحتوى أو موضوع الحالة التفاعلية، في حين تتناول *العلاقة* (نوع المشاركة) وضعية وصلة المتفاعلين فيما بينهم. وتُعنى *الصيغة* بالوسيلة أو اللغة التي من خلالها يحقق المتفاعلون الحالة التفاعلية. وبالأخذ بعين الاعتبار معنى *التحيز* وأشكاله المختلفة والممكنة، فقد بدت أهمية هذه المتغيرات الثلاثة (*المجال، ونوع المشاركة، والصيغة*) في الكشف عن مدى تحيز الكاتب. كما كشف لنا تطبيق نظرية السجلات وجود التعصب العرقي والصور النمطية في حين أن التمييز على أساس الجنس ومعاداة السامية غائبان. وهكذا فإن تطبيق هذه النظرية من شأنه أن يكشف عن بعض من النوايا الخفية لدى الكاتب التي قد تخفى عن ذهن القارئ العادي.

Résumé

Ce mémoire vise à fournir une analyse critique du discours du roman d'Ernest Hemingway *Pour qui sonne le glas*, dans le cadre de la *grammaire systémique fonctionnelle* de Halliday. Plus précisément, nous avons appliqué la théorie du registre de Halliday (Contexte de la situation). Pour atteindre l'objectif de notre étude, nous avons suivi trois étapes. Tout d'abord, nous avons traité de la perspective qui est *l'analyse critique du discours* et à partir de laquelle le roman est abordé. Les principaux termes relatifs à l'analyse du discours tels que *texte*, *discours* et *texture* ont été introduits. Deuxièmement, nous avons introduit l'outil de recherche méthodologique: *Grammaire fonctionnelle systémique*. Un rappel théorique complémentaire est prévu de façon à se familiariser avec cet outil de recherche ainsi que la terminologie associée. Troisièmement, nous avons mis en pratique la théorie du registre en abordant le contexte de l'exemple extrait dans ses trois variables: le *domaine*, la *teneur* et le *mode*.

Dans le cadre de l'analyse du discours, cette étude aborde également le texte du roman d'une façon critique en quête d'un parti pris potentiel tel que l'ethnocentrisme, le sexisme, les stéréotypes et l'antisémitisme. Chacune des trois composantes du contexte va soulever une question. Le *champ* concerne le contenu ou le sujet dans lequel les participants sont impliqués. La *teneur* concerne le statut et la relation entre les participants. Le *mode* concerne le moyen ou la langue par lequel l'interaction entre les participants est réalisée. En tenant compte de la définition du parti pris et de ses formes possibles, ces trois variables se sont avérées très utiles pour révéler à quel point l'auteur est partiel ou non. L'application de la *Théorie du registre* a révélé la présence de l'ethnocentrisme et les stéréotypes alors que le sexisme et l'antisémitisme sont absents. Ainsi, l'utilisation de cette théorie pourrait bien dévoiler quelques-unes des intentions cachées de l'auteur. Cela peut sembler assez opaque pour un profane.

Resumen

Esta tesis tiene como objetivo proporcionar un análisis crítico del discurso de la novela de Ernest Hemingway *Para quién doblan las campanas*, como parte de la *gramática sistémico-funcional* de Halliday. En concreto, hemos aplicado *la teoría de registro* de Halliday (*Contexto de la situación*). Para lograr el objetivo de nuestro estudio, seguimos tres pasos. En primer lugar, nos hemos ocupado de la perspectiva que es *Análisis Crítico del Discurso* de la que la novela es abordada. Los términos claves en el análisis del discurso como *texto*, *voz* y *textura* fueron introducidos. En segundo lugar, presentamos la herramienta metodológica para la Gramática Sistémico Funcional. Un recordatorio teórico complementario se proporciona con el fin de familiarizarse con esta herramienta de búsqueda y la terminología. En tercer lugar, ponemos en práctica la teoría del registro abordando el contexto del ejemplo tomado en sus tres variables: *campo*, *tenor* y *modo*.

En el contexto del análisis del discurso, este estudio también analiza el texto de la novela mirando críticamente en busca de parcialidad potencial como el etnocentrismo, el sexismo, estereotipos y el antisemitismo. Los tres componentes del contexto plantearán una pregunta. El *campo* se refiere al contenido o al tema en el que están involucrados los participantes. El *tenor* concierne el estatuto y la relación entre los participantes. El *modo* se refiere al medio o lenguaje mediante el cual se realiza la interacción entre los participantes. Teniendo en cuenta la definición del prejuicio y de sus posibles formas, estas tres variables han demostrado su utilidad en revelar cómo el autor es parcial o no. La aplicación de la *Teoría de Registro* ha revelado la presencia de etnocentrismo y los estereotipos, mientras que el sexismo y el antisemitismo están ausentes. Por lo tanto, el uso de *la teoría de registro* podría revelar algunas de las intenciones ocultas del autor. Eso suena muy opaco para un profano.

LIST OF ABBREVIATIONS

1. **OALD** Oxford Advanced Learner's Dictionary
2. **CALD** Cambridge Advanced Learner's Dictionary
3. **TL** Text Linguistics
4. **DA** Discourse Analysis
5. **SFL** Systemic-Functional Linguistics
6. **CA** Conversational Analysis
7. **CL** Critical Linguistics
8. **CDA** Critical Discourse Analysis
9. **ICA** Immediate Constituent Analysis
10. **TGG** Transformational Generative Grammar
11. **FG** Functional Grammar
12. **FDG** Functional Discourse Grammar
13. **FPG** Functional Procedural Grammar
14. **RRG** Role and Reference Grammar
15. **IFG** Introduction to Functional Grammar
16. **PT** Theory of Politeness
17. **CP** Cooperative Principle

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GENERAL INTRODUCTION

As far as the Algerian context of teaching and learning literature is concerned, literature most of the time has been approached thematically. This would imply that the Algerian learners of English are somehow deprived from a valuable resource (corpus) through which they may learn English. Hence, addressing literature linguistically would certainly be an enriching experience.

The perspective of our postgraduate studies (literary studies and discourse analysis) aims at introducing such objective. We approached a variety of literary works with a linguistic perspective (stylistics, linguistics, pragmatics, etc). Such perspective may better answer questions about literary texts than thematic approach.

Now, regarding our study, we will try to investigate bias as a social phenomenon throughout the corpus of our study which is Ernest Hemingway's *For Whom the Bell Tolls*. The novel will be approached within the frame of Systemic Functional Linguistics, and more precisely by the *Register Theory* of Halliday. Bias often means supporting or opposing a particular person or thing in an unfair way by allowing personal opinions to influence your judgment. And in our study the concept of bias is used to include *ethnocentrism* which means believing that the people, customs and traditions of your own race or nationality are better than those of other races; *sexism* which means that the members of one sex are less intelligent, able, skilful, etc. than the members of the other sex, especially that women are less able than men; *stereotyping* which means having a fixed idea that people have about what someone or something is like, especially an idea that is wrong; and anti-Semitism which means strong dislike or cruel and unfair treatment of Jewish people.

Such a social phenomenon is worth investigating, especially in a literary work. And the motivations behind are both objective and subjective. Bias is a complex phenomenon; people in most cultures tend to disapprove it but in fact it seems like something that is at the very heart of human nature. We all are biased in a way or another and at different degrees. Consequently, finding a bias-free society is rather a utopian vision. And as far as our study is concerned, we will look at bias in the literary discourse. The corpus of our study is a war novel written by Ernest Hemingway: *For Whom the Bell Tolls*. The novel will be approached critically using the Hallidayan Functional Grammar, and more precisely the *Register Theory*. Bias may be manifest as it may be very subtle. In the latter case, detecting potential forms of bias in the text is quite challenging as meaning in the literary text is endotextual, i.e. it exists within the text. Moreover, meaning has to do with the author whose real intentions are hard to unveil. The quest for bias, then, makes us use a theory that explores context thoroughly via its three components: *field*, *tenor* and *mode*. These three are to be detailed in the following chapter. This research work is not only objectively motivated; part of it is lead by the personal, i.e. subjective impetus, especially as to the choice of the novel to be studied. As a matter of fact, this choice is meant to be a tribute to a departed university friend who was fond of Spain and its culture.

Having a war novel as an object of the study has led us put forward the following hypotheses: (1) F.W.B.T is a war novel which may suggest conflicting ideologies and wills: Fascism vs Communism/ Totalitarianism vs Republicanism. (2) Presence of numerous ethnic groups or nationalities (Gypsies, Europeans, Americans, Blacks, Moors,etc) in the novel may be at the source of differences in linguistic and cultural background, and, therefore, a source of misunderstanding. (3) Woman is generally given a minor role in this type of novels, and victimized, as well. (4) There is almost no innocent text; hence, the author may side with one

of the two camps. (5) There is almost no innocent text; hence, the author may side with one of the two camps. (6) War novel is a source biased feelings such as racism, misogyny, ethnocentrism, etc.

Besides the previous hypotheses, the following research questions have been raised: (1) how is Hemingway's language in *For Whom the Bell Tolls* fashioned? (2) Why is it structured in that way? (3) If Hemingway's language is biased, then against whom? (4) If Hemingway is biased, what forms of bias does his novel include? (5) The author has been charged by misogyny, racism: how can we prove that via his language use?

Now, to carry out our research, we have adopted the following plan. Right from the title of our research work, we can divide the dissertation into three parts (chapters). The first part is about the research perspective which is *Critical Discourse Analysis* (henceforth CDA) and is dealt with in the first chapter. The second part represents the methodological research tool which is Hallidayan *Functional Grammar* and found in the second chapter. The third part has to do with the corpus of the research which is *For Whom the Bell Tolls* and dealt with in the third chapter.

The first chapter introduces the perspective of our study (CDA). The relevant terms and concepts such as text, discourse, text linguistics, discourse analysis, etc. are expounded. They represent the theoretical background of our study. The second chapter addresses the methodological research tool through which we will investigate our novel. The concerned tool is the Halliday's *Register Theory (Context of Situation)*. The terms connected to this theory such as functionalism, *Systemic Functional Grammar* (henceforth SFG), language metafunctions, register variables (*field, tenor* and *mode*), and dialect are introduced. The third chapter puts into practice the research tool (Register Theory) which analyzes context in its three variables: the *field*, the *tenor*, and the *mode*. The first tells us about the topic of the

interaction; the second is about the status of the interactants; and the third the way their interaction is organized. This chapter also addresses the writer and his novel. The biography and work of Hemingway, characteristics of his writing style in general, novel's style, themes of the novel, the summary, definition and forms of bias, and bias track in the novel.

CHAPTER ONE: THE STUDY PERSPECTIVE OF THE WORK

I.1. What Is Text?

Language is made up of many units which may be taken as the basis (level) for language analysis. These different units range from *phone*, which is considered as the smallest unit, to *discourse* which is seen as the largest linguistic unit. Now, as far as the scope of our work is concerned, we will limit our focus to *text* and *discourse*. To account for these two terms into detail is not an easy task since they are polymorphous. Their meanings sometimes differ, sometimes overlap and sometimes are used interchangeably. To start with, let us consider the term *text* then *discourse*.

For a layperson, the term *text* is generally associated or used to mean a collection or a string of written words, but *discourse* is a set of spoken words (language). Etymologically speaking and according to *Online Etymology Dictionary* the origin of the word *text* can be traced back to the late 14c., "wording of anything written," from Old French *texte*, Old North French *tixte* (12c.), from Medieval Latin *textus* "the Scriptures, text, treatise," in Late Latin "written account, content, characters used in a document," from Latin *textus* "style or texture of a work," lit. "thing woven," from pp. stem of *texere* "to weave," from root **tek-* "make". If we look up in some of the most authoritative dictionaries of English language: *Oxford Advanced Learner's Dictionary*, 8th edition (OALD) and *Cambridge Advanced Learner's Dictionary* 3rd edition (CALD), we will find that entries of the word *text* are as follows: for OALD, *text* means (1) the main printed part of a book or magazine, not the notes, pictures, etc; (2) any form of written material; (3) the written form of a speech, a play, an article, etc; (4) a book, play, etc, especially one studied for an exam; (5) a piece of writing that you have to answer questions about in an exam or a lesson; (6) a sentence or short passage from the Bible that is

read out and discussed by somebody, especially during a religious service; (7) to send somebody a written message using a mobile/cell phone. As for CALD, *text* means (1) the written words in a book, magazine, etc., not the pictures; (2) the exact words of a speech, etc; (3) a book or piece of writing that you study as part of a course; (4) a sentence or reference from the Bible which a priest reads aloud in church and talks about; (5) to send someone a text message.

Now as for the academia world, we will cite a list of definitions of *text* advanced by some leading figures issued from various research and study traditions. Their definitions are influenced by their field of interest of origin.

Michael Alexander Kirkwood Halliday (M.A.K. Halliday) and Ruqaiya Hasan's definition of text is as follow: "The word *TEXTE* is use in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole." (1976:1). According to them, it is a discourse passage that is coherent in terms of context of situation (consistent in register) and in tremes of itself (cohesive) (ibid: 23). They also maintain that text is not a grammatical unit but rather a semantic one having a meaning unity and a texture. (ibid: 293). Halliday and Hasan (1985) describe *text* as a functional language being referred to as a *product* and *process*. As a product, *text* is, produced in a particular time and place, and can be described and analysed. It is a *process* since it represents a network for meaning making. Other definitions which are not far from that of Halliday and Hasan are those of Henry Widdowson (1979) and Fowler (1991). The former describes it as a combination of sentences and the latter also described it as combined sentences whose rules are beyond those of text construction.

These three definitions have something in common: they see *text* as a combination of some smaller elements to make larger ones. These elements are linked to each other to make a coherent whole.

Text is also defined in other terms; Neubert (1992) sees it as a tool in use and also a text producer revealer. Beaugrande and Dressler (1981: 63) define it as a contextualized communicative event. Guy Cook (1994:24) regards text as being as a set of language forms whose interpretations are independent of context variation. These definitions see text from a functional and communicative perspective.

As we have seen the definitions above, we can say that practically there is no consensus on what a text is. Researchers have different scientific backgrounds and, therefore, different viewpoints. However, these definitions have agreed on the fact that text is a structured linguistic unity whose elements are related and, hence, coherent. As far as our work is concerned, the term *text* will be used as coherent combination of elements having a function.

Now that we have cited above some definitions for *text*, there remain some key concepts to be defined. These concepts are at the heart of what gives to the text its status i.e. being a text. Principle to these concepts is *cohesion* in addition to others which will be mentioned later on. We cannot discuss this concept without mentioning Halliday and Hasan's famous work *Cohesion in English* (1976). According to them, cohesion is of semantic nature. They also added that (ibid: 5) "Cohesion is expressed partly through the grammar and partly through the vocabulary", that (ibid: 13) "the concept of cohesion accounts for the essential semantic relations whereby any passage of speech or writing is enabled to function as text.", and that *text* "is not made of the words written down or uttered aloud but is made of meanings" (ibid.).

Another concept which contributes to *text* unity is *coherence* (though Halliday and Hasan prefer the term *texture*). From Halliday's perspective, it is a purely semantic property. In summary, to Halliday and Hasan a coherent text is a semantically connected, integrated whole, which expresses temporal, locational, causational and other similar relations among concepts. A text receiver perceives a text as coherent when there are direct and indirect semantic links between lexical items and sentences. 'every sentence may be impeccable in itself; but if the preceding sequence of sentences does not provide a context with which what follows can cohere then the effect will be one of confusion' (1985: 48).

Halliday and Matthiessen (2004:523) see cohesion as [...] set of lexicogrammatical systems that have evolved specifically as a resource for making it possible to transcend the boundaries of the clause – that is the domain of the highest-ranking grammatical unit.

While Halliday and Hasan see texture as something inherent in a text, de Beaugrande and Dressler see coherence as being given to text by its users.

For a text to assure its unity, it needs some tools called cohesive devices as mentioned by Halliday and Hasan (1976): (1) Reference, (2) Substitution, (3) Ellipses, (4) Conjunction, and (5) Lexical cohesion.

1. **Reference:** One item of the language appears second time in the discourse. Reference include pronouns (anaphoric pronouns, cataphoric pronouns, demonstratives), definite articles, comparatives
2. **Substitution:** The use of word instead of another one. Substitution includes nominal, verbal, and clausal substitution.

3. **Ellipsis:** Something is left unsaid. Ellipsis includes nominal, verbal, and clausal ellipsis.
4. **Conjunction:** Words which show the relationships between sentences, clauses and words. Conjunctions include additive, adversative, causal, and temporal conjunction.
5. **Lexical cohesion:** Referring to semantic relations created by specific lexical items (such as synonymy, antonymy, collocation, repetition, hyponymy, and metonymy).

Coming is a detailed diagram showing the types of cohesion (adapted from Maria Teresa Taboada 2004:160-165)

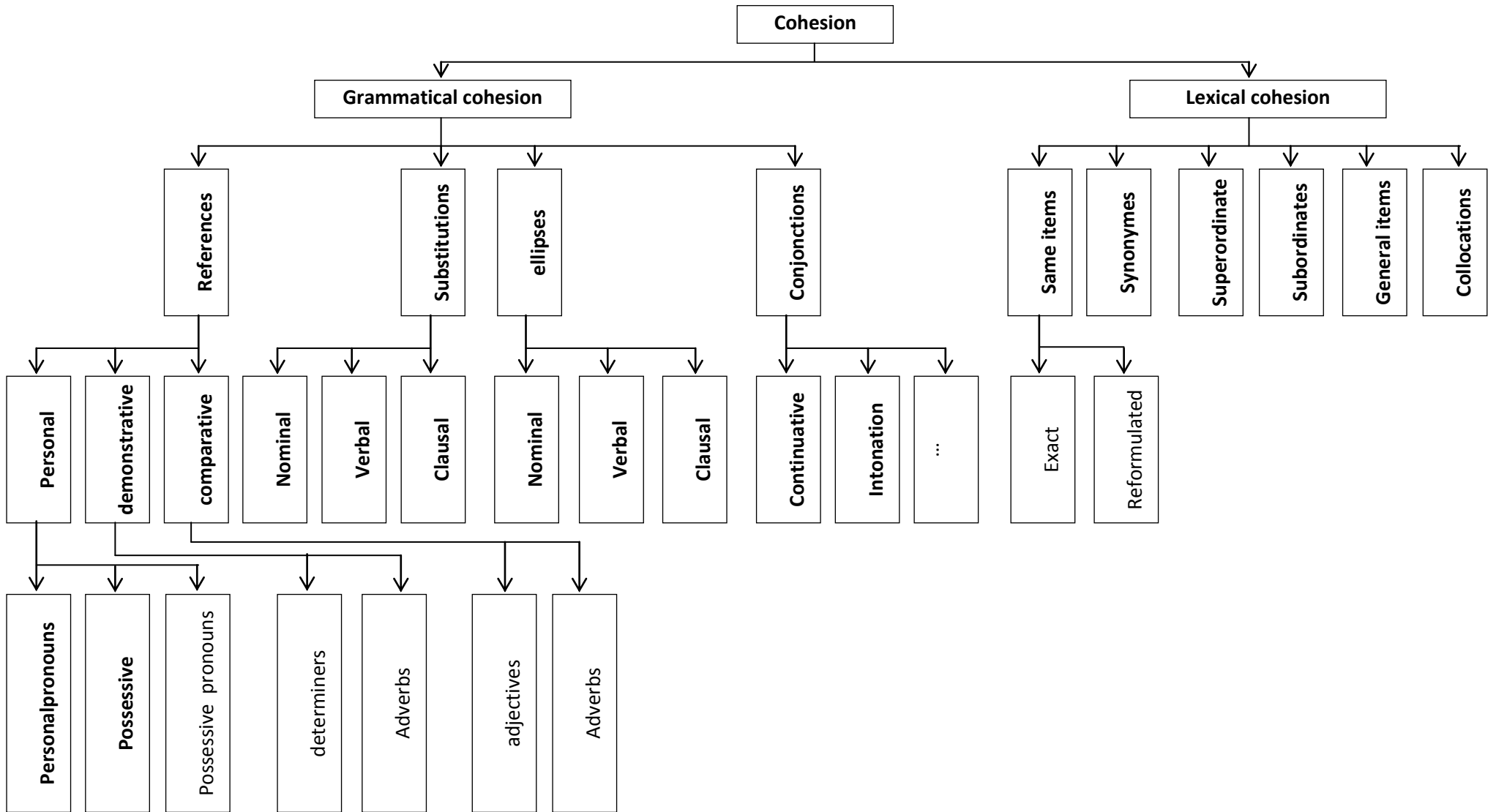


Diagram 1: the types of cohesion (adapted from Maria Teresa Taboada 2004: 160-165)

Even further went Robert de Beaugrande and Wolfgang Dressler in their seminal work *Introduction to text linguistic* (1981) to advance seven standards or criteria a text must meet to be so. These *principles* as renamed by de Beaugrande in 1995 are cohesion, coherence, intentionality, acceptability, informativity, contextuality and intertextuality.

These principles can be divided into three categories. The first category related to text includes cohesion and coherence. The second related to text producer and receiver comprises intentionality, acceptability and informativity. The third one related to text reception and production conditions involves contextuality and intertextuality. And because the two principles of cohesion and coherence are directly related to text, we will start by these.

1. **Cohesion:** Linguists see text as a linguistic structure. The term *structure* implies existence of varied relations between the parts of the text, which is known as cohesion. This characteristic is assured in the text many different language tools called connectors. These connecting means not only ensure text parts linking but also facilitating discourse comprehension for the listener or reader. A text whose parts are not related would certainly lose its meaning and, therefore, become incomprehensible. For example, to understand a sentence in given text, we should know about its relations with other sentences. These connectors include reference, substitution, ellipsis, repetition, and conjunction.

2. **Coherence:** Text coherence can be manifested in many ways. Firstly, a text should have a thematic unity, i.e. it treats a precise topic. This unity necessitates contrast avoidance and unjustified move from an idea to another with which it has no logical relationship. Secondly, the text should have a kind of progression, i.e. thematic progression (to be mentioned later on). This progression tells us about the information flow in the text whether it is exposing, narrating or analyzing. Thematic progression

will make the reader feel that the text has a definite trajectory, aims at a specific object and, maybe, predict what comes next. Thirdly, another standard text should have: closing. Any text has a general frame which is made of an introduction, a body and a conclusion. A text with no conclusion would confuse the reader or receiver as to its purpose. The producer of a text whether they describe, narrate or argue, they should draw a plan starting from a point and ending with a result or reaching a conclusion. Lastly, text should have an identity, that is, belonging to one of text types. Halliday and Hasan argue that there exists a text typology since speakers of a given language have a general textual competence and more precisely the generic one. This competence makes language users distinguish between text types regardless their content. This competence also makes the writer of a given text respect the characteristics of each type if they want to make it coherent.

3. **Intentionality** has to do with the writer and speaker's of the text intentions.

4. **Acceptability** has to do with the reader and hearer's assessment of text relevance and his reaction to it. The text should be cohesive and coherent so as the receiver would get the needed information.

5. **Informativity** is the extent to which the quality and quantity of the information of the text is known or new.

6. **Situationality** production and reception of the text depends greatly if not wholly on the situation of text occurrence.

7. **Intertextuality** has to do with the text knowledge upon which another previous or simultaneous text depends.

The first two principles have to do with the internal features of the text while the rest have to do with external features such as the producer and the receiver, and their intentions.

The two concepts of cohesion and coherence are not really interdependent because, according to Brown and Yule (1983), a coherent text can be clear in meaning, and its various fragments seem connected either with or without cohesive devices. A text can be coherent but not cohesive.

I.2. What Is Discourse?

To Another concept which is close to *text*, and with which it is often confused and used interchangeably with it: *discourse*. In everyday use of the word, we tend to associate it with spoken forms of language. If we look the word *discourse* up in OALD, we will find the following meanings: (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; (3) discourse on/upon something to talk or give a long speech about something that you know a lot about.

The origin of the word *discourse* goes back to late 14c., "process of understanding, reasoning, thought," from French *discours*, from Latin *discursus* "a running about," in Late Latin "conversation," from pp. stem of *discurrere* "run about," from *dis-* "apart" (*dis-*) + *currere* "to run". Sense of "formal speech or writing" is first recorded 1580s.

Now, as for the definitions of the term by specialists from different fields of interest, we will give some of these. In fact, *discourse* has broad meaning because those who define it come from different study traditions. Still there is no agreed on definition among specialists.

1. Michel Foucault (1972: 49) defined discourses as “practices which systematically form the objects of which they speak”.
2. Guy Cook (1989) defines discourse “as the quality of being meaningful and unified”. He claimed that cohesive devices are “formal links between sentences and clause” (1989: 14). According to him discourse is “stretches of language perceived to be meaningful, unified and purposive” (1989:156). He also said that novels, as well as short conversations or groans might be equally rightfully named discourses (1990:7).
3. David Crystal (1992:25) means by discourse “A continuous stretch of (especially spoken) language larger than a sentence, often constituting a coherent unit, such as sermon argument or narrative.”
4. Norman Fairclough refers to discourse as “Discourse is language as a form of social practice” (2001:18).
5. Paul Gee (1999) considers discourse as being “socially accepted associations among ways of using language, of thinking, valuing, acting, and interacting in the right place”
6. Henry Widdowson (2007) describes *Discourse* as an area of the language study is concerned with how people make meaning and make out of meaning in texts and as social practice. All texts, whether simple or complex, are the uses of language which are produced with the interest to refer to something for some purpose.
7. Blommaert (2005: 2) gives the term a more broad definition: "meaningful symbolic behavior"
8. Mumby and Stohl (1991: 315) have defined discourse as “the ensemble of phenomena in and through which social production of meaning takes place”

As mentioned before, we have seen that both terms *text* and *discourse* have many different definitions. Following are some views about differentiating between the two terms.

Stubbs mentioned (1995:9) ‘One often talks of “written text” versus “spoken discourse”... “discourse” implies length whereas a “text” may be very short’.

Wallace Chafe said:

The term ‘discourse’ is used in somewhat different ways by different scholars, but underlying the differences is a common concern for language beyond the boundaries of isolated sentences. The term TEXT is used in similar ways. Both terms may refer to a unit of language larger than the sentence: one may speak of a ‘discourse’ or a ‘text’. (1992:356)

Brown and Yule (1983:26) put it: ‘In summary, 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)’.

Widdowson (1986:57) said, “The text is the product of the writer’s efforts, actual and perceptible on the page, but it has to be reconverted into the interactive process of discourse before meanings can be realized.” He also argues (1995) that text is the linguistic object (e.g. the words on a page in a book, or the transcript of a conversation) whereas discourse is the process of interaction / interpretation that produces meaning from language. In speech discourse comes first, and produces a text; in writing text comes first, and readers produce discourse from it.

I.3. Types of Discourse

Discourse, be it spoken or written, formal or informal, may be classified according to the purpose it wants to serve or the domain to which it belongs. First, let us compare and contrast the written and spoken forms. They both are contextualised, that is, they have linguistic and physical environment. They also have a producer(s) and a receiver(s). Moreover, the two discourses have a communicative purpose (intention).

Written and spoken discourses are dissimilar in some ways. On the one hand, written one is generally said to have record of the message it conveys, it is more elaborate in terms of syntax for its producer has more time preparing it, it needs a means for carrying the message it contains which leaves slight chances for change, and it uses some clarification features such as diagrams, formulas, graphs, charts, tables, and schemata. On the other hand, spoken discourse is generally spontaneous and less thought of product what makes it full of repetitions, hesitations, fillers, and short or incomplete sentences; the speaker also makes use of some paralinguistic features such as whispering, body movements (hands, head, eyes, sitting/standing posture), sneers, and glowers.

Discourse may also be formal or informal. The formal one has some characteristics such as the use of Latin words and expressions, passive structures, complex sentences, impersonal style, and figurative language. These characteristics suit best official contexts. As for the informal discourse, it makes use of slang, more active forms, simple sentences, personal pronouns “I” and “we”, contractions, and phrasal verbs what fits best informal situations.

Now as far as discourse taxonomy is concerned, convention suggests that discourses are grouped according to their purpose or the domain to which they belong. It is often important to understand the discursive (or communicative) typology of the text we read or write in order

to understand its meaning or to express it adequately so as to suit our intension. Regarding the intention of the writer or speaker, discourse may be *narrative*, *descriptive*, *expository* or *argumentative*. In one text we might find a mixture of discourse types what makes it, sometimes, difficult to make a clear cut between them. Each concrete text will therefore be characterized by the dominant characteristic of a text type and a possible inclusion of others. A report of a meeting of a parliament, for example, is a narrative dominant text type, but it involves the insertion of the words reported by its members, which contain arguments.

We will try to give a definition of different types of texts, indicating their functions, organizational characteristics, and general lexical and grammatical features. We should, however, mention that this description is a prototypical one, and therefore the concrete texts may show many other phenomena.

The notion of communicative situation is, here, so essential to clearly identify the types of discourses that are developed within the texts and, therefore, decode them. In order to better identify a text, it will be necessary to use a number of elements that characterize all human communication. We will use, as a framework, a relatively simple model of communication, one that was proposed by Roman Jakobson in his *Essays in General Linguistics*. This pattern of Jakobson has the advantage of being simple, which allows us to use a limited number of parameters to quickly identify the type of communication characterizing the text.

Firstly, the narrative discourse has as a main function relating events and placing them in time (real or imaginary), being as a record of a fact (historical narrative), or serving as a moral rule like La Fontaine's fables. The narration may be linear, i.e. it follows the chronological order of events development, especially in the pre-modernist literature. This discourse may not necessarily be linear, especially in the modernist and postmodernist literature. It may take

many forms such as a fable, a short story, a novel, a scenario, a fairy tale, a folk tale, a legend, a parable, a saga, etc. This type also entails a setting (time and space), a plot (though some are plotless), a climax, and characters. Also features in the narrative the abundance of words and phrases referring to time and verbs used to describe the actions are very common in this type of texts (use of the past tense and action verbs). The narrative discourse makes much use of something which belongs to other form of discourse: description.

Secondly, the descriptive discourse has several functions. A writer or speaker has the sole purpose of making the world they evoke more palpable, and enhancing the illusion of reality. The description also helps to create a special atmosphere that will affect the rest of the story. It also highlights some elements of the story, whose interest will only appear later; details the personality of a character to make more intelligible their future behavior. These data are often clearly stated, but sometimes they are simply suggested (metaphors). The descriptions also give an idea of the judgment that the author has on the world around them. Description is organized in terms of point of view i.e. the text is structured according to the author: spatial succession (right to left etc.) or time (pre to post). In terms of theme, description is divided into sub-themes which are treated successively.

Description is signaled in various ways: the use of a verb of perception indicates the first meaning requested by the description - sight, hearing, touch, smell, taste; a change of time is another signal; and especially the increase in the frequency of qualifiers in the text - adjectives, noun modifiers, relatives, epithets, appositions, comparisons, etc. - which allows best the reader or listener to know the descriptive sequence. In description there is also an abundance of spatial or temporal markers and vocabulary of the five human senses is widely used (sight above all, but also hearing, taste, smell).

Thirdly, another type of discourse which has as goal a full and clear explanation of information is, as its name suggests, the *expository discourse*. The basic function is to change the receiver's (especially the reader) knowledge and this can be achieved through three main functions. This discourse has above all the function of transmitting information. This type of function assumes that the receiver is able to decode the information itself. Then comes the didactic one which consists of adapting information to make it understandable and, thus, build knowledge. Dictionaries and encyclopedias are major producers of informational messages: dictionary articles explain the meaning of words; those of encyclopedias give information on the chosen topic. The third function has to do with fictional text which may have recourse to explanation in order to make, for example, characters seem so real through elaborate explanation, add more details to help understand the plot, and establish a link between a character and a certain social environment. The expository discourse uses a medium other than words: the image which can also inform. Examples of the expository discourse may include manuals, recipes, textbooks, leaflets, and catalogues.

The expository discourse has three characteristics: organizational, lexical, and grammatical. In terms of organization, its information is organized three ways known as thematic progressions: (1) simple linear progression, (2) constant continuous theme, (3) theme progression with derived themes. Within clauses usually there are two positions: a first and a second one. The first is known as the *theme* while the second the *rheme*. The *theme* tells us about what the clause is about, and the *rheme* tells us about the development of the *theme*. In the sentence *Mr. Smith lives in an old house*, *Mr Smith* is the theme while *lives in an old house* is the rheme. The second part (the rheme) gives us new information about Mr. Smith (the theme) that he lives in an old house.

These thematic progressions develop information in different ways. In the simple linear progression, the rheme of the first clause or part of it becomes the theme of the clause that follows. (1) *Dr. Dawson is a specialist in palaeontology.* (2) *This science studies fossils.* (3) *These are remains of animals or plants in rocks.* The rheme of the first sentence (*is a specialist in palaeontology*) becomes the theme of the second sentence (*This science*), and the rheme of the second sentence (*studies fossils*) becomes the theme of the third sentence (*These 'fossils'*). In the constant continuous progression, the same *theme* is maintained. In the following four sentences, (1) *Sharks are fish.* (2) *They are found in almost all seas and oceans.* (3) *Some of them are dangerous.* (4) *Others are not* the same theme is kept (sharks, they, some of them, others) the same. The third pattern is the *splitting progression*. In this thematic progression the theme is divided and each sentence deals with a part of it. Sentences develop the initial theme by dealing with sub-themes of the first theme. Biology is divided into three main parts. Zoology is the scientific study of animals and their behaviour. Botany studies plants and their structure. Microbiology studies very small living things such as bacteria. The initial or first theme (biology) is divided into three parts: zoology, botany and microbiology.

Lexically, the expository discourse is characterized by the use of terminology of the domain approached, analogies and synonyms belonging to general vocabulary to make the text more accessible to non-specialists. And grammatically, it makes much use of the simple present tense as an explanation, for example, of how an object operates. Besides, there are logical links (adverbs, conjunctions: so well, that is to say, therefore, that is why ...) marking the passage of information to explanation.

Finally, we have the argumentative discourse. It usually deals with a reality that raises different positions or opposite positions. It may be a fact, an event, a cultural event,

phenomenon or any another topic that is controversial. The argumentative discourse has many functions. It shows that one's position is the good one, or that someone else's is wrong one. It also tries to convince the receiver or make them share one's point of view. In this discourse, a writer or speaker presents a point of view or a thesis on a topic. They try to convince the receiver using a number of arguments, ideas that demonstrate the merits of their opinion. An argumentative discourse will have more interest as it develops an original opinion.

The argumentative discourse is organized by adding arguments which are for or against a thesis, alternating theoretical arguments with concrete examples as an illustration. Reasoning is developed in four different ways: deductive reasoning (using general knowledge to think about and understand particular situations or problems), inductive reasoning (using particular facts and examples to form general rules and principles), reasoning by analogy (a comparison of the reality referred to with another one that is more practical or more known reality), and concessive reasoning (to give some credence to the arguments of the opponent to better attack them afterwards).

To identify a theme, just ask the simple question: what are we talking about? The identification of the theme is essential to the understanding of an argumentative discourse. A theme is often explicitly expressed by a word which signals it from the beginning of the text and which recurs throughout the development: in the same form (the repetition of a word), in the form of variations on a single root, or terms belonging to the same lexical field. The theme can also be implied.

An argumentative discourse, be it oral or written, may have several forms. It may be a sermon, an essay, a political speech, a court plea, an advertisement, a dissertation, reviews, a parliamentary discussion, a tract, an electoral campaign, or a paper in a journal.

Discourse is also classified into domains. Jorgen Dines Johansen (2002:90) agrees with Jurgen Habermas for a limited number of discourses, four types of discourse: theoretical (myth and religion), technical, practical and historical discourse. In order to do so, Johansen made the following assumption and argues as follows:

In order to argue for a rather limited number of discourses, let us imagine a traditional, non secular, oral culture; not any specific society, but an ideal type. What would be the minimal number of discourses necessarily operative within such a relatively simple community? Let us suppose hierarchy of orally transmitted texts to exist that constitutes the collective memory of such a society.

The first type, the theoretical discourse, would generally rank first, especially in traditional, non secular societies, and therefore greatly influence the other three discourses. Texts housing such discourses constitute a real dogma exercised mainly by religious persons. Scriptures like Talmud, the Bible and the Holly Qur'an play a crucial role in their followers' lives: Jews, Christians (especially orthodox and catholic) and Muslims respectively. Religious men like the Pope (in Roman Catholic Church) and the ayatollah (Shiite belief in Iran) have strong influence over their followers. Myth also shapes societal life in some very traditional societies such is the case in some tribes in South and North America (Mataco in Paraguay and Argentina, Navajo in the USA), Africa (Tonga, Zambia; Herero, Namibia), Tibet (Vajrayana) and Papua New Guinia (Kiwaia). However, the theoretical discourse is less influential societies where secularism reigns is the case in France.

Technical discourse, the discourse used in technology and science, is concerned with the way the material reproduction of society is maintained and improved; that is, the way knowledge is passed down from a generation to another. This discourse is concerned with the material

life of society (hunting, fishing, clothing, agriculture, etc). Thus, technical discourse has, in general, to do with the survival of society. The main linguistic feature of that we usually attribute to this type of discourse is the “absence” of connotation. The best example to illustrate this is the mathematics language (numbers, algebraic formulas, graphs). According to Leonard Bloomfield this language use is very precise and ideal. The second example, though less ideal, is the scientific discourse (sciences other than mathematics) which also makes too much use of simple, direct and denotative language. It uses, for instance, statistics, diagrams and technical terms (terminologies). This example from Adrian Wallwork’s *English for Academic Research: Writing Exercises* (2013) shows well an instance of this discourse.

The seeds were sterilised for 3 min. in NaOCl (1% available chlorine), and rinsed with distilled water. They were then germinated on moist filter paper (Whatman No. 2) in Petri dishes and grown in the dark at 23 °C.

The *technical discourse* might be used in other discourses such as the political or religious discourse for the sake of manipulation and propaganda.

The *practical discourse*, the discourse used in law, describes the set of laws and rules which govern the interactions between the members of society and, consequently, the punishment and sanctions that should be imposed on offenders who do not comply with these regulations. *Practical discourse* is influenced by the legal language style which is generally said to be rather formal (elaborate sentence structures, Latin words and phrases), redundant (to provide as much information and details and, hence, avoid misinterpretation). This type of discourse is sometimes qualified as frozen (to suggest seriousness). It is generally a written discourse (oral interactions are recorded in print) so that it becomes a basis for court later decisions. Juridical discourse issues such voice identification, defendant’s dialect, and defamation may constitute

a rich field for discourse analysis. Following are two illustrations taken from the series *Test Your Professional English: Law* by Nick Brieger. They are two written warnings:

1. I understand from Patrick Standish that you were rude when dealing with a customer. I must emphasize that I shall not hesitate to take disciplinary action against you in the event of any recurrence.
2. Despite my instruction to the contrary, you are failing to arrive punctually for work. I find it annoying and disappointing that I should be required to write this. Please understand that if this continues it will certainly result in disciplinary action being taken against you.

The *historical discourse* as explained by Johansen (ibid: 91) “Historical discourse regulates texts concerning tribes, clans, families, and individuals, and texts about places in the surrounding world. The texts belonging to historical include chronologies, genealogies, topographical descriptions, and chronicles relating the past of the community.” He added that this discourse considers the present as a consequence of the past, and that it is closely connected to the theoretical one. Together they may tell us about the future of the society.

Besides these four discourses, another one might be added and which is confused with others.

As Johansen (ibid: 91) put it:

I have not yet mentioned a fifth type of discourse, mimetic –in our Case literary– because in this ideal description it has not been separated from the other types and institutionalized as an independent form of discourse. For instance, texts that form our point of view would count as primordial forms of literature – such as myths, hunting songs, women’s songs, songs connected with rituals, spells, traditions,

and so on – would exist, but they would belong to the other four forms of discourse. However, in reality some forms of mimetic discourse are present in all traditional societies.

As far as our work is concerned, the mimetic (literary) will be accounted for in more details in the coming section.

I.4. Literary Discourse

The problem is that definition of what counts as ‘theory’ and what one means by ‘literary’ is not an easy task. Literature, be it a novel, a play, a poem, or a short story, etc, deals almost with all aspects of human life. It distracts, teaches, and sometimes shocks. Many people, though no specialists, may make distinction between what is generally considered as literature and what is not; however, when it comes to ask the question: what is literature? Or what is “literary”? things become even harder. Even among the literary academia there is no agreed on definition to literature or what is literary. As Jonathan Culler (2009:26-28) put it:

This is a difficult question. Theorists have wrestled with it, but without notable success. The reasons are not far to seek: works of literature come in all shapes and sizes and most of them seem to have more in common with works that aren’t usually called literature than they do with some other works recognized as literature. Charlotte Bronte’s *Jane Eyre*, for instance, more closely resembles an autobiography than it does a sonnet, and a poem by Robert Burns– “My love is like a red, red rose”–resembles a folk song more than it does Shakespeare’s *Hamlet*. Are there qualities shared by poems,

plays, and novels that distinguish them from, say songs, transcriptions of conversations, and autobiographies?

As David Carter (2006:17) addressing the same issue put it as follows:

All attempts at defining literature therefore have proved to be only partial and thus of little practical use: the best that has been thought and said; language taken out of context; language organised in a special way which distinguishes it from its other uses; language used to create a fictional world. None of these definitions is close to being adequate or useful, because none of them refers exclusively to literary language (a mentally ill person, for example, can also create a fictional world).

If we look up in the dictionary (CALD 3rd edition, and OALD 8th respectively) we will find the following definitions: 1. written artistic works, especially those with a high and lasting artistic value; 2. pieces of writing that are valued as works of art, especially novels, plays and poems (in contrast to technical books and newspapers, magazines, etc.). These two definitions cannot be taken as conclusive since the term is still contested. They can only be used for teaching purposes, for instance. Another term which is also debated as the first: *literariness*. It is a term proposed by the Russian formalist Roman Jakobson in 1921 to distinguish what is literary from what is not. It is well known even among common people that literary texts or language is a special use of language which generally relies on ornate style by using, for example, figures of speech. The question that might be raised: is the literary language the only one to use figurative language? The answer is, of course, negative. Other discourses may make use of figures of speech, especially metaphor. The media and political discourses are examples for such uses. Thus, we can say that literary discourse does not differ from other discourses in the type of language they both use but rather in the frequency of the use.

For his part, Johansen (ibid: 97) challenged the issue (literary vs non-literary) by proposing five features which are said to be, according to him, most specific to literary discourse. These characteristic features are (1) *fictionality*, (2) *poeticity*, (3) *inquisitoriality*, (4) *licence*, and (5) *contemplation*. These distinguishing features apply to most, but not all, literary texts. Fictionality means that literary language use make reference to a rather hypothetical situation or mind which is different from the world we experience; however, non-literary texts refer normally real world that has existed, exists, or would exist in the future. They use language as instrument to serve specific purposes and tasks. Next, poeticity, it is the extensive of literary devices such as rhyme, metre, euphony, figures of speech, thematic symmetry, etc. this same feature is quite less frequent in other texts. As for inquisitoriality, literary texts inquire into norms and values. They contain developed reflections and arguments: the debate or the general question raised is implied and put into a context. Next, licence means that the utterer and addresser in literary texts have a non-committal attitudes, that is, they may cast suspicion on the values and norms of their society, unlike the utterer and addresser of non-literary texts whose commitments are to follow the rules and norms of their society. Finally, contemplation suggests that the reader of literature cannot intervene in what is written. The reader has a rather contemplative attitude.

I.5. Text Linguistics

Texts have been studied by different approaches such as (1) *Text Grammar* which intends to produce grammatical models for text structure description, (2) *Text Linguistics* (hereinafter TL), and (3) *Discourse Analysis* (hereinafter DA). As far as our study is concerned, we will be discussing TL while DA will be discussed later on.

TL first appeared in Europe. Its main focus of interest is, as its name suggests, *text*. It aims to describe text creation and production so as to define its features which make its textuality or texture. Unlike the Bloomfieldian and Chomskyan previous language analyses, which consider the sentence as the largest unit of grammatical analysis, that of TL extends to a unit bigger than a single sentence: *text*. Central to TL concerns is the notion of *textuality*, i.e. what makes a text a *text*. Chief among the works which dealt with this notion are Halliday and Hasan's *Cohesion in English* (1976), and De Beaugrande and Dressler's *An Introduction to Text Linguistics* (1981). While the former established textuality conditions (cohesion, texture 'coherence'), the latter furthered these under the name *principles of textuality* (cohesion, coherence, intentionality, acceptability, informativity, contextuality and intertextuality).

I.6. Discourse Analysis

The phrase *discourse analysis* (henceforth DA) was first coined by Zellig Harris, and it was the title of an article published in 1952. He aimed by it at analyzing connected speech and writing beyond the sentence level. Harris belongs to the American structuralist tradition, and this work did not digress from the Bloomfieldian tradition as Malcolm Coulthard (1977:3) puts it "Harris's article, although it has the promising title 'Discourse Analysis', is in fact disappointing. Working with the Bloomfieldian tradition he sets out to produce a formal method 'for the analysis of connected speech or writing' which 'does not depend on the analyst's knowledge of the particular meaning of each morpheme'

Language is a quite complex phenomenon the reason why it aroused the interest of researchers from disciplines other than linguistics namely philosophers, psychologists, sociologists, anthropologists, and computer scientists. Language has to do with almost all aspects of life, if not all. Each of these tried to approach language from their perspective.

Amongst the notions which captured the attention of these researchers: *discourse*. The latter's study falls under DA.

The field of DA has become so fashionable, and the numbers of people and publications in this field has accrued. In fact, DA has engaged interest of specialists in numerous academic fields what would certainly influence the way they approach discourse. Publications in DA may address a wide range of issues such as racism, gender, politeness, conflicts, cross cultural communication, narratives, media, religion, teaching, aging, identity, ethnicity – too many to name them all. Many journals in the field appeared: *Text, Journal of Pragmatics, pragmatics, Discourse and Society, Journal of Linguistic Anthropology, Discourse Studies, Multilingua, Journal of Sociolinguistics, Narrative Inquiry, and Research on Language and Social Interaction*. Deborah Tannen (2001:3) expressed this as follows: “Work in discourse analysis is now so diverse that “discourse” is almost a synonym for *language*”. Indeed, there is a *DA appeal* among researchers who share language use as their focus of interest.

DA finds ground in many different academic disciplines; however, it first developed within linguistics, anthropology, and philosophy and, then, extended to others: communication, cognitive psychology, social psychology, and artificial intelligence. This disciplinary diversity in DA's backgrounds will certainly affect its definition. Included are recurrent phrases associated with the definition DA: *language above or beyond the sentence, language in use, language as meaning in interaction, and language in situational and cultural context*. Different scholars have different views on what DA is. While some have a textually oriented view, others have socially and culturally oriented ones. This would not mean that they are incompatible; on the contrary, they are complementary. Included are a set of definition and views about DA coming from different research backgrounds.

1. Adam Jaworski and Nikolas Coupland (2006) in the preface of the second edition of *The Discourse Reader* pointed out the following:

Since so many disciplines nowadays claim the term 'discourse' as their own, it is inevitably true that we have emphasized some traditions and schools more than others. Whatever discourse is, and however concretely or abstractly the term is used, there will at least be agreement that it has focally to do with language meaning and context.

2. R. Fasold (1990: 65) defined DA as ‘The study of discourse is the study of any aspect of language use’
3. Halliday has expressed the view: ‘A discourse analysis that is not based on grammar is not an analysis at all, but simply a running commentary on the text’ (Halliday 1994:xvi–xvii).
4. Brown and Yule (1983: 1) said “The analysis of discourse is, necessarily, the analysis of language in use. As such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions which these forms are designed to serve in human affairs.

Traditional linguistics, philosophy of language, as well as stylistics focused their interest for language analysis on small units of language—single words, phrases, and sentences—without reference the real context of use. However, with the advent of DA in the 1970s, language analysis went beyond the sentence. It concerned itself with flowing discourse, a sequence of sentences which involve interaction (speaker/writer and hearer/reader). The corpus being analyzed has a specific situational context, and social and cultural references.

Given its multidisciplinary nature and diverse interests, DA uses different approaches and methods. In his article –entitled *Discourse Analysis*, Hugh Trappes-Lomax (2008:136) summarizes the different approaches to DA in terms of rules and principles, contexts and cultures, functions and structures, and power and politics. The following are the means of DA: pragmatics (Speech Act Theory and Politeness Theory), conversation analysis, ethnography of communication, interactional sociolinguistics, Systemic-Functional Linguistics (SFL), Birmingham School Discourse Analysis, Text-Linguistics, pragmatic and sociolinguistic approaches to power in language, and Critical Discourse Analysis. The diagram below summarizes well Trappes-Lomax’s article about the different approaches and methods used in DA.

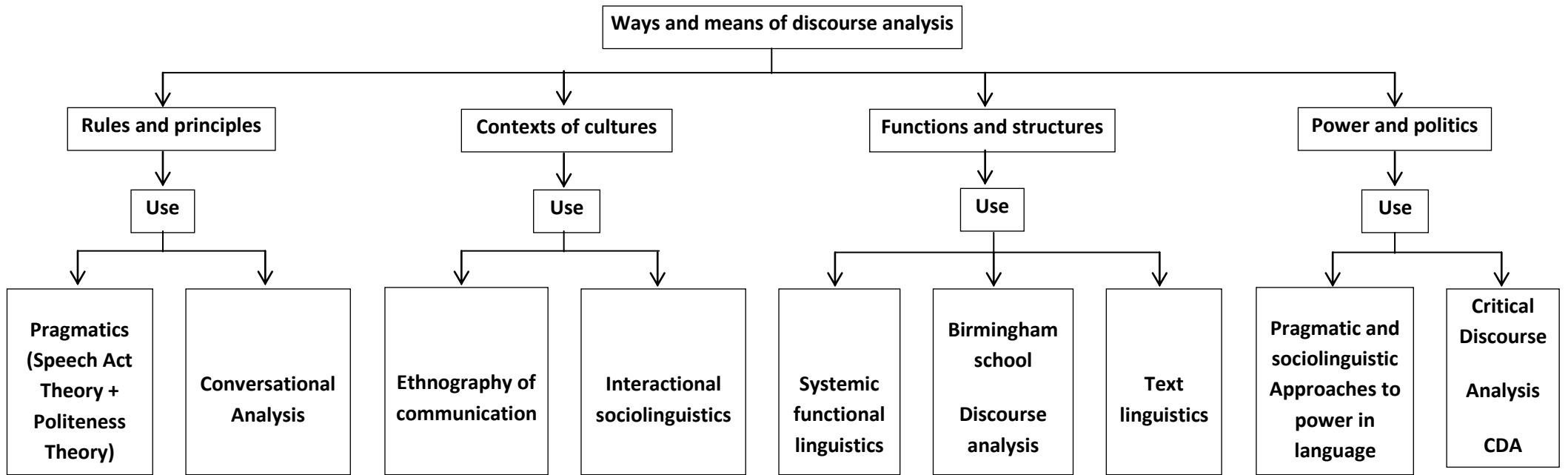


Diagram 2: different approaches and methods of DA

Pragmatics: there are many points of view as for what this field of study involves. While some view it as the study of language beyond what is done in phonology, syntax semantics, others see it as study of the properties language when used contextually.

This term had been created by the philosopher Charles W. Morris (1901–1979) and the research field. It considered itself as a linguistic approach alternative to Chomskyan view of language. The latter sees language as a cognitive capacity completely independent of its use. Research in the field firstly developed between the 1950s and the 1960s by the two British philosophers of language John L. Austin (1911–1960) and H. Paul Grice (1913–1988). Austin in (1962) in his work *How to do things with words* maintained that an utterance is action: when we use language we not only say something, but we do something. With words we can do many things; we can name, sentence, apologise, warn, refuse, accept, baptize, order, assert, swear, etc. These performed acts came to be known later on as speech acts. These consist of locutionary act (the production of meaningful words or phrases, i.e. the literal meaning of the actual words or phrases), illocutionary act (what is intended to be done by the receiver as a result of the associated conventional force explicitly or implicitly, i.e. the sender's intention in utterin the words), and the perlocutionary act (bringing about of effects 'special to the circumstances of the utterance' on the receiver by producing a linguistic expression, i.e. the effect the utterance has on thoughts and actions of the receiver). John R. Searle partly revised this classification of speech acts. He proposed five types of speech acts. (1) *representatives/arassertives*, e.g., Marilyn Monroe died in 1962; (2) *directives*, e.g., Give me the salt; (3) *commissives*, e.g. I will do my best next time, and (4) *expressives*, e.g. I feel offended. Besides the Speech Act Theory, pragmatics offers another tool analysis: Politeness Theory. Together they constitute two dominant aspects in pragmatics research.

In 1987, Brown and Levinson proposed their *Theory of Politeness* (henceforth PT). As far as linguistic behavior is concerned, politeness is intended to reduce the negative effects on what one says about others increase the positive ones. This theory relies much on H. Paul Grice's Cooperative Principle (hereafter CP). Grice (1989:26) formulated CP as follows: "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged. Brown and Levinson's theory is thought to be about Anglo cultures by Matsumoto (1989). Politeness, being a social phenomenon observed while members of society interact, is related to culture. Researchers have focused on this phenomenon in intracultural and cross cultural contexts. Since our cultures are notably varied and different, would it be possible to create a model which accounts for politeness in a heterogeneous world. Do we all have the same view on what is polite or impolite? PT also relies on two other concepts: *face* (*positive face* is the desire to show involvement with others; *negative face* negative face is the desire not to offend others) and *implicature*.

Conversational Analysis (hereafter CA): is said to originate in the 1950 at the University of California through the works of Harvey Sacks, Emanuel Schegloff and Gail Jefferson. CA stems from sociology what makes it have a less linguistically oriented view of discourse. It is particularly interested in how speakers (while interacting) perform social actions. Early corpus of CA was generally everyday spoken interactions. What characterizes CA approach is that oral language primordial since more natural and it is common to all human societies. The speaker and the hearer, as well as temporality (time factor) are given much importance. CA is rather a practical approach which means a minimum of theory and a strong emphasis upon raw data and on the patterns that emerge from the data. CA uses the techniques of ethnomethodology, that is, CA specialists emphasize generally social structure questions; they

study the techniques used by the people themselves once they are engaged in social interaction. Collected data consists of recorded natural conversations and their transcriptions. In CA we may talk of conversation openings or closings, turn taking, feedback, etc.

Ethnography of communication/speaking: in order for Dell Hymes (1974) to examine how language is used contextually, he argued for an ethnographic approach to the study of communication. Research involves observation of activities of the community through the immersion and collection of data such as field notes, recordings, and documentation. Two approaches are used: “etic” and “emic”. While the former means that the observation of the communicative activities or speech events is from outside, the latter involves the exploration of these activities from inside. Ethnographers put the “emic” approach forward for it provides valuable communicative information. Hymes (1974b:13) gave an example of the Ojibwa where a clap of thunder is considered as communicative act. Only an inside exploration could provide such data.

Interactional sociolinguistics: it deals with the language of face-to-face interaction. This approach deals mainly with the rules and strategies of everyday conversation. It shares a feature with CA which is keeping detailed records of interactions; however, it makes particular reference to features which have been traditionally neglected in the conversational analysis such as prosody (variations in pitch, loudness, and rhythm), facial expression, silence, and rhythmical patterns of behaviour between the participants.

Systemic Functional Linguistics (henceforth SFL): this approach will be accounted for briefly since it makes part of the second chapter. It was the British linguist who, in the 1930s and 1940s, paved the way for such linguistic approach. Then, his student Halliday greatly developed it. He built up an elaborate framework called Functional Linguistics. The functionalist approach looks at language. This approach integrates structural information with

explicitly social factors. Halliday also made distinction between three function of language: the *ideational* (or *experiential*) *function*, the *textual function*, and the *interpersonal function*.

Birmingham School Discourse Analysis: this approach to DA was introduced by in 1970s by a group of researchers at the University of Birmingham. They worked on a special discourse context: classroom discourse. What applies for classroom proved to be applicable to other human interactions. Malcolm Coulthard and John Sinclair suggested a scale to study classroom discourse. This type of discourse is institutionalized and *highly* structured. According to them, classroom discourse is patterned as follows: (*initiation, response and follow-up*) IRF. After an extensive study of both teachers and students' language use, they propounded a scale consisting of five scales: *lesson, transaction, exchange, move* and *act*. Lesson is the highest unit and it is what is taking place in classroom from the beginning to the end. Transaction is the next unit which has an opening and a closing. Exchange is all what is taking place as interaction between the teacher and the students, of course, with an IRF rhythm. Move makes reference the either contribution of the participants (teacher or student). Each of them is given a turn. Act of discourse is defined by its action. Coulthard and Sinclair (1992) recognized 22 classes of act.

Critical linguistics: it appeared after the work *language and Control* of (Roger Fowler., et al 1979). It is a growing branch of linguistics which is intended to be used instrumentally i.e. it is a linguistics has an agenda consisting in reveal the hidden power relations, ideologies present in mainstream language use either in spoken or written texts. The study includes such topics as the social context of texts, grammar production, and language policy. The critical notion it advocates has been extended to areas as pragmatics and sociolinguistics, and especially the study of discourse. This approach may be qualified as "militant". It is so close in its task with the more known and framed: Critical Discourse Analysis (hereafter CDA). As

Ruth Wodak (2001:1) put it “The terms *Critical Linguistics* (CL) and *Critical Discourse Analysis* (CDA) are often used interchangeably. In fact, in recent times it seems that the term CDA is preferred and is used to denote the theory formerly identified as CL. CDA regards ‘language as a social practice’ (Fairclough and Wodak, 1997)

I.7. Critical Discourse Analysis (CDA)

CDA as its name suggest contains a key word: critical. To give it a simplistic definition, we may say that CDA looks at discourse (language in context) critically. What matters is that there is claim about language use and that it is not neutral. The roots of CDA are grounded in the CL which is highly influenced by the Frankfurt School of Social Research. CDA is based on the idea that there is inequality as regards social resources and that there a mainstream discourse which perpetuates this situation. The main task of CDA is to unravel and resist such practices.

Coming is a set of definitions proposed by prominent researchers in CDA:

1. Teun A. van Dijk (2001:352) defines CDA as:

“..a type of discourse analytical that primarily studies the way social power abuse, dominate, and inequally are enacted, reproduced, and resisted by the text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality.

2. Norman Fairclough(1995, pp. 132-3) described (CDA) as

“ aiming to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony.

Now as for the tenets of CDA, Fairclough and Wodak (1997: 271-80) summarize them as follows:

1. CDA addresses social problems
2. Power relations are discursive
3. Discourse constitutes society and culture
4. Discourse does ideological work
5. Discourse is historical
6. The link between text and society is mediated
7. Discourse analysis is interpretative and explanatory

I.8. Approaches to Critical Discourse Analysis

CDA is of a multidisciplinary nature as to the approaches used. There are three main approaches: Discourse as *Social Practice* by Norman Fairclough, a *Socio-cognitive Model* by Teun Van Dijk, and *Sociological and historical approach* by Ruth Wodak. Fairclough's approach takes into consideration text and discourse but, of course, always inscribed in social

context. The text or discourse is first described, interpreted, and then explained. The approach also accounts for ideology, power, Naturalization (acceptance) and Neutralization (refusal/resistance) in Discourse. As for Teun Van Dijk's Socio-cognitive Model, Discourse, it adopts a rather mentalistic and critical view as to discourse. Thirdly, *Sociological and historical approach* discourse is given a social and historic dimension. The three approaches though they seem somehow different, they do share in their objectives power, ideology.

CHAPTER TWO: THE METHODOLOGICAL RESEARCH TOOL

II.1. Linguistic Theoretical Background

Language is such a complex phenomenon that it arises the interest of researchers from an array of disciplines namely philosophy, psychology, sociology, biology, physics, anthropology, and computer science. Each of these tries to investigate language from its core study perspective. And for all practical purposes, linguists have committed themselves to elaborating a grammatical model of a language. Even though many different models have been canvassed, to this day there is no model for English language which completely meets the requirements of an adequate grammar of the language. We shall provide here a brief overview of the models suggested in the Anglo-Saxon world (Britain and United States) in the twentieth century.

Linguistic schools of thought are customarily classified into two main categories: formal and functional. The formal approaches regard language as chiefly an abstract system of knowledge: that is, language is of structural nature. However, the functional approaches sharing the conception of language as a tool for communication: that is, language is of functional nature. Language exists for it has to accomplish functions in social context.

Now, presenting an overview of the gamut of theories behind the models from the two approaches, of course, goes far beyond the scope of the present dissertation. We will mention the most prominent ones from both camps. Within the formal linguistic paradigm, linguistic inquiry is mostly descriptive, that is, language form is accounted for independently of other aspects such as its function. Many language description models have been advanced. In the first half of the twentieth century in Europe, Ferdinand de Saussure –considered as the founder of modern linguistics – elaborated four distinctions, more technically dichotomies:

(1) langue vs. parole, (2) synchrony vs. diachrony, (3) signifier vs. signified, and (4) paradigmatic vs. syntagmatic. This contribution subsequently paved the way for further language inquiry in Europe. Following are European schools which owe much to Saussurean ideas: Geneva School (Charles Bally, Albert Sechehaye), Prague School (Vilém Mathesius, Serge Karcevskij, Roman Osipovich Jakobson, Nikolaj S. Trubeckoj, André Martinet), Copenhagen School (Viggo Brøndal, Louis Hjelmslev), and London School (Daniel Jones, John R. Firth). The last school will be accounted for in more detail since it is at the heart of our work.

In the United States, the major contributions in the formal tradition are Bloomfield and Chomsky. Bloomfield has ideas that are deeply anchored in psychology (behaviourism). He regards language as a behavior and consequently it should be studied as such. He rejected mental (existence of language in the mind) and cognitive (meaning) aspects of language inquiry as they are not observable phenomena. His theoretical contribution lies in the *Immediate Constituent Analysis* (ICA); it is mainly based on morphology and syntax. Bloomfield's distributionalism fall under sharp criticism of Chomsky because it purposely set aside meaning from linguistic analysis. Chomsky, from his part, developed an alternative analytical model known as the *Transformational Generative Grammar* (henceforth TGG). He conceives of language as a mental organ which exists intrinsically within individual's mind: that is, humans are born with an innate capacity to learn language. It is a human faculty. Chomsky's model is labeled generative, that is, the brain operates as a computer, and it generates an unlimited set of grammatical sentences through a limited number of simple rules. These produced structures can belong to either natural or artificial languages. Besides, it is transformational because a linguistic representation which is complex (a tree) is transformed into another representation. These transformational and generative rules, according to

Chomsky, evidence the linguistic knowledge (or technically ‘competence’) of a native speaker. This model has come under attack from functionalists who, firstly, contend that TGG did not go beyond the sentence level in its analysis. It is not a text-based grammar; it is more focused on what constitutes a text rather than the text itself. Secondly, TGG also did not reference the social context in which language is used. Thirdly, TGG claims the autonomy of syntax regarding the rest of language aspect, i.e., syntax can be accounted for independently of semantics and pragmatics. Functionalists view language holistically, i.e., all language aspects (phonologic, syntactic, semantic) are interrelated.

Now as for the second camp – functional approach to language – which is said to be an analysis paradigm alternative to the formalist approach, has a holistic conception of language. This approach takes into consideration not only the linguistic form but also its function. In fact, it aims to describe classify and explain the link between language form (different grammatical patterns found in phonology, morphology and syntax) and language function (communicative purpose of utterances). As far as this approach is concerned, we shall give a detailed account, namely historical overviews, basic tenets and concepts and theories. These two main approaches that are generally contrasted (formalism also known as *generativism* and functionalism) can be put on a map showing their affiliation.

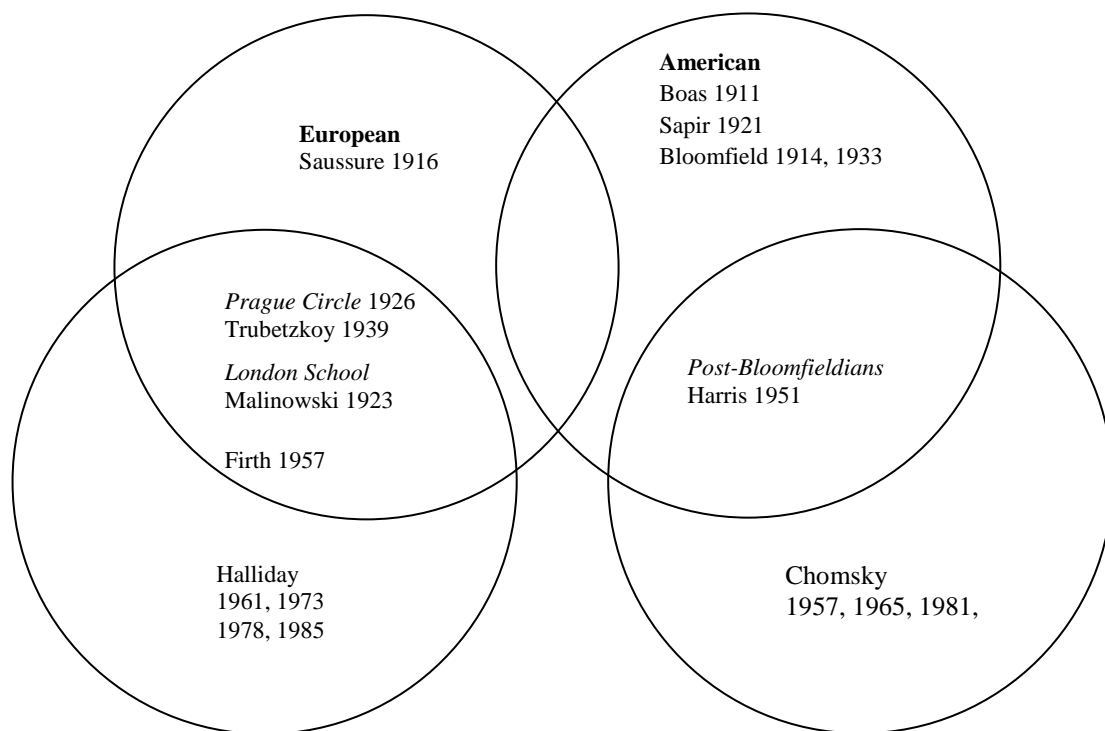


Figure 1: Trends in modern linguistics: a ‘map of the world’.

II.2. The Origin of Linguistic Functionalism

It would be wiser to start with what the concept of functionalism means. It is used in others disciplines such as sociology, anthropology, psychology, biology and architecture. Under the concept of "linguistic functionalism" a number of schools of linguistic analysis are grouped and share a number of basic theoretical principles. In general terms, functionalism means the idea or principle that what matters most regarding an object, a style or a design is its use: how will it be functional rather than its form. This would mean that function takes precedence over form. Language is a form to which a function (use) is ascribed in social context. In line with the idea of language functionality, the Dutch linguist Simon Cornelis Dik (1997a: 3) says:

a language is in the first place conceptualized as an instrument for social interaction among human beings, used with the intention of establishing communicative relationships. Within this paradigm one attempts to reveal the instrumentality of language with respect to what people do and achieve with it in social interaction.

This approach was further developed into what comes to be known as Systemic Functional Linguistics (SFL, henceforth). So, what might be the origin of this school of thought?

SFL origins can trace its roots back to anthropology through the ideas of the Polish anthropologist Bronislaw Malinowski who regards language as a way of acting. In actuality, there was a chain influence, i.e. Malinowski influenced his colleague John Rupert Firth and Firth influenced his student Halliday. In contrast with structuralist stance, Malinowski does not conceive of language as a self-contained system. According to him language depends completely on the society in which it is used. He keeps saying that language therefore depends on its society in two ways: (1) A language develops over time to meet the particular needs of the members of the society in which it is used; (2) It is entirely on context that language use depends. Malinowski (1935) developed a theory of context (*context of situation* and *context of culture*). This theory was adopted and highlighted by his colleague the British linguist Firth (1957). SFG was also influenced by ideas of de Saussure and the Prague School; they both made reference to social aspect of language. These set of ideas paved the way to one of the most prominent figures within the functional tradition, Michael A. K. Halliday. He is said to be the founder of SFL, more precisely the Systemic Functional Grammar (henceforth, SFG). SFG will be discussed in a more detailed way later on, but just before doing so let us cast light on some principles and theories of language of functionalist school.

II.3. The Principles of Linguistic Functionalism

Functionalist principles are as varied as the theories elaborated for language analysis. First and most importantly, functionalism assumes that all study of language must, in addition to a descriptive aspect, have an explanatory purpose. Robert Henry Robins (1997, 249) – also was a student of Firth – reports Halliday’s words about the main object of his theory of language and says, “Why is language as it is?” This quotation suggests that functionalist inquiry seeks for supplying an explanation for the way language is fashioned, i.e. for which communicative purpose. These approaches give much importance to communication as they regard it as a primordial function of language that gives it shape.

Second, functionalists do not deny the important role extrinsic motivating factors, either cognitive or sociocultural, may play in the explanation of linguistic phenomena. First, humans are biologically gifted with a faculty of language which lies in some mechanisms that are dedicated to language production and comprehension. Second, and of course, society and culture provide contexts for communicative acts.

Third, they refuse the claim that syntax is independent from semantics and pragmatics. In other words, morphology and syntax of languages are intimately related to the semantic and pragmatic meanings. This stance differs from formalist one, which claims the morphosyntax as a system that can be accounted for in an independent way of meaning. With respect to this point, Dik (1997a: 8) refuses firmly the idea of separating syntax from semantics and pragmatics and put it as follows:

Semantics is regarded as instrumental with respect to pragmatics, and syntax as instrumental with respect to semantics. In this view there is no room for something like an ‘autonomous’ syntax. On the contrary,

to the extent that a clear division can be made between syntax and semantics at all, syntax is there for people to be able to form complex expressions for conveying complex meanings, and such meanings are there for people to be able to communicate in subtle and differentiated ways.

Besides these fundamentals, functionalist approaches have other characteristics some of which are derived from the preceding basic principles. These can be summarized as follow:

1. A real functional approach, which aims to apprehend and explain language as having a communicative purpose, should not compass its scope of study to a mere formal grammar as is the case with Chomskyan TGG. On the contrary, it must provide an all-inclusive account of language. Functionalists aim at elaborating an inclusive grammar.
2. When in communication, a range of language units from single words to larger texts are used; therefore, functionalist have to provide a grammar that transcends the sentence limits, i.e. a text (discourse) grammar.
3. Functionalists' view about language acquisition is constructivist; that is, sufficiency of linguistic data in the child's environment contributes to the construction of a grammar without forgetting, of course, innate features (biological endowment, for example).
4. For functionalists to describe and theorise, they have to collect authentic data in their contexts of use. In doing so they may make use of huge amount of texts (corpora) stored and available for use when need be.
5. Functionalists studying language in its communicative function must accept that what we express through language and the way we express it corresponds in a flexible way

to context of use. There is rather flexibility in terms of meaning and structure compared to the formalist models.

6. Jae Jung Song (2010: 358) puts it as follow, “linguistic typology involves four stages of investigation: (1) identification of a phenomenon to be studied; (2) classification of the phenomenon; (3) the formulation of (a) generalisation(s) over the classification; and (4) the explanation of the generalisation(s).” Following these stages, typologically and functionally oriented approaches look for what is common and different between languages in terms of function. To illustrate this typological orientation, Dik (1997a: 14) states :

be typologically adequate, i.e., that it should be capable
of providing grammars for languages of any type, while
at the same time accounting in a systematic way for the
similarities and differences between these languages.

II.4. Linguistic Functional Theories

Within the functionalist tradition there is a range of theories. What Follows is a brief overview of the most known ones with a more emphasis on one of these (Systemic Functional Grammar) as it is the inquiry tool of the present dissertation.

The first model to start with is Dik’s Functional Grammar (henceforth FG); however, we should mention that other functional theories have been put under the umbrella of FG. Chief among these are the Functional Discourse Grammar (FDG) of Kees Hengeveld, the Incremental Functional Grammar (IFG) proposed by Lachlan Mackenzie, Functional

Procedural Grammar (FPG) of Jan Nuyts, Functional Lexematic Model of Mairal Usón and colleagues, and E. Coseriu's theory of lexematics. For further detail about these theories Christopher S. Butler's (2003a) and (2003b) provide further detail about these theories.

Now let us rejoin Dik's FG. In Dik's model communicative function of language was central. It aims at providing a theory which could be applied to any language in the world rather than a formal one. FG was always typologically orientated. Dik used constructed examples to expound the grammar; however, advocates of FG and its variants are now using authentic linguistic data and an increased corpus-based analysis. From its beginning Dik's FG was rather a sentence based grammar.

Studying language as communication is something to which Role and Reference Grammar (henceforth RRG) is strongly committed. RRG basis is strongly opposed to Chomskyan linguistics as is shown in this quotation of Robert Van Valin Jr. and William Foley (1984: 7) who developed this theory:

The theme underlying the various functional approaches is the belief that language must be studied in relation to its role in human communication. Language is thus viewed as a system of human communication, rather than as an infinite set of structural descriptions of sentences.

RRG, in almost the same way as in Dik's FG, prioritizes the communicative function of language, rejects syntax autonomy from semantics and pragmatics, gives much importance to typology matters and adopts a constructivist stance regarding language acquisition. RRG practitioners give more priority to cognitive explanations over sociocultural ones regarding language. Despite the fact that RRG claims that its aim is to provide a holistic account of any

language, it does not enjoy the status of a fully-fledged model for it has not yet developed a discourse level model of analysis. RRG is still a sentence grammar.

In the USA there is a label under which a group of linguists are grouped: West Coast Functionalism. These linguists do not represent a single theory but a set of approaches that are not completely the same. They have strongly oriented typological approaches. The leading figure of this group is Talmy Givón. In addition to their functionalist stance, this group approves the rudimentary ideas of Cognitive Linguistics. According to Givón (1995) many factors affect language, “the natural parameters that shape language and grammar: cognition and communication, the brain and language processing, social interaction and culture, change and variation, acquisition and evolution.” Givón’s work deals with grammar-discourse relationship, gives much importance to context, language flexibility and prototype; nevertheless, it does not give a discourse structure model. With respect to language acquisition, Givón adopts a constructivist viewpoint. He firmly criticizes Chomsky for not taking into consideration the communicative function of language, the sociocultural influences and general cognitive abilities.

II.5. The Systemic Functional Grammar

Within the functionalist gamut of theories and as far as our dissertation is concerned, the main focus of attention will be given to an elaborate and a widely used theory in text analysis. The concerned theory is S F G. In the early 1960’s, when Halliday started to describe grammar in a systemic way, he found that grammar is functionally organized. This would mean that language is of functional and systemic nature hence the appellation *systemic functional grammar*. As its name suggests, this theory involves two key terms: *systemic* and *functional*. The latter was previously explained; that is, language exists because it serves a

communicative function in a social context. Halliday has always been interested more with social and cultural impulses than with those linked to cognitive or psychological processes. Moreover, the social aspect is more strongly developed in SFG than in other functional models. Halliday claims that languages have developed so as to meet some functions in society. He (1994) puts as follows:

Language has evolved to satisfy human needs; and the way it is organized is functional with respect to these needs – it is not arbitrary. A functional grammar is essentially a ‘natural’ grammar, in the sense that everything in it can be explained, ultimately, by reference to how language is used.

As for the word *systemic*, SFG provides a set of choices available once in communication. The term ‘systemic’ in SFG has to do with the existence of diverse systems working at the same time, with *transitivity*, *mood*, and *theme* being the three basic ones. Both choice and system are important to this theory. Halliday (1994) explaining the term *systemic* says, “Systemic theory is a theory of meaning as choice, by which a language, or any other semiotic system, is interpreted as networks of interlocking options’. In SFG, the emphasis is placed not on structure but on system. According to Halliday and Matthiessen (2004: 23)

[structure] is an essential part of the description; but it is interpreted as the outward form taken by systemic choices, not as the defining characteristic of language. A language is a resource for making meaning, and meaning resides in systemic patterns of choice’

According to Suzanne Eggins (2004:21) systemic linguistics approach is quite different from other ones for ‘it seeks to develop both a theory about language as social process *and* an

analytical methodology which permits the detailed and systematic description of language patterns.'

II.6. The Development of the Systemic Functional Grammar

Before SFG reaches its actual status in linguistics, it has gone through many developments. Halliday's SFG developed since the 1960s in consecutively improved versions (Halliday, 1994; Halliday and Matthiessen, 1999, 2004). SFG has some important uses in many domains, as literary text analysis, discourse analysis, language teaching/learning or artificial intelligence. As we have mentioned before, Malinowski and Firth's ideas form the basis for Halliday's SFG.

As a language and context theory, SFG works through the syntagmatic and paradigmatic axes of organization where the latter is given more importance; however, in Firth's *system and structure* theory these axes are equally important. In the syntagmatic (horizontal) axis the elements form structures while in the paradigmatic (vertical) axis elements were arranged in systems. Based on Firth's theory, Halliday developed his own theory: *scale and category* theory. It represents SFG at an embryonic stage. Later versions were called *systemic grammar* and finally *systemic-functional grammar*. The most important changes which were introduced: (1) system of networks as being the primary form of organization (paradigmatic axis is primary to syntagmatic one) and (2) the metafunctions. Crucial to the SFG theory is Halliday's work *Introduction to Functional Grammar* (IFG) which was first published in 1985; then revised in a second edition in 1994. A third edition appeared in 2004, which was later revised in collaboration with Christian M.I.M. Matthiessen. This third edition is the most used of SFG; it also has in common many important theoretical features with the earlier *scale and category* and *systemic* grammars. In the early sixties (1961), there were four basic

grammatical categories of scale and category theory: *unit*, *structure*, *class* and *system* as shown in the figure below (see the SFG glossary).

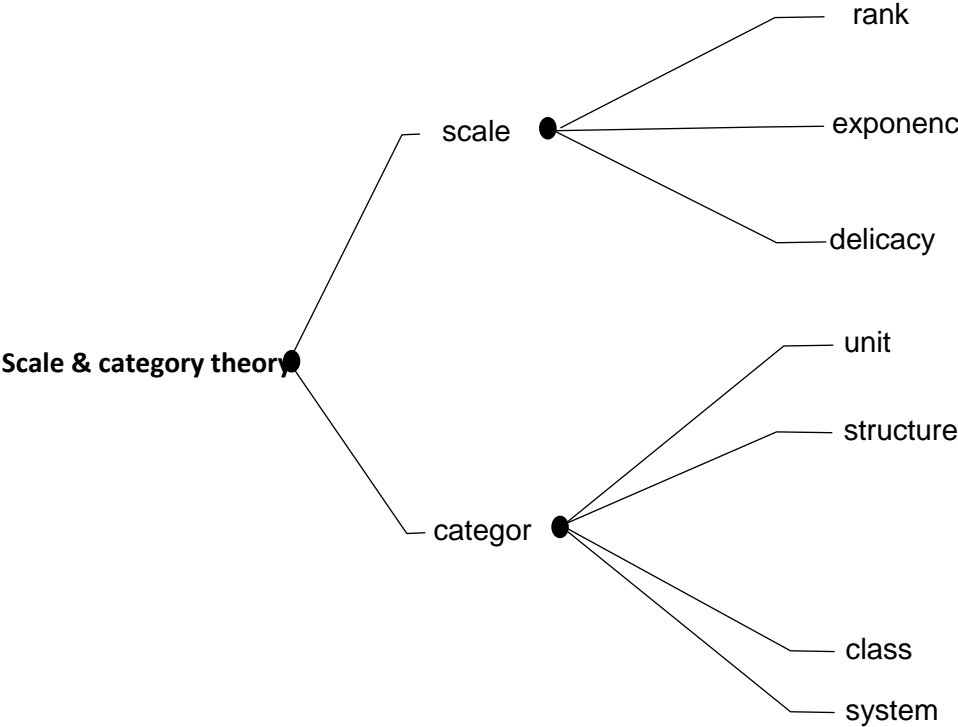


Figure 2: Types of scale and category in scale-&-category theory (Halliday 1961)

SFG is said to be a tri-strata semiotic model, i.e. it is composed of three strata. The concepts of *stratification* and *strata* in linguistics come from the American linguist Sydney M. Lamb who developed *Stratificational Grammar* in the late fifties. Now, regarding the SFG stratification, it is made up of three strata. Technically they are (discourse-) semantics, lexicogrammar (a combination of syntax, lexicon, and morphology) and phonology or graphology. In simple terms, (discourse-) semantics corresponds to meanings, lexicogrammar corresponds to wordings (words and structures) and phonology or graphology corresponds to sounds or letters. As is shown in the figure below, (Discourse-) semantics is expressed by lexicogrammar which in turn is expressed by phonology or graphology.

	Folk Names	Technical Terms
CONTENT	meanings ↘	(discourse-)semantics ↘
	Wordings (words and structures) ↘	Lexico-grammar ↘
EXPRESSION	Sounds/letters	Phonology/graphology

Figure 3: Levels of strata of language (Eggins 2004:19)

In SFG tradition, the three strata are closely related. They all contribute to the creation of meaning. Halliday prefers the term *lexicogrammar* to *syntax* just to emphasize the fact that grammar and lexis are not completely different Patterning kids but are of the same level. Grammar and lexis, together with the phonological component, act to form to the meanings we want to communicate. More importantly, there is no clear cut between semantics and lexicogrammar. According to Halliday (1994: xix): “There is no clear line between semantics and grammar, and a functional grammar is one that is pushed in the direction of the semantics”

As we have mentioned before, within SFG there exist three basic systems: *transitivity*, *mood*, and *theme* which are connected in turn with other grammatical systems: the three metafunctions which we will be discussing in the next point. They are the *ideational function*, the *interpersonal function* and the *textual function*.

II.7. Language Metafunctions

Research on the functions of language has always been present in the linguistics. Most scholars agree that language serves two functions: it serves to interpret experience in conveying information about people, events, situations, etc. and to get in contact with others. In addition to these functions, Halliday considers the role that is responsible for organizing the speech as fundamental.

Before we address the aforementioned metafunctions, let us first make an overview on the theories or models advanced in terms of language functions. The phrase *language functions* may seem somehow vague. As far as the scope of our study (SFG) is concerned, we will examine these functions as having communicative motivation. Studying communication as a phenomenon may also fall under the scope of a range of disciplines; semiotics and linguistics, for a long time, have led research in this field before recent development in other disciplines. Now, when referring to the concept of function in linguistics we have to go back to Malinowski, Bühler, and Jakobson. Many attempts have been made in order to provide an explanation concerning language functions.

We should skim through some of the communication models as suggested by above-mentioned researchers. Chronologically speaking, we should commence mentioning the contribution of Malinowski; however, it would be inconsiderate not to mention Saussure whose ideas are the basis for the subsequent linguistic thought. His model represents communication process as consisting of coding (speaker) and decoding (hearer).



Figure 4: Ferdinand de Saussure's model (E. Rigotti and S. Greco: 2006)

The speaker has in mind a specific *signified* which is linked to a specific *signifier* of the linguistic system (langue). The hearer perceives the *signified* and links it to the corresponding *signified* of the same linguistic system. In simple terms, the speaker sends a code; the hearer decodes it and vice versa.

Now back to Malinowski, he from an ethnographic point of view in 1923 distinguished three functions: (1) *active* – where language is seen as a form of action, (2) *narrative* – where language is considered as a tool of control over the environment, and (3) *magical* – where language is considered as a storehouse of valuable knowledge regarding society's history. Later on in 1935, these functions were reduced to two: *pragmatic* and *magical*. The first refers to the practical uses of language (language as a form of action), subdivided into active and narrative. The latter is associated with religious ceremonies or activities within the culture (language as a means to exert control in the environment). There are certain similarities between the functions of Malinowski's pragmatic function and Halliday's interpersonal function which will be discussed later on.

Moreover, in 1934 the Austrian psychologist Karl Bühler, from a psychological point of view, distinguished three functions: *representational*, *expressive* and *conative*. The *representational* function, being the central one, has to do with the subject of the text. The *expressive* function

is connected with the speaker or the writer and the *conative* one with the listener or the reader. Bühler’s contention is that communication is an act effected by the speaker and the hearer and closely related to other human behaviours that are meaningful. He devised a model related to communication known as *Organonmodell* in 1934, as shown in the bellow figure.

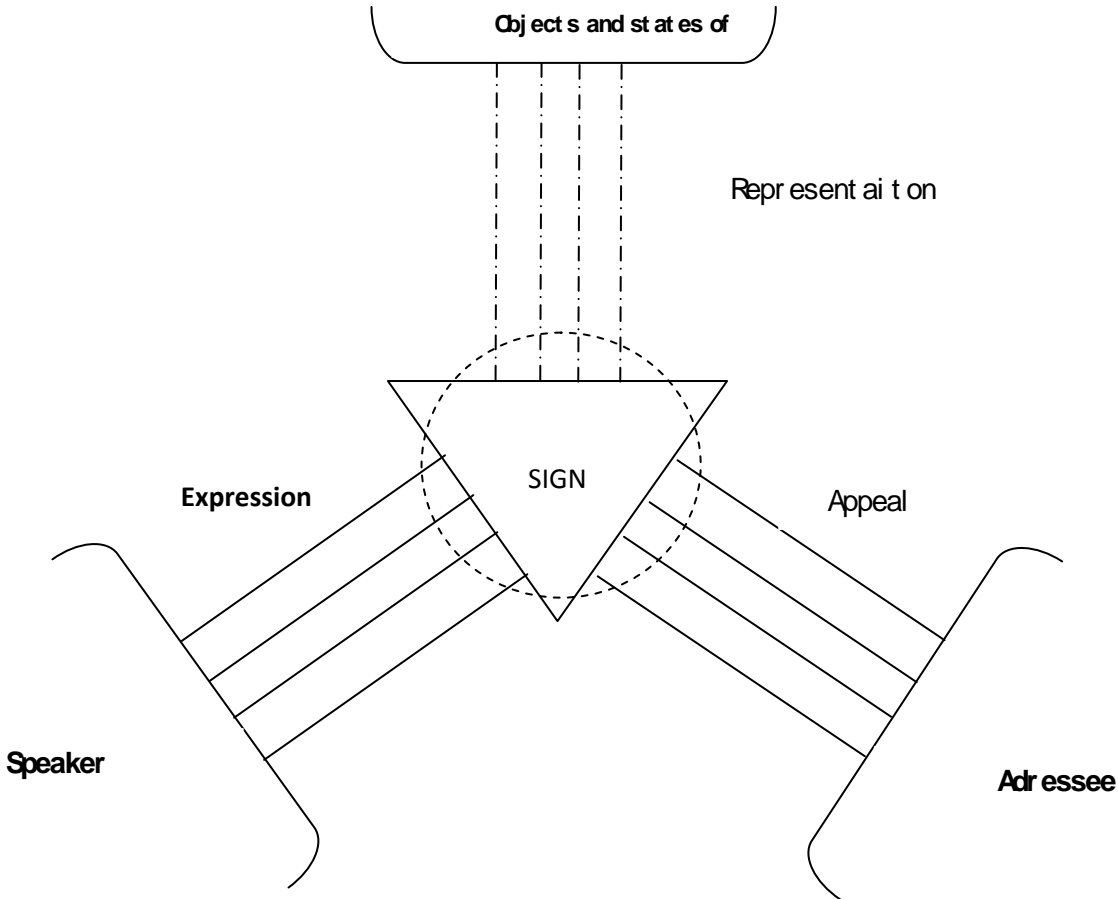


Figure 5: Karl Bühler’s Organonmodell.

In the model, we can see that the sign has a relation with the speaker, the addressee and the objects and the states of affairs. The sign is in connected to these three dimensions by a particular relation: as regards the speaker, the sign is linked to by a relation of *expression*; as regards the addressee, the sign is linked to by a relation of *appeal*; as regards the objects and

the states of affairs (or situation), the sign is linked to by a relation of *representation*. Bühler's conception of language function later influenced Jakobson's model.

Albeit a little diversified, Jakobson's model proposed in 1960 is reminiscent of Bühler's model in many ways. He extended the scheme Bühler's model by adding three functions. Jakobson presents a model of communication according to which the process of linguistic communication involves six constituent factors that shape or structure it. These are (1) the *addresser* who issues the message, (2) the *addressee* who receives the message (he is the recipient), (3) the *message* is the experience that is received and transmitted through communication. But, for the message to get transmitted from the addresser to the addressee, other factors are needed: (4) the *linguistic code* which is seen as an organized set of units and rules of language, (5) the *contact* which allows to establish and maintain communication between the addresser (sender) and addressee (receiver), and finally (6) the *context* which represents the situation in which this communicative event is embodied. The communication model which is composed of the six elements is illustrated in the figure bellow.

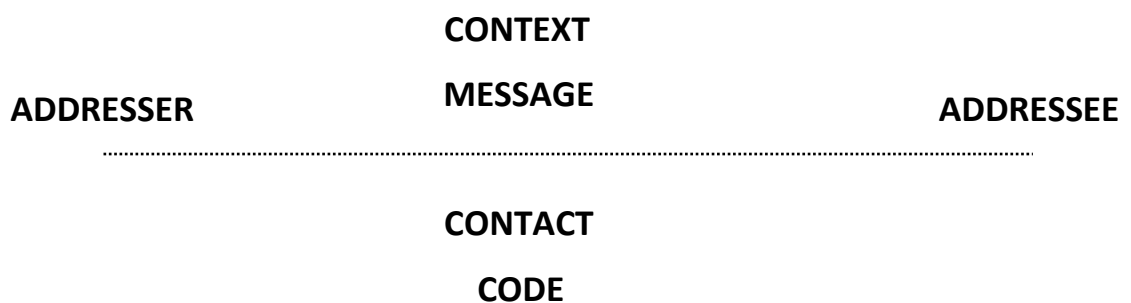


Figure 6: Roman Jakobson's model of the fundamental factors of communication.

This Russian linguist, highly influenced by his former Russian formalism, also introduced a model of textual functions made of six functions. This model takes into consideration six essential functions of language inherent in any process of linguistic communication and

directly related to the six factors mentioned in the previous model. Therefore these language functions are (1) *referential* function also called cognitive function, is conceptually related to the context and extra-linguistic realities and permits us to talk about all the realities of the universe (concrete objects or abstract ideas, actions, qualities or realities or imaginary concepts), the non-linguistic world; (2) the *emotive/expressive* refers to the addresser who seeks to express her feelings, emotions, feelings, moods, etc; (3) the *poetic* function focuses on the message, i.e. the surface structure; it introduces the concept that links the message and its symbolic form in the text. In other words, it helps to enhance the aesthetic appearance of the transmitted message. It is manifested when the chosen linguistic construction attempts to produce a special effect on the receiver: joy, excitement, enthusiasm, etc; (4) the *conative* function focuses on the addressee; the addresser wants the addressee to act in accordance with the request via orders, requests, questions, etc; (5) the *metalingual* function centres on the language itself. Here, the focus is on the code and the communication channel, i.e. Code is used to refer to code or language is used to talk about language; (6) the *phatic* function also called contact function, it establishes and maintains the relationships between the different actors of the communication event. It focuses on the channel and all those resources which are intended to keep the interaction. The channel is the medium used for the contact. This model of textual functions is shown in the figure below.

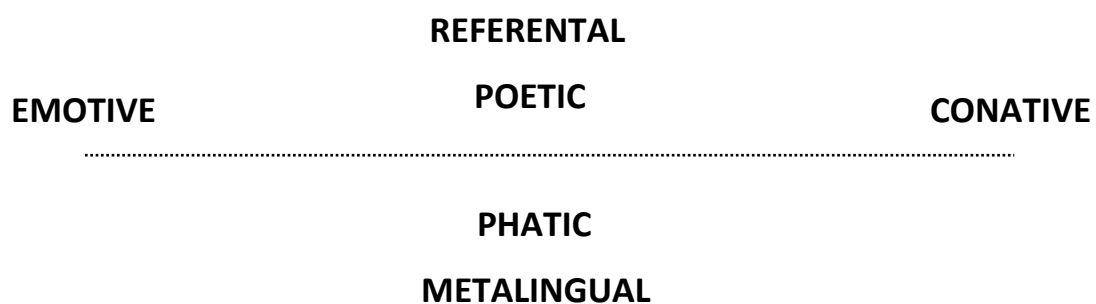


Figure 7: Roman Jakobson's model of the textual functions.

These are the sources from which Halliday took his *metafunction* theory. He looks at language from three points of view: as a representation of fact, as a communicative event between speaker and listener and as communication. Halliday (1975a) divided language, regarding its development, into three phases: the first phase known as *protolanguage* represents child's language. It is organized into six microfunctions. The second phase, which is a transition between the first phase and the adult language, is organized into two macrofunctions: the *mathetic* and the *pragmatic* functions. The third phase concerns adult language; functions of this phase are transformed into metafunctions (the ideational, the interpersonal and the textual function).

Let us now discuss the two first categories, the micro- and the macrofunctions. As for the microfunctions of language, Halliday considers them as Functional component in the first phase of language development, the phase known as *protolanguage*. Microfunctions are the first functions or uses of a child's protolanguage. According to Halliday, in this stage only one meaning at a time is possible i.e. there is only denotative meaning. Halliday proposes eight functions: The first microfunctions are: (1) *regulatory* function has to do with the control of others' behaviour e.g. 'do as I tell you'; (2) the *interactional* function aims at getting familiar with others e.g. 'me and you'; (3) *instrumental* function serves as a way to the satisfaction of material needs e.g. 'I want', (4) *personal* function is used to identify or express oneself e.g. 'here I come'. Later other microfunctions were added, such as the (5) the *heuristic* function intends to explore world, and check knowledge e.g. 'tell me why'; and (6) the *imaginative* function permits the language user create their own world e.g. 'let's pretend'. The other two remaining functions are put into the second phase of language development known as *ontogenesis*. These two functions are the *mathetic* and the *pragmatic* function. The

mathetic one serves the learner to develop scientific knowledge e.g. ‘We emphasize the main ideas’. The pragmatic one has to do with the individual’s development i.e. ‘I will change’.

As to the third category (the metafunctions), they are general ideas used to talk about the connection language has with the social context in which it is used. Regarding the ideational, interpersonal and textual respectively, Halliday sees language as a representation of fact, as a communicative event between speaker and listener and as communication. In the SFG model, Halliday (1994: xiii) describes the main components of meaning in language as functional ones. He named them *metafunctions*:

All languages are organised around two main kinds of meaning, the ‘ideational’, or reflective, and the ‘interpersonal’, or active. These components, called ‘metafunctions’ in the terminology of the present theory, are the manifestations in the linguistic system of the two very general purposes which underlie all uses of language: (i) to understand the environment (ideational), and (ii) to act on the others in it (interpersonal). Combined with these is a third metafunctional component, the ‘textual’, which breathes relevance into the other two.

In order not to let room for misunderstanding, we shall elucidate some fact as to the work of these metafunctions. They may be thought of as working separately, but this is not the case. We may think of a sentence as containing only one of the meanings (ideational, interpersonal or textual), or each part of a sentence contains a specific one; in fact, these meanings do coexist in every sentence. They all contribute simultaneously to the meaning of the sentence. In this respect, Halliday (1989:23) says that:

Every sentence in text is multifunctional; but not in such a way that you can point to one particular constituent or segment and say this segment has just this function. The meanings are woven together in a very dense fabric in such a way that, to understand them, we do not look separately at its different parts; rather, we look at the whole thing simultaneously from a number of different angles, each perspective contributing towards the total interpretation. That is the essential nature of a functional approach. (1989:23)

II.7.1. The Ideational Metafunction

Halliday puts this function at the forefront of language functions. The IM is concerned with the organization of the "reality" of the world around us, i.e. (who does what to whom, when, where, why and how), It is through this function that the speaker or writer manages to incorporate into the language their representation of the world and their personal experiences including reactions, the subject of thoughts, perceptions, as well as their linguistic acts and their understanding. In other words, it is the function of concrete things. It enables the transmission of new information, and gives content to the message intended for the listener or reader. This metafunction comprises two subtypes: the *logical* and *experiential*. The ideational metafunction has to do with our experience of the inner world and outer one as well as ways to understand this world as having meaning. In the ID the knowledge of the world and ideas are manifested in the text. The ideational meaning refers to the status of the clause as representation. This leads us to the explanation of lexicogrammar term. ID tries to analyze language as message conveying ideas. Its main grammatical system is that of transitivity through which our experience is structured. In practice, IM of lexicogrammar organizes the ideas of individuals and represent them.

Ideational meta-function is represented at the level of clause by transitivity. Halliday identifies the contents of transitivity in terms of six processes with participants and circumstances. These processes are: the material process, the behavioral process, the mental processes, the verbal process, the relational process that can be identifying or attributive, the possessive process, the circumstantial process, and finally the existential process. As for the explanation of the IM Halliday (1985: 38) says:

Ideational meaning is the representation of experience: our experience of the world that lies about us, and also inside us, the world of our imagination. It is meaning in the sense of 'content'. The ideational function of the clause is that of representing what in the broadest sense we can call 'processes': actions, events, processes of consciousness, and relations....

Each system consists of sets of choices, as shown in Figure 18:

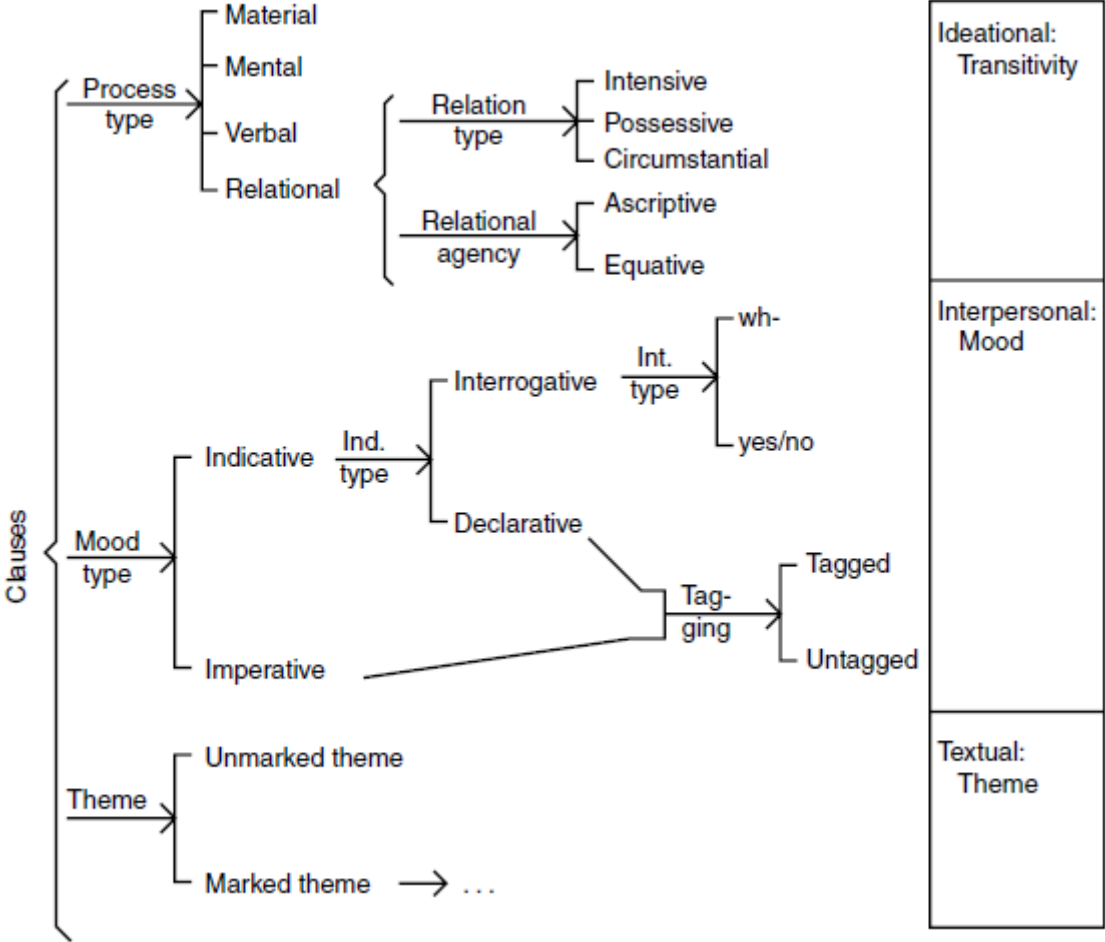


Figure 8: Metafunctions as manifested in the system network of the English clause (from Matthiessen and Halliday: 2004)

II.7.2. The Logical Metafunction

The logical mode construes a model of experience. Our experience of the world is understood through a set of phenomena related by logico-semantic relationships. This type of meaning constructs logical relations. The LM has to do with the grammatical rules for combining grammatical units. The logical mode engenders complexes of units within semantics. The logical mode also engenders patterns of modification (and submodification) within groups.

The other LM component deals with meanings related to the organization of verbal and nominal groups and clause complex and textual cohesion.

II.7.3. The Experiential Metafunction

The experiential meaning is created by choices made in the transitivity system. Verbal processes, as well as the participants and the circumstances of the communicative event, convey the experience of the speaker world. The EM deals with the internal content of a sentence, its structure, transitivity. The elements of transitivity are the processes, participants and circumstances which are realized by prepositional phrases or adverbials of place, manner or time. The core of transitivity is the *process* which is performed by a verb. These processes are classified into three main types: the process of being, of feeling and of doing.

II.7.4. The Interpersonal Metafunction

Interpersonal function is extremely important to the organization of interpersonal relationships. The system determines the roles that participants play in an interaction. IP has to do with participant's exchange. It combines Bühler's conative (addressee) and expressive (addresser) functions. It is responsible for the organization of the social reality of the people with whom we interact (make statements, ask questions, give orders, to say how we feel about certain issues, etc.). It concerns the relations established by the sender with their receiver and with the message in a situation of interaction. Mood and modality are two ways by which the speaker expresses interpersonal functioning. The choice of the mode indicates the social role that the speaker has assigned for themselves as well as their addressees. If, for example, the addresser chooses the imperative mood, this assumes that they play the role of commander, and thus puts their interlocutor in the potential executor role.

The prototypical mode of expression of the IM is prosody (syntagmatic Organization). IM analyzes language as interaction, something that allows people to interact with one another: its main grammatical system is *mood*, which can be understood as the grammaticalization of social interaction.

II.7.5. Textual Metafunction

According to Matthiessen and Halliday (2004) textual metafunction sees language as text which “serves to enable the presentation of ideational and interpersonal meaning as information that can be shared”. The textual metafunction has to do with the organization of ideational meaning and interpersonal meaning in texts that are coherent and relevant in relation to its context.

The textual function contextualized linguistic units to show they are operating in context. It is the enabling metafunction, providing the resources for presenting ideational and interpersonal meanings as a flow of information in text unfolding in its context. Textual resources are concerned with the assignment of textual statuses to ideational and interpersonal meanings, and with textual transitions in the development of text; both help the addressee process the meanings of the text. TM contributes to the organization of information in the clause or between the clauses. It is intimately related to theories of cohesion. It also involve includes many semantic and lexicogrammatical systems such as *theme, information, conjunction, substitution, ellipsis, reference* and *lexical cohesion*. Textual meaning is realized by means of a distinctive mode of expression —one that differentiates between textual statuses of prominence and non-prominence.

Now as far as Halliday’s ideas regarding functions of language and their classification, the figure below summarizes them.

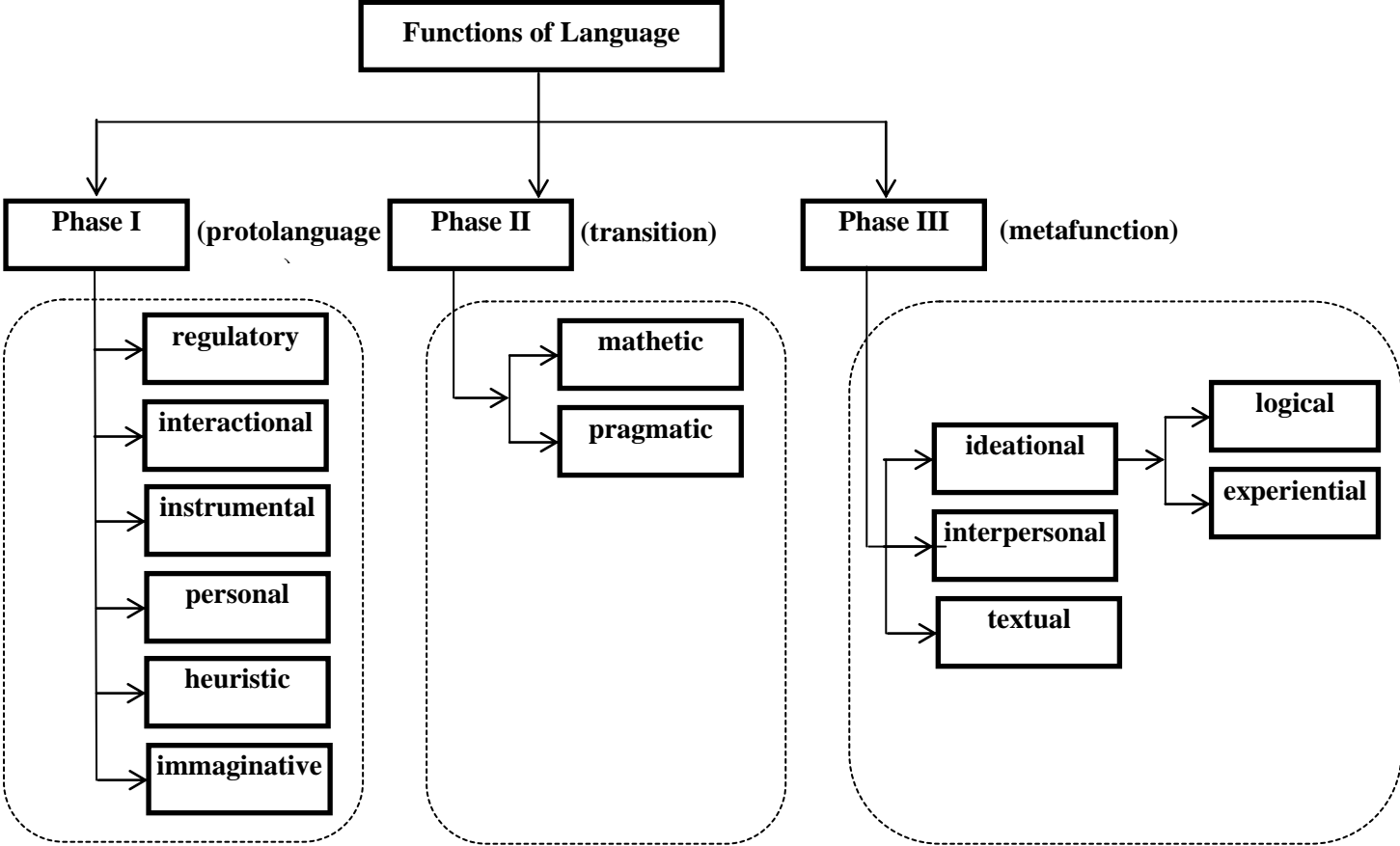


Diagram 2 : language functions according to Halliday

The three metafunctions are said to be connected with other variables of context variables. That is, the ideational meaning is associated with *field*, the interpersonal meaning with *tenor* and the textual meaning with *mode*. The terms *context* and its variables *mode*, *tenor*, and *field* will be defined and explained in detail in the coming sections. Martin (1984a) also made these correlations which are expressed in the table below.

	reality construal	contextual variable
INTERPERSONAL	Social reality	Tenor
IDEATIONAL (logical, experiential)	“natural” reality	Field
TEXTUAL	semiotic reality	Mode

Table2: linguistic metafunctions in relation to contextual variables

II.8. Halliday’s Register Theory (Context of Situation)

If we want to address the notion of *situation* –as far as language is concerned– and the related terms such as *context* and *register*, we need again to go back to Malinowski. In fact, as an anthropologist interested mainly in language, he was undertaking his research in a group of islands of the South Pacific called Trobriand Islands. People of these islands speak Kiriwinian as their language. Malinowski had at hand many texts in that language, so he wanted to render the ideas he had about their culture in English that can be understood. He tried both free and literal translation but it was fruitless in terms of language comprehension and culture. He instead wrote a long commentary which put the text in its real environment. Until that time context meant the preceding and the following words of a given piece of text under examination. Malinowski found himself, then, in need of not only providing a term which includes the environment of the text but also the utterance situation. Therefore, he coined the term *context of situation* in 1923.

After he had studied a fishing expedition these islanders –especially when they were back to the shore– Malinowski noticed that they were engaged in an interaction which is almost unintelligible unless it is reexamined. He also saw that it was indispensable to go beyond information about the immediate environment of the text to understand it adequately. He

rather sees that an overall cultural background should be provided; hence, the term *context of culture* was coined.

Despite the fact that Malinowski has greatly contributed to the identification of crucial meaning related role of either context of situation and the context of culture, and the providing of a account regarding language functions, he did not further his research as to the exact nature of the two contexts and how they are related to language organization. Firth said that Malinowski's *context of situation* was not enough satisfactory as to serving the purpose of a linguistic theory for it was used to explain specific examples of language use (fishing expedition). Therefore, he made a step further by the extension of the context of situation notion to an issue that is more general: language predictability. That is, according to Firth language use prediction can be made via context description. For this reason, in 1950 he proposed a framework to describe the context of situation which might be used for texts study. Firth's description of context of situation is based on four elements: (1) the *participants in the situation*, i.e. the features related to the participants (their status and role); (2) the *action of the participants*, i.e. their verbal and non-verbal actions; (3) the *other relevant features of the situation*, the events and objects that surround the situation and have influence on what is happening; and (4) the *effect of the verbal action*, i.e. the changes that are caused by participants' actions.

Other frameworks have been developed after Firth's one, but the most known one is that of the American anthropologist Dell Hymes. In his work *The Ethnography of Communication* in 1967, he suggested a set of terms to describe the context of situation. He identified eight terms and which are: the form and content of the message, the setting, the participants, the intent and the effect of the communication, the key, the medium, the genre, and the norms of the interaction.

One of the main ideas which Firth drew from his study of context of situation was the significance of language change in context. This change later became known as *register*. As for Halliday, his main contribution to the study of context lies in making connections between the way language is organized (the ideational, interpersonal and textual meanings it encodes) and the three context aspects. He wanted to know what features of context are important as far language use is concerned. Halliday (1985b) mentioned that there exist in any situation three aspects having linguistic consequences. These are the field (what is being talked about), the tenor (the relationship between the addresser and the addressee), and the mode (how language is used during the interaction).he says that only these three variables have an important effect as for the language to be produced.

We should mention that besides the Hallidayan model of context, others models were suggested by some register theorists. The table below shows these models.

Halliday et al (1964)	Gregory (1967)	Ure and Ellis (1977)	Halliday (1978)	Fawcett (1980)
field	Field	field	field	subject matter
mode	mode	mode	mode	channel
style	personal tenor functional tenor	formality role	tenor	relationship purpose pragmatic purpose

Table 3: Some alternative SFL models of context from J. R. Martin 1999

II.8.1. Register Variable (1): Field

It can be explained as the register variable which concerns the activity in which interactants are involved. Sometimes field is defined as the topic of the interaction. Now, since field has to do with topic or the knowledge the participants have about it, the amount of knowledge or the degree to which they know about the topic is quite varying. Those engaged in the interaction may be very knowledgeable or professional as they may be laypersons or not initiated; therefore, both categories of would certainly use quite different types of language. Regarding the first category, they most probably would use a highly technical language full of technical terms (jargon) which may exclude people outside the group. They can also make use of acronyms related to the domain. Now, as for the lay persons, they may make use of a simple jargon free language. If jargon or acronyms are used they are generally followed by explanations. Variation in degree of knowledge about the topic is schematized in the figure below. It represents both extremes of field continuum.



Figure 9: The field continuum (Eggins: 2004)

II.8.2. Register Variable (2): Tenor

As a register variable, tenor has to do with the social roles the participants play: who are they? And how are they related? They may, for example, be a doctor and a patient, two brothers, two fiends, a mother and a daughter, etc. these relationships will undoubtedly affect the language of the interactants. According to Cate Poynton (1985), tenor can be divided in three continua (cline) which are power, contact and affective involvement. Power is assessed in terms of equality or inequality of the relationship between the interactants, contact in terms of

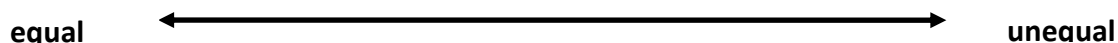


Figure 10: The power continuum

frequency (frequent/infrequent), and affective involvement in terms of high/low. These three dimensions of tenor are illustrated in the three figures below.



Figure 11: The contact continuum



Figure 12: The affective involvement continuum

From the above schemes, we can generally say that unequal power, occasional contact and low affective involvement are associated with formal use of language while equal power, frequent contact and high affective involvement are associated with informal use of language.

II.8.3. Register Variable (3): Mode

Mode has to do with the way interactants use language while engaged in an interaction. It concerns the form of language (spoken or written) as well as its purpose: to describe, narrate, argue, expose, instruct, etc. as mode is related to the textual features or how the language of the topic (field) and participants (tenor) fit the situation. Many aspects of text may arise while referring to mode.

Firstly, the role of the participants' language involves two types of distance: spatial / interpersonal and experiential distance. In fact, there is a range of situations as for the possibility of feedback between the interactants. Some situations allow an immediate reaction like in face to face interactions, while in others it is almost impossible or even for a delayed feedback such is the case of a writer writing his novel. Experiential distance has to do with the

distance between the language used and the social activity in which the participant are engaged. In cases such as playing cards, language accompanies the activity of playing. The interactants are almost performing actions with words they are uttering.

Secondly, there are some implications as whether the language being used is spoken or written. Even though the two situations are dependent of context, they have at their polar extremes quite many differences. On the one hand, in spoken language generally there is a turn-taking organization, a spontaneity (hesitation, repetitions, incomplete sentences, interruptions, etc), everyday vocabulary, non-standard grammar, and sparse lexis. On the other hand, in written language situation there is a monologic organization, the written for is revised polished, prestigious vocabulary, standard grammar, dense lexis, and nominalization.

II.9. Difference Between Register and Dialect

Being a social system, language is subject to two kinds of variation: user related variation and use related variation. The first kind of variation has to do with pronunciation (accent), grammar and vocabulary. In essence, these variations do not involve change in meaning since dialects, basically, are varieties of one language. They express the same thing in different ways. Dialects indicate social class as well as geographical provenance. The second kind of variation, however, does entail change in meaning. Register is what is spoken at a given time and is determined by what is going on as a social activity. Variation in register shows the variety of social activities in which speakers are involved.

As far as these differences of dialect and register are concerned, Halliday (1989: 41) provides a comprehensive account of these in the table below.

Dialects ('dialectal' varieties)	Registers ('diatypic varieties')
<p>Variety 'according to user': dialect is 'what you speak (habitually)'</p> <p>i.e. determined by who you are geographically or socially (region &/or social class of origin &/or adoption)</p> <p>dialect reflect social order in sense of social</p> <p>Hence in principle dialects are <i>saying the same thing differently</i></p> <p>So dialects tend to differ in:</p> <p>Phonetics</p> <p>Phonology</p> <p>Vocabulary</p> <p>Grammar to a certain extent) but not in semantics</p>	<p>Variety 'according to use': register is 'what you are speaking (at the time)'</p> <p>i.e. determined by what you are doing (nature of activity in which language is functioning)</p> <p>register reflects social order in sense of social process (type of social activity</p> <p>Hence in principle registers are <i>saying different things</i></p> <p>So registers tend to differ in:</p> <p>Semantics</p> <p>and <i>therefore</i> in grammar & vocabulary (as expression of meaning) but rarely in phonology (some require special voice qualities)</p>

<p>The extreme case of dialectal differentiation is:</p> <p>‘anti-languages</p> <p>‘mother-in-law languages’</p> <p>Intermediate cases are:</p> <p>subcultural varieties</p> <p>caste or social class</p> <p>provenance (rural/urban)</p> <p>generation (parents/children)</p> <p>age (old/young)</p> <p>sex (male/female)</p> <p>Note: Members of a community often hold strong attitudes towards its dialects, owing to the function of dialect in the expression and maintenance of social hierarchy. One dialect may acquire special status as symbolizing the values of the community as a whole.</p>	<p>The extreme case of register differentiation is:</p> <p>restricted languages</p> <p>languages for specific purposes</p> <p>Intermediate cases are:</p> <p>occupational varieties</p> <p>technical (scientific, technological)</p> <p>institutional (e.g. doctor-patient)</p> <p>other contexts having special structures & strategies (e.g. classroom)</p> <p>Note: Registers are the semantic configurations that are typically associated with particular social contexts (defined in terms of field, tenor, and mode). They may vary from ‘action-oriented’ (much action, little talk) to ‘talk-oriented’ (much talk, little action)</p>
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Table 4: Differences between dialect and register

Chapter Three: The Corpus of the Study

III.1. War Novel

Conflict has always been a feature of humans ever since they have come into existence. From Cain and Abel to the Second World War and the subsequent wars all over the world (including war on terrorism), it appears that these wars will not terminate at least in the near future. It would seem that war is humans' fate. During early form of life, humans tried to keep record of their emotions and ideas on the walls of their caves and later passed on to their offspring via oral tradition. Suffice it to say that human beings have propensity for love of life; however, they sometimes feel themselves urged to engage in war pushed by their community which blesses this action in case they were martyred.

War experiences have long been harsh ones for humans since ancient times what makes of it one of the most important topics covered in literature. War is treated within three frameworks: documenting the wars which took or are taking place, relating stories experienced by soldiers during and after the war, and looking into the causes of the war and its goals.

Perhaps the most prominent reason why war is of importance to literature lies in the profound impact on human beings. War affect people in two ways: firstly, it forces them to make the final sacrifice for the cause they consider more important than their existence; secondly, it is considered as a turning point in the life of all the participants in it. When soldiers get involved in war, they show readiness for life sacrifice for the cause in which they believe; however, this does not necessarily mean that all the soldiers involved in the fighting are motivated by incentives related to honor only. Some soldiers are fighting for their glory. For example, Achilles in Homer's Iliad was fighting in the hope of achieving fame. Even after its completion, war leaves a deep imprint on the survivors' lives.

Literature is an umbrella term that encompasses many aspects of life –among these conflicts (especially wars). Literature that deals with such aspects falls under the scope of *war literature*. It aims at describing and rendering the terribleness of the war experience by depicting the psychological, educational aspect so as the future generations could learn more as how to cope with challenges.

These war experiences seem to be an inexhaustible source that nourishes humans' imagination through literary works. Literature with its various genres has dealt with wars. Examples of these are epics, short stories and plays; and as far as our dissertation is concerned, focus of attention will be on the war novel.

The first literary genre to start with is epic. It is a long poem which has a narrative rhetoric organization aiming at transmitting the values of a civilization by celebrating the deeds of its heroes and warriors. Essentially, epics are classified into two categories: primary and secondary. The former, also known as primitive or oral, are recited and transmitted orally. The latter, also known as literary, are written down. The history of epic can be traced back to centuries BC. In fact, the first known epic goes as back as 3000 years BC and concerns the Sumerian epic *Gilgamesh*. It relates the adventures of the king (Gilgamesh) who sought for immortality.

Regarding the Western literary history, well-known epics come to mind, namely Homer's the *Iliad* and the *Odyssey*, *Beowulf*, and *Chanson de Roland (Song of Roland)*. First, the *Iliad* tells the story about the wars of the wars between the Greeks and the Trojans; the *Odyssey* tells about Odysseus when he returned from the Trojan wars to his home (Ithaca). Second, *Beowulf* belongs to the Anglo-Saxon England and recounts the deeds of the hero (Geatish) who chased away the demonic monsters: Grendel and Grendel's mother from the Danish kingdom of

Hrothgar. Third, the *Chanson de Roland* tells about the deeds of the warrior Roland who fought against the Saracens.

Poetry also in the First World War dealt with war through the voices of what is known as the war poets –WWI former soldiers. Most of them were disgusted, cynical, disenchanted, and horrified by war atrocities. Among these are Wilfred Owen, David Jones, Edmund Blunden, and Charles Sorley. *In Parenthesis* by Jones is one of the major poems; it is a mixture of prose and verse. In the Second World War and its aftermath there were poems related to this period though in a lesser degree than the WWI. The first poem to be written as a response to the WWII is *September 1, 1939* by W. H. Auden. It describes the fear, anger, and confusion of most people as to the coming days.

Wars around the world also inspired drama works. There are, in fact, some plays that are war themed. A list of the plays associated with war in different parts of the world during the twentieth century includes the following. *The Last Days of Mankind* (1919) is written by the Austrian satirist Karl Kraus; it is about how war contributes to the corruption and destruction of the European society. In 1923, the Irish playwright Sean O'Casey wrote *The Shadow of a Gunman* and two other plays *Juno and the Paycock* and *The Plough and the Stars*. They all have Irish War of Independence (1919–1921) as their central event. The Suez crisis of 1965 inspired John Osborne's *The Entertainer* (1957). It is about an English family having son taken prisoner in the fighting at Suez. In 1956, the Hungarian uprising was at the origin of the four act play *Shadow of Heroes* (1958) written by Robert Ardrey; it documents the revolt and the events that led to it. The W W II atrocities inflicted on Jews by the Nazi. Vietnam War inspired David Rabe in 1969 to write *Sticks and Bones* which is about a blinded Vietnam veteran who returns to his family. Haunted by this war, he gets in problems with his family what led him to commit suicide.

Now as far as our dissertation is concerned, much emphasis will be given to another literary genre: the novel. It is the most representing literary genre to war experiences. Regarding these experiences, we will instance an overview of some twentieth century conflicts, namely WWI (1914 –1918) and WWII (1939–1945), *Holocaust*, Arab-Israeli conflict, *Algerian War of Independence* (1954–1962), *Vietnam War* (1965–75), *Bosnian War* (1992–95), and most importantly the *Spanish Civil War* (1936 - 1939).

In the USA, important novels that marked *World War I* include John Dos Passos's *Three Soldiers* (1921), e. e. cummings's *The Enormous Room* (1922) and Ernest Hemingway's *A Farewell to Arms* (1929). *Three Soldiers* tells the story of three different characters coming from different social backgrounds: Fuselli wants to have a successful military career; Chrisfield seeks for a way to his violent nature, and John Andrews wants to fulfill an act of self-sacrifice. They all fall victim to the army life bureaucracy. *The Enormous Room* is an account (fictionalized) of cumming's experience during the WWI. He was arrested in 1917 with his friend for treason and were imprisoned. The novel holds a protesting tone as to the war, especially against the military mind. *A Farewell to Arms* relates the story of Frederic Henry, who volunteered in the Italian army. Wounded, he was sent to a hospital in Milan; there he fell in love with an English nurse, Catherine Barkley, who used to visit him. These literary productions were in America; in Europe also be it in eastern or western front, many works immersed.

In the eastern front, Jaroslav Hasek's *The Good Soldier Schweik* (1920–23) represents an acid satire of the military mind in general and the Austrian army in particular. The novel narrates the adventures of a feeble-minded Czech soldier named Schweik. As many Czechs, Schweik was requested to defend the Austro-Hungarian empire to which he does not belong. Being simple-minded, he was a cause of continuous trouble to Lieutenant Lukash. Schweik's

character brings simplicity in the midst of the surrounding hypocrite and pompous military mind. In the western front, Erich Maria Remarque's *All Quiet on the Western Front* (1929) captures the hardship which characterized trench warfare. It is told by a German soldier, Paul Baumer. Together with his classmates, they left school to join the army. Once at the front, they were shocked receive their first shock by the rigidity of the military life. Paul and his classmates experienced war brutalities which led to their death. In fact, WWI is said to be the main trigger for the breaking out of the WWII.

W W II has witnessed the appearance of many literary works. These can be classified into two categories. While the first champions the war by invoking the nationalist sentiment and defaming the enemy, the second strongly denounces the as an attack to human values. One of the best-known and celebrated war novels is Günter Grass's *The Tin Drum* (1959). The events of the novel take place in Danzig (Gdansk) where the 30-year-old Oskar Matzeroth who constantly beats a drum to communicate his rejection of the growth of Nazism in Danzig. The novel also shows how the Nazi killed childhood in Danzig by making of every little boy a potential Nazi and of every girl a breeder of future Nazi. In 1952, the Italian novelist Natalia Ginzburg wrote *All Our Yesterdays*. The story is about two experiences of two families in Italy; one of them is rich, the other not. They both live in a small town; their lives are closely related. Pregnancy of the poorer family's daughter made her marry Cenzo Rena who can take care of her financially and emotionally. In the USA, Saul Bellow wrote the *Dangling Man* (1944) which accounts for the existential crisis of a young man waiting to be sent to battle fields of WWII. He stopped working and prepared himself for the D-day. His enrollment was delayed many, so he found himself idle for a year. James Jones's *From Here to Eternity* (1951) tells the story of some member of the G Company in WWII Hawaii. This novel is based on the preceding experiences of WWII. In 1948, Norman Mailer wrote *The*

Naked and the Dead. The novel is based on his WWII Philippine experience. It is a four-part novel that whose events are set in a South Pacific island, Anopopei. It tells the story of an American platoon who leads a campaign aiming at driving out the Japanese so as Americans reach the Philippines. Evelyn Waugh in his trilogy *Sword of Honor: Men at Arms* (1952), *Officers and Gentlemen* (1955), and *Unconditional Surrender* (1961) explore the effects of the war and at the same time look in a satiric way to army life. The main character of this trilogy, Guy Crouchback, is a 35-year-old conservative English-Catholic gentleman, who is eager to join the service as soon as he got informed of the 1939 Hitler-Stalin pact. One of the most known novels written about WWII is Joseph Heller's *Catch-22* (1961). It tells the story of Captain John Yossarian in an island west of Italy. The events of the novel take place in the 1942-1944 period. *Catch-22* sees war in satirical way; it examines Yossarian and his colleagues' experiences. The airmen try to stay mentally healthy so that they can their missions.

One of the most atrocious acts of brutality of the WWII is the shipment of millions of people to death camps, such as Auschwitz and Treblinka. They were gathered and gassed. Their corpses were then cremation or burying in mass graves. These events of mass extermination came to be known as the Holocaust. These events also inspired literature. Strange enough was the novel *The Trial* (1925) by the Czech Franz Kafka which, in a way, anticipated such events twenty years before Hitler came to power. The novel relates what happened to Joseph K. In fact, he was arrested and became more and more demoralized because he vainly tried to find the reason why he was arrested. He finally found himself convicted and executed. Holocaust related novels are generally about the ghetto experience or the extermination camps. For the first, we can mention the work of the novelist John Hersey (1950). It is based on his visit to the Warsaw Ghetto just before the end of the WWII and some collected diaries. The main

character, Noach Levinson, accounts for the Warsaw Jews who were humiliated, degraded, killed. Leon Uris treated the same problem (Warsaw Ghetto) but in a fictionalized way. Uris's novel title *Mila 18* refers to the address of the ZOB (Jewish Fighting Organization) headquarters in the Warsaw Ghetto. Both *The Wall* and *Mila 18* have something in common. They rely on gathered archival sources but with a lesser degree in *Mila 18*. They also end with the escape of some survivors. For the second, we have the collection of short stories *This Way for the Gas, Ladies and Gentlemen* written by the non-Jewish Polish Auschwitz survivor, Tadeuz Borowski in 1948. The writer examines the experiences lived by Jewish victims in Auschwitz in a brutal and fair way. In this Nazi concentration and extermination camp, survival is through becoming complicity, and even doing so your chances are slim.

Regarding the Arab-Israeli conflict, we will mention two novels –from both sides– having each a different conception of this conflict. The Israeli writer A. B. Yehoshua wrote *The Lover* (1977) his novel which has as a background the time of the Yom Kippur also known as (Day of Atonement). The novel accounts for Israeli life in the period which is characterized by tensions between either between Arabs and Israelis, or between Jews of different origin backgrounds. The main characters are Adam, Asya (Adam's wife), the daughter Dafi, and Na'im an Arab Israeli boy. These four narrators are joined by Gabriel (Asya's lover) and Veducha (Gabriel's grandmother). All these characters have their lives interrelated. After some adventures that away from home, Gabriel returned home. Grandmother died and Na'im dispatched back to his village, Adam found himself alone with no one to repair the old car. He felt sorry for Na'im. He wants to convey the idea that Israeli and Arabs are somehow strangely locked. In the Arab side, Emile Habiby wrote, in 1974, *The Secret Life of Saeed, the Pessoptimist*. The novel is completely indebted to the work of Voltaire, *Candide*. It also compares Saeed, the main character Candide. Within the title, there is the term *pessoptimist*

which suggests that life is ambivalent: life between colonial Zionists and resistant Palestinians. It is a mixture of pessimism and optimism that characterizes the life of the Arab Israelis citizens. Saeed is an antihero who is comic, unlucky, buffoonish, and tactless. The fact that he is coward, stupid, and candid betrays him largely as an informer for the Israeli state.

Algerian War of Independence has been an inspiring experience to some authors. Two works represented the opposing sides: Jean Lartéguy's *The Centurions* (1960) and Assia Djebar's *Women of Algiers in Their Apartments* (1980). *The Centurions* celebrates a group of French paratroopers, led by Colonel Raspéguy, are equally successful with beautiful women as well as in battlefields. They fight to save a weak and decadent French Algeria. In contrast to *The Centurions* stands *Women of Algiers in Their Apartments* which is a collection of short stories—written between 1958 and 1978. Some of these tell about the important role women played in battle. They are, for example, used to carry bombs—in the battle of Algiers—into the European quarter of the city. These women were imprisoned, tortured and raped by the French troops. Although Algeria obtained its independence, essentially there is not much betterment with respect to living conditions of women.

Vietnam War at its beginning was not much criticized. In fact, Robin Moore's *The Green Berets* (1965)—as is the case with the early novels—was a paean to this war. However, novels after the Tet Offensive things changed. The subsequent novels were more critical to this war. Among these novels was Takeshi Kaiko's *Into a Black Sun* (1968). Kaiko, a Japanese newspaper, was covering the war 1964–65. He criticized the Americans because he believed that they had destroyed some aspects of the local culture. American Special Forces bombed a pond in which is according the villagers a shelter for a fish—source of some miracles. Hence, they lost the support of the villagers. O'Brien's *Going after Cacciato* (1978) is considered as

the finest novel of the Vietnam War. The novel tells the story of an American squad who are searching for one of its members, Cacciato. Berlin who is the narrator relates the deaths he witnessed and recollected so as he can eradicate his fear of death. He was afraid of suffering the same fate as Billy Boy Watkins (died of fright).

Another tragic episode in the modern history which reveals a long and latent rancour in an enlightened Europe: the Bosnian War (1992–95). The raging war led by Serbs against Muslims and Croats –abandoned to their fate– is characterized by ethnic cleansing. In fact, Serbs were engaged in mass murder and rapes operations which resulted in thousands of innocent victims. These atrocities are much reminiscent of the brutalities inflicted on Jews in WWII. This war inspired the Croatian journalist Slavenka Drakulić to write her novel *S.* (1999) which is based on her interviews with women raped by Serbian soldiers. The novel relates the story of a 29-year-old substitute teacher from Sarajevo. Her father is a Muslim and her mother a Serbian –something representing an “impurity” that must be cleansed. *S.* suffered the same fate as many other Muslim women; she was raped by Serbian soldiers. Later on she becomes the mistress of the commander of the camp, a position that permitted her to emigrate to Sweden. Once there she discovered that she is pregnant and cannot accept this “tumour”. At first she wanted to give the baby for adoption, but once born she found herself obliged to accept it in order to escape her past.

Now that we have made an overview of some main war experiences around the world and the inspired literature, let us focus our attention on a war experience in that it represents the historical background of corpus of study of our dissertation. In this case, the war experience is about the *Spanish Civil War* (1936 - 1939). War, though sometimes justified, remains harmful to humans. It is even more harmful when fought between people of the same country for the numerous traumas it leaves in the aftermath.

The causes of the Spanish Civil War can be traced back to the beginning of the twentieth century. Spain had been left with a legacy of an eroded former Spanish Empire. Being a constitutional monarchy did not prevent the country from social upheaval. In fact, there were mounting tensions between groups of left liberals and right conservatives by 1920s. The latter consists of three categories the church (catholic), military officers, and fewer than 10,000 landowners. They all seek to maintain the status quo for they enjoy some privileges. A new leftist government was elected. New reforms were introduced including the church, the military, and the landowners. These felt their privileges decreasing.

In July 1936, Franco rejected the results of the five months earlier elections that had brought to power a Republican coalition. The assassination of the monarchist Sotelo in July 1936 gives the signal to the rebellion prepared in Morocco by general Franco and Sanjurjo with the support of Italy. After the death of Sanjurjo, Franco becomes the supreme leader and set up his government in Burgos; he seized half the country. Under his leadership, the Spanish bourgeoisie and the rich used their armed forces against the economic, political and cultural organizations of the working class, who responded with a series of struggles. The clash of these Spanish adversarial classes raised acutely the only alternative: socialist revolution or fascist monarchist reaction.

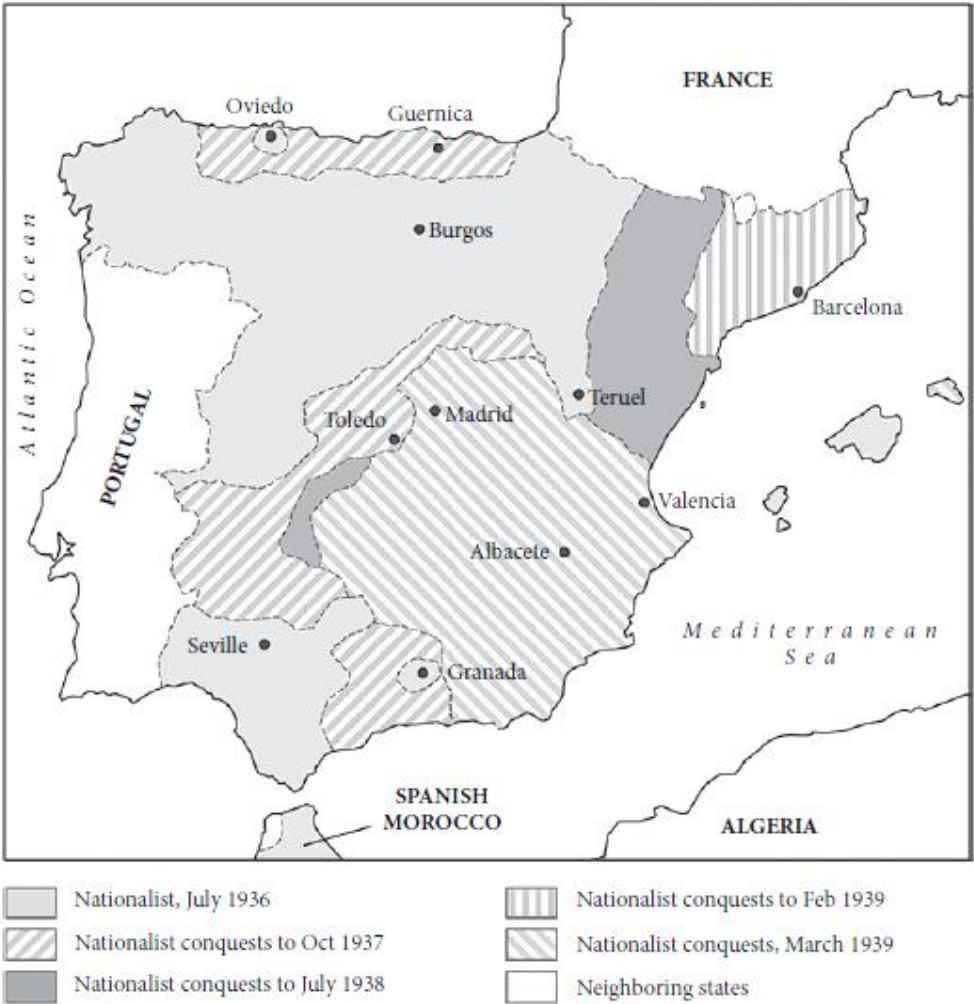
After the failed coup against the Republican government, the European fascist regimes (Germany and Italy) supported from the beginning to the military rebels (Fascists); France and the United Kingdom, the two main parliamentary democracies of the continent, decided to not intervene. Finally, the Republican government was supported by Mexico and the Soviet Union, the only communist country in Europe at that time. The Russians initially mobilized the International Brigade and then supplied them military equipment to the Republicans.

Thousands of people from different countries flocked to Spain to save Europe’s last chance against the growing rightist forces. Spain has become a Mecca for leftist militants who hope to the country from fascists. The majority of foreigners fought on the Republican side and the rest with fascists. The table below shows the different supporting populations of the both sides (the Republicans and the Fascists) from all walks of life.

The Republicans or Loyalists	The Fascists, Nationalists or Falangists
<p>Urban areas and the peasant class, Anarchists, socialists, communists, labor unionists, Catalan and Basque separatists, and pro-government centrists.</p> <p>International Brigades Soviet Union</p> <p>British poets W. H. Auden, George Barker, and Stephen Spender;</p> <p>French poets André Breton, Louis Aragon and Paul Eluard; the French novelist Andre Malraux</p> <p>American poets Archibald MacLeish, Kenneth Rexroth, Langston Hughes, Edna St. Vincent Millay and novelist and short story writer Ernest Hemingway.</p> <p>the German Communist novelist Gustav Regler</p>	<p>Monarchists, fascists, and center-right groups supported by most of the clergy, large landowners, a large percentage of the military, and increasing numbers of the middle class.</p> <p>Italy (Mussolini) and Germany (Hitler) governments</p> <p>English poet Roy Campbell</p> <p>French poet and dramatist Paul Claudel and the French novelist Pierre Drieu La Rochelle.</p>

Table 5: the supporting population of each side of the Civil War

In the early days of the war, Franco forces made rapid progress towards Madrid but did not succeed in taking it because of the fierce resistance of the Loyalists. In 1937, there were severe losses among the Republicans during a battle on Jarama River. The Fascists also captured the city of Bilbao after the notorious bombing attack of Guernica. In November 1938, the Loyalists failed to capture the city of Teruel at the battle of Ebro River. The following year in January, the Fascists captured Barcelona, and in March the capital fell to them. Franco declared victory on April 1, 1939. He ruled until his death in 1975. The map below shows how the Fascists gradually seized Spain.



Map 1: Spanish Civil War, 1936–1939 José María Herrera (from *Twentieth-Century War and Conflict A Concise Encyclopedia* edited by Gordon Martel)

In the Civil War era, Spain became a meeting of minds between people who embrace anti-fascist ideas. They are of different backgrounds. Among those militants were many poets and writers coming from various countries. The fact that these politically committed intellectuals have different language backgrounds makes the inspired literary works have an international character.

Among the writers who used this experience as a base for their work is André Malraux whose *Man's Hope* (1937) tells the story of the war during the first eight months. In the beginning the Republicans were relatively successful and their hopes were very high. They defended Madrid successfully and won the battle of Guadalajara. The novel contains a high dose of hope which unfortunately proved to be a chimera. The German Communist novelist Gustav Regler's *The Great Crusade* (1940) also focuses on the first months of the war, when the Republicans made many victories. The novel follows a particular brigade composed of men from different European countries. As time goes by, the bonds between its different members become more and more strong. In the end, however, their strong determination is made weak because of doubt and of betrayal. In 1939, the American writer John Dos Passos wrote *Adventures of a Young Man* in which the communist convert Glenn Spotswood realizes that the party is taking advantage of the workers merely to serve its own goals. He becomes a member of an international brigade and went to Spain where he met an old friend. The latter has been condemned and executed for treason. Spotswood himself is imprisoned and, when freed, he is sent on a dangerous mission. Dos Passos records his disappointment with the Stalinist particular way of thinking which was at the origin of the Republican camp fracture. Thousands of people who had laid down their lives for the cause they believe in just feel betrayed.

In 1953 the Spanish novelist José Maria Gironella wrote *The Cypresses Believe in God*. It is the first part of a two-part novel which relates the events of the civil war (before, during, and after the war). The novel tells the story of story of Ignacio Alvear and his family from 1931 until the war aftermath in the city of Gerona. Ignacio is a law student and his brother Cesar wants to be a priest when he finishes his studies. The family gets involved gradually involved in the events leading to the war. Ignacio is trying to weigh his decision as regards the Fascists and the Communists by attending their meetings. The novel ends with the killing of Cesar, a victim of anti-clergy widespread sentiment among Republicans.

In 1961, Gironella wrote the second part which is entitled *One Million Dead* and deals with the war itself (1936 – 1939). He does not accept the Loyalists murdering his brother so he enlists in the Nationalist forces as a hospital worker in Madrid. As the end of war approaches Ignacio's family is again reunited but still mournful about the death of Cesar. Gironella struggled so as to be impartial in treating the both sides of the war but unsuccessfully as praised Franco and his achievements near the end of the war.

Perhaps the most committed of all these writers who wrote about the Spanish Civil War is Ernest Hemingway. He himself served as a war correspondent in Spain for North American Newspaper Alliance. So, he experienced this war first-hand and proved to be an avowed literary enemy of fascism. He wrote a full length play and a novel. The play is entitled *The Fifth Column* (1938) and the novel *For Whom the Bell Tolls* (1940). The play favored the Republican cause and focused on the war tragedies. It shows Hemingway's brief flirt with communist stance. The play even valorizes the Communists' act of suppressing the political formations that are in competition with them in the Republican camp. It features an attractive woman who tries to prevent the writer Philip Rawlings from doing his serious work. As for the novel, it is considered as the most famous novel of the Spanish Civil War, the longest and

finest, and the most political of his works. It relates the story of an American teacher of Spanish, Robert Jordan, who is sent in a mission in Segovia. He is an explosive specialist; his task consists of blowing up a bridge which is quite important for the Fascists. He made the ultimate sacrifice because he believes in the justness of this cause. This novel will be dealt with in detail in the coming sections as it the corpus of our work.

For ample information about the Spanish Civil War and war literature, it is advised to consult some important references. These include Hugh Thomas's *The Spanish Civil War* (1961) in terms of history and Frederick Benson's *Writers in Arms* (1967) which provides a good literature history of this war. Also are useful these two Cambridge companions: *The Cambridge Companion to the Literature of the First World War* Edited By Vincent Sherry (2005) and *The Cambridge Companion to the Literature of World War II* edited by Marina Mackay (2009).

III.2. Hemingway's Biography and Work

He published seven novels, six collections of short stories and two essays. Posthumously three novels, four books of short stories and three essays were published. Many of these are considered classics of American literature.

Ernest Miller Hemingway was an American writer and journalist, and one of the leading novelists and short story writers of the twentieth century. He was born on July 21, 1899, into a conservative, upper-middle-class family, in Oak Park, Illinois. His father is Dr. Edmonds Clarence was a physician and a religious man who loves hunting, fishing, and other outdoor activities that he shared with his son. His mother Mrs. Grace Hall Hemingway was a singer and music teacher. The Hemingway family spent most summers on Walloon Lake in northern Michigan.

When he was at Oak Park High School, Ernest was active in sports and wrote for the school newspaper. After he had graduated from high school in 1917, he became a cub reporter for the Kansas City *Star* for seven months. In 1918 Hemingway served as a volunteer ambulance driver for the American Red Cross in Italy during the First World War. On July 8 of the same year he was seriously wounded by a mortar shell on the Italy's boundary with Austria near Fossalta di Piave. He was sent to a Red Cross hospital in Milan where he spent the rest of the year recovering from his wounds. Hemingway was decorated by the Italians for his bravery.

This war experience was the basis for his novel *A Farewell to Arms*. He returned home to Oak Park in 1919.

In 1921 he married Hadley Richardson, the first of his four wives. On the novelist Sherwood Anderson advice and as a would-be writer, Hemingway moved to Paris with Hadley, where he worked as a foreign correspondent, and fell under the influence of writers such as James Joyce, Ezra Pound, and Gertrude Stein and modernist artists of the expatriate community. There he continued writing features and covering occasional breaking stories for the *Toronto Star*; however, his determination to pursue a literary career, made him eventually quit his job in the *Star* so as to dedicate his energies to fiction. Also when in Paris, he traveled a lot for he admires outdoor and adventurous activities such as fishing, hunting, and skiing. All these activities appear later in his fiction.

Two small volumes of poetry and prose were published in 1923 but with no recognition in America. In the following year, however, Hemingway began to work hard on his short stories and a novel about the American postwar expatriates who to some degree lead an aimless existence in France and Spain. This book he was working on is a collection of short stories entitled *In Our Time* (1925). Though it was not a commercial success, it was received by the literati as a promising work.

In 1926 he signed a contract with Scribners and published the satirical work *Torrents of Spring* and his first novel *The Sun Also Rises*. The former is a literary satire that made fun of Sherwood Anderson's *Dark Laughter*; the latter portrays life of members of the postwar generation known as the “lost generation”, a phrase proposed by Gertrude Stein. The novel was well received by critics who often consider it as his best novel. In the same year Ernest and Hadley separated. After their divorce, He got married to his second wife Pauline Pfeiffer in May 1927. Later that year his second collection of short stories was published and entitled *Men Without Women*. This collection, which was a reputation enhancer for him, includes the notable stories *The Killers*, *Hills Like White Elephants* and *Fifty Grand*.

In 1928 Hemingway left Paris and went to Key West, Florida. An important event occurred on December 6, 1928: his father committed suicide. In 1929 he returned to Paris and his second novel *A Farewell to Arms* was published. It is a story that combines both war and love. The novel tells the story of Frederic Henry, American ambulance driver, who met an English nurse, Catherine Barkley in a hospital. The main character of the novel is disappointed with a society in which atrocious like World War I could happen. Desperate, he finally deserts the Italian army he has been serving. In 1932 his nonfiction work *Death in the Afternoon* was published. It portrays in a detailed way the Spanish bullfighting. Hemingway's fascination for bullfighting is obvious in the thoroughness of the way he deals with its many different aspects: economic, religious, legal, etc. The following year saw the release of his third collection of short stories: *Winner Take Nothing*. This collection treats various themes such as suicide, homosexuality, insanity, venereal disease, etc. among the stories that feature: *Fathers and Sons*, *Light of the World* and *God Rest You Merry, Gentlemen*. Two years later he published *Green Hills of Africa*, a nonfiction account of 1933 African safari experience

that the author had taken with his wife in East Africa. The book tells a lot about the wild Africa.

In 1936 he met Martha Gellhorn, who would become his third wife. The following year *To Have and Have Not*, his fourth novel, was published. This novel came out of the author's Key West experience. It tells the story of Harry Morgan who is a Key West fishing guide and rum runner. While killing three Cuban bank robbers, he is gut-shot. In the novel feature many male characters leading a less conformist social life: without family, homeless, and self-reliant. The novel is also received with much less appraisal. It is said that it diminished Hemingway's reputation. In 1937 Hemingway went to Spain to cover the war from Madrid as a correspondent for the North American Newspaper Alliance. Once there, he wrote *The Fifth Column*, his only play. The play revealed clearly Hemingway's support for the Loyalist side of the conflict. The protagonist of the play is a communist counterespionage agent named Philip Rawlings. He is in a romantic relationship with Dorothy Bridges. Being attracted to her and disgusting of the dirty business his job may involve (torture and assassination), his comrade Max reminds him that what he is doing is for their right cause. The following year Hemingway published a short-story collection entitled *First Forty-Nine Stories* whose best known stories are *The Short Happy Life of Francis Macomber* and *The Snows of Kilimanjaro*. In 1939 Hemingway moved to Cuba. After divorcing Pauline Pfeiffer and marrying Gellhorn, he published his widely acclaimed and bestseller novel *For Whom the Bell Tolls* (1940) which is an account of the Spanish Civil War. The novel follows an American volunteer who joined a guerrilla band in the mountains to blow up a bridge.

In 1942 Hemingway edited *Men at War*, a collection of fiction and nonfiction, in which he expressed his extremely strong feeling of dislike of war and the disengaged gullible selfish politicians who made this war happen. He also reiterates his maintained political stance: anti-

Fascism commitment. Two years later, the Hemingways moved to Europe to work as war correspondents. In the same year Hemingway met Mary Welsh, another war correspondent who would become his fourth wife. He divorced from Martha Gellhorn in 1945. Five years later, he published *Across the River and into the Trees*. The novel relates the story of an old American colonel who falls in love with a young Italian woman. It did not succeed in capturing the World War II surrounding feelings as it was the case with World War I and the Spanish Civil War. The work was not well received. In 1951 both Hemingway's mother and his second wife died. He returned to Cuba where started working on his novella *The Old Man and the Sea* which was published in 1952 and made him win the Pulitzer Prize. It is about an old fisherman called Santiago who struggled for three-day with a marlin. This hardship he gone through helped him ameliorate his reputation which is deteriorating.

In 1954 the two plane crashes in Africa Hemingway survived can only be added to the several occasions in which he has flirted with death. This year also is characterized by many periods of depression. Hemingway's depression recurred throughout the remaining years of his life, albeit his winning of Nobel Prize for Literature late that year. In 1960 he was forced to leave his home in Cuba (Finca Vigia) which is dear to him as Castro hold power there. Hemingway moves to Ketchum, he spent a part of his final few years in the Mayo Clinic being treated for his depression disorder. Eventually, on July 2, 1961 he committed suicide at his home in Ketchum, Idaho using a shotgun. Hemingway's writing is so prolific that even after his death some works are released. These include *A Movable Feast* (1964) which is a memoir about Hemingway's life in Paris during the 1920's. In 1970 *Islands in the Stream* was published. It is the first novel posthumously published by Scribner's. It is based on Hemingway's time in Bimini and Cuba in the summers of 1935, 1936, and 1937 and on patrolling the Cuban coastline hunting for German submarines during World War II. Most critics saw it as

disappointing. Another posthumously published novel is *The Garden of Eden* (1986). Most of its events are set in le Grau-du-Roi in the Midi, where Ernest and Pauline went to honeymoon. The novel does not treat the typical or traditional themes of Hemingway (death, courage, endurance, loss, etc.) but rather themes like androgyny, bisexuality, and homosexuality. In 1985, *The Dangerous Summer* was published. It is a narrative about a mano a mano bullfight between Luis Miguel Dominguín and Antonio Ordóñez that took place in 1959. Hemingway covered this competition for *Life* magazine. Based on his second safari of the mid-1950s, two texts were also published posthumously: *True at First Light* (1999) and *Under Kilimanjaro* (2005). While the former is a fictional memoir, the latter is a longer and scholarly version of it.

III.3. Characteristics of Ernest Hemingway Writing Style

Ernest Hemingway's public image and the themes he treats in his writing are stereotyped and so is his writing style. He is among the rare writers whose name is intimately identified with the way he writes: style. Perhaps we should mention that Hemingway's first with the writing profession is strongly marked by his experience while a cub reporter for the *Kansas City Star* for a period of seven months where he an intense journalistic apprenticeship and "learned to write a simple, declarative sentence." Michael Reynolds (2000:22) says, "Hemingway also learned the Star's style sheet: short first paragraphs, vigorous language, no superfluous words, few adjectives, no trite phrases." He seems to have developed a simplifying instinct. When mentioning his writing style, words such simple, short, terse, succinct come to mind.

R. Andrew Wilson (2009:63) in his book *Write Like Hemingway* summarizes the writer's short and true style as follows:

- Write objectively, describing details of the world not emotions.

- Break the details of an object (or a scene) into their basic elements.
- Emphasize nouns.
- Choose active verbs, not passive ones.
- Adjectives, few but apt.
- Keep sentences short.
- Write complex sentences to speed up action, describe flowing motion, or to allow those short, basic sentences to stand out.
- Depend upon dialogue to draw characters.
- Use common vocabulary.
- Use repetition to remind readers what they've read.
- Seldom use similes.

Now let us see some of these writing features through some of writer's works. Perhaps the most characterizing features are terseness, succinctness. These two can be best explained by Hemingway's *Iceberg Theory* also known as *Omission Theory* which he explained in his non-fictional work *Death in the Afternoon* (1932) as follows:

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 an ice-berg is due to only one-eighth of it being above water. A writer who omits things because he does not know them only makes hollow places in his writing. A writer who appreciates the seriousness of writing so little that he is anxious to make people see he is formally educated, cultured or well-bred is merely a popinjay.

As an example of the use of such technique is the short story *Hills like White Elephants* (1938) in which an American man is trying to convince his girl to have an abortion. Throughout the story the word “abortion” has never been mentioned. Instead the author made some allusion by which we may guess that it is about abortion as the following excerpt shows:

- “Doesn’t it mean anything to you? We could get along.”
- “Of course it does. But I don’t want anybody but you. I don’t want any one else. And I know it’s perfectly simple.”
- “Yes, you know it’s perfectly simple.”

Other known characteristics of Hemingway’s writing is the over use of the conjunction “and”, something he learned from Stein. He prefers to use *and* rather than using subordination. A sentence like “As he was ill, he stayed at home”. *As he was ill* is the dependent clause and *he stayed at home* is the independent clause. To rewrite this sentence in a Hemingwayesque way would give: “He was ill and he stayed at home.” The new sentence seems more like oral language and easier. According to Hemingway, the use of subordination may make the writing seem ponderous especially when used too much.

As for the choice of words, Hemingway typically uses simple vocabulary that belongs to spoken language and at the same time when necessary uses uncommon and foreign words. This simplified way of writing made both J.D. Salinger and William Faulkner criticize him. Both their style are quite the opposite of that of Hemingway, especially Faulkner. Salinger sees Hemingway’s writing style as being too telegraphic and spare. As for Faulkner, to use his words, “He has never used a word where the reader might check his usage in a dictionary.” Hemingway responded, “Poor Faulkner. Does he really think big emotions come from big words?” Despite this criticism, Hemingway’s diction got success as it makes the writing more

readable. The following example excerpted from his novel *To Have and to Have Not* (1937) shows how language seems simple and flowing. “When he came in the house he did not turn on the light but took off his shoes in the hall and went up the bare stairs in his stocking feet.”

III.4. Style in For Whom the Bell Tolls

For Whom the Bell Tolls is considered as Hemingway’s finest novel. The stylistic features also seem to be departing from the early works. Hemingway wrote *For Whom the Bell Tolls* the way he wrote it maybe as a reaction to criticism which usually considers his style as simplistic. The novel’s style showed clearly that he can write in an elaborate way. The historical and political backgrounds of the novel events entail diversity as Spain of the Civil War becomes an international context. Hence, the novel bears different stylistic features in order that it reflects well this context.

Among the most apparent features of the novel is the frequent use of Spanish. The events of the novel are set in Spain during the 1936-1939 period of the Civil War; therefore the use of Spanish would add more authenticity and local colour to the novel. Not only does Hemingway use Spanish words but also French and German ones just to allude to the foreigner taking part in that conflict.

The novel also contained much slangy and swear words that are used especially by some members of the guerrilla band. When first published the novel was seen as offensive. Partly it is true but the foul-mouthed language used by some characters, if put in its context, would appear appropriate for a group of simple-minded people.

Another feature that is not much frequent in Hemingway’s style and well mastered by his rival (Faulkner) is used in this novel: the interior monologue. It is a technique which refers to the flow of thoughts and perceptions of the world. Through its use, Hemingway want his

readers have access to the characters minds and see how they think. Chapter twelve of the novel provides us with two samples of monologues. They both reflect the state of mind of the protagonist, Robert Jordan. The first inform us about what he thinks of Maria, the Spanish with whom he is in love:

Why not marry her? Sure, he thought. I will marry her. Then we will be Mr and Mrs. Robert Jordan of Sun Valley, Idaho. Or Corpus Christi, Texas, or Butte, Montana.

Spanish girls make wonderful wives. I've never had one so I know. And when I get my job back at the university she can be an instructor's wife and when undergraduates who take Spanish IV come in to smoke pipes in the evening and have those so valuable informal discussions about Quevedo, Lope de Vega, Galdós and the other always admirable dead, Maria can tell them about how some of the blue-shirted crusaders for the true faith sat on her head while others twisted her arms and pulled her skirts up and stuffed them in her mouth.

I wonder how they will like Maria in Missoula, Montana. That is if I can get a job back in Missoula. I suppose that I am ticketed as a Red there now for good and will be on the general blacklist. Though you never know. You never can tell. They've no proof of what you do, and as a matter of fact they would never believe it if you told them, and my passport was valid for Spain before they issued the restrictions.

The second example has to do with the way Jordan thinks of the war he is engaged and the bridge which seems to haunt him.

Once you accept the idea of demolition as a problem it is only a problem. But there was plenty that was not so good that went with it although God knows you took it easily enough. There was the constant attempt to approximate the conditions of successful assassination that accompanied demolition. Did big words make it more defensible? Did they make killing any more palatable? You took it a little too readily if you ask me, he told himself. And what you will be like or just exactly what you will be suited for when you leave the service of the Republic is, to me, he thought, extremely doubtful. But my guess is you will get rid of all that by writing about it, he said. Once you write it down it is all gone. It will be a good book if you can write it. Much better than the other.

As we have seen before, Hemingway's style most of the leaves out the adjectives and the adverbs. He relies much more on nouns. And as far place and character are regarded, the novel supplies with some examples for such stylistic features. Jordan provides a description of the outside and the inside the cave in which the guerrilla band lives. The description is found in the beginning of the fifth chapter:

Robert Jordan pushed aside the saddle blanket that hung over the mouth of the cave and, stepping out, took a deep breath of the cold night air. The mist had cleared away and the stars were out. There was no wind, and, outside now of the warm air of the cave, heavy with smoke of both tobacco and charcoal, with the odor of cooked rice and

meat, saffron, pimentos, and oil, the tarry, wine-spilled smell of the big skin hung beside the door, hung by the neck and the four legs extended, wine drawn from a plug fitted in one leg, wine that spilled a little onto the earth of the floor, settling the dust smell; out now from the odors of different herbs whose names he did not know that hung in bunches from the ceiling, with long ropes of garlic, away now from the copper-penny, red wine and garlic, horse sweat and man sweat dried in the clothing (acid and gray the man sweat, sweet and sickly the dried brushed-off lather of horse sweat), of the men at the table, Robert Jordan breathed deeply of the clear night air of the mountains that smelled of the pines and of the dew on the grass in the meadow by the stream. Dew had fallen heavily since the wind had dropped, but, as he stood there, he thought there would be frost by morning.

The above example show that the number of adjectives and adverbs in the paragraph is far inferior compared with the number of words (234) in the paragraph.

The novel also opens with a description of the protagonist lying in the pine forest:

He lay flat on the brown, pine-needled floor of the forest, his chin on his folded arms, and high overhead the wind blew in the tops of the pine trees. The mountainside sloped gently where he lay; but below it was steep and he could see the dark of the oiled road winding through the pass. There was a stream alongside the road and far down the pass he saw a mill beside the stream and the falling water of the dam, white in the summer sunlight.

This description follows certain logic. The author starts first with the character and the forest, then the mountainside and the road. Then stream, mill, and waterfall. The scene is divided into parts.

Now as for the character description, the eleventh chapter there is a description of the character named Joaquin. He was described as follows: “He was very young, with a light build, thin, rather hawk-nosed face, high cheekbones and gray eyes. He wore no hat, his hair was black and shaggy and his handclasp was strong and friendly. His eyes were friendly too.”□

The novel also departed from early works (*The Sun Also Rises*, *A Farewell to Arms*, *Death in the Afternoon*, *To Have and Have Not*) in terms of point of view. The former used first person while the latter used the third person and omniscient (limited to Robert Jordan).

III.5. Themes Present in the Novel

The general background of the events of the novel is the Spanish Civil War which, as we have seen, is still inspiring writers to write about. And when it comes to war, many things are involved. As the saying goes, ‘All’s fair in love and war’ which would suggest that people are in exceptional conditions what make them not obey the usual about reasonable behaviour. Hence, war becomes an arena of many different ideas or behaviours be they contrasting or similar.

Many of Hemingway’s works engage similar themes. The Spanish Civil War about which Hemingway wrote his novel does not make exception. In fact, the novel is quite rich in terms of events and themes. Of course, these themes are not treated in the same degree of importance. There are major themes and minor ones.

III.5.1. Major Themes

When writing about war, we should keep in mind that Hemingway experienced war first-hand. He was as an ambulance driver during the First World War and a reporter in the Spanish Civil War. So he knows a lot about the theatre of war and its intricacies. He felt a serious malaise about this war and the devastating results outcomes it engendered. Through his novel he stressed human camaraderie, love, and death.

At the very beginning of the novel, the epigraph of the novel, from which the title of the novel is taken, quotes John Donne's "Meditation XVII" of *Devotions Upon Emergent Occasions*:

No man is an *Iland*, intire of it selfe; every man is a peece of the *Continent*, a part of the *maine*; if a *Clod* bee washed away by the *Sea*, *Europe* is the lesse, as well as if a *Promontorie* were, as well as if a *Mannor* of thy *friends* or of *thine owne* were; any mans *death* diminishes me, because I am involved in *Mankinde*; And therefore never send to know for whom the *bell* tolls; It tolls for *thee*.

Through this quotation, the novel wanted to say that the relationship between an individual and the rest of humanity is so tight and what hurts an individual may affect his group. Hemingway has picked this piece of the passage – “for whom the bell tolls” – to say that when at war death's is so imminent and its bell may toll for you at any moment.

In the novel this sentiment of camaraderie and care for others is exemplified through the engagement of the protagonist, Robert Jordan, in the Civil War for he believes in the justness of the cause. Jordan and many others gave their lives in this war though they do not know

Spain or Spanish people well. They simply feel that Spanish is threatened and must be given a helping hand.

Love is strongly present in the novel and takes many forms. The most prominent one is that love affair involving Jordan and Maria. Love in war is so common especially between people fighting for the same cause. For Jordan this love affair takes him from the intellectual world he used to live in to real human relationships. As for Maria, it represents a cure to her from the sexual trauma inflicted to her by the Fascists. Maria feels compensated for her psychological damage and even starts fantasizing about her future life with Jordan.

For Whom the Bell Tolls involves other forms of love. Many members of the guerrilla band showed a strong love for their country what made them engage in such a violent war. Robert Jordan loves freedom what took him to Spain to fight on the Loyalists' side. Pilar gave proof of great maternal love concerning Maria. She feels concerned with her happiness and well-being.

The first thing that is frequently associated with war is death. The title of the novel contains a key expression "bell tolls" which means: whose turn to die? Death is blatantly present in the novel. Robert Jordan and the guerrilla band helping him have to carry out their mission which consists in blowing up of the bridge. This mission would make their lives at risk. There are many things which augur bad news for the protagonist's future: his friend Kashkin died and Pilar reads bad things in his palm. Pilar says that death has a smell.

The novel also shows how the death of one member affects the others. Kashkin's death affected Jordan as well as the members of the camp. El Sordo's death was a bad omen for the guerrilla band. The deaths of the father and grandfather haunt Robert Jordan's life.

III.5.2.Minor Themes

Besides the above mentioned themes, the novel contains other less obvious themes such as the code hero and hypocrisy. Code hero seems to be a recurrent theme in Hemingway's works. It means that the primary virtue of a hero is to accept necessary pain as a sign of courage. The code hero in the novel is, of course, Robert Jordan who left the USA to participate in this war. These rules of conduct the hero should observe are well demonstrated in the final page scene of the novel. Jordan and the band blew up the bridge; some of band members were killed. Jordan got his leg broken what prevented him from escaping and, thus, join his friends. He urged them to leave him so they can save their live. He stood alone under a pine tree waiting for death. Other known code heroes in Hemingway's work include Harry Morgan in *To Have and Have Not* and Jake Barnes in *The Sun Also Rises*.

Hemingway feels sorry for the Spanish people because he believes they are betrayed by their leaders. In fact, the majority of people who fought for the Republic were enthusiastic and ready to die for Spain, but their leaders were incompetent an hypocrite. They want to take advantage from their new positions in order to attain a level of comfort. In the novel the French communist leader André Marty who was rather bureaucratic because he stopped Andres while in mission to deliver a letter from Jordan to General Golz. Though the letter was delivered, it was too late.

III.6. Summary of For Whom the Bell Tolls

Robert Jordan, a young American, and Anselmo, an old Spanish, climb a mountain near Segovia. Jordan carries a load of dynamite to be used to blow up a bridge near Segovia. The

two men are watching for a while the sentinels of the bridge. Anselmo left to join a camp for Republicans hidden in a cave to inform them of the arrival of Jordan. Meanwhile, he remembers the discussion he had a few days earlier with the "General" Golz, a Republican who resisted the Nationalists. Golz had asked him to blow up the bridge in the attack that opposes Republicans in the region and the Nationalists; the goal of the Republicans is to take the area of Segovia. Anselmo returns with a man named Pablo who leads them to the nearest Republicans' camp.

When Jordan arrives at the camp, he met Rafael the gypsy and a girl named Maria (she was imprisoned in Valladolid and had escaped from a train in an explosion; she was then collected by Pablo's wife). Jordan also meets the woman of Pablo, Pilar, and asked her how many men he could gather in the mountain for the bridge. The latter replied that about fifty men are at his disposal. Pilar is conscious of Jordan's interest in Maria, so she informed him that she is so vulnerable for the very bad experience she had gone through. Pilar tells Jordan to take care of Maria once his mission is accomplished.

That evening, Anselmo and Jordan go down see the bridge at dusk. Jordan made a detailed plan of the bridge reflecting on the best way to blow it up. The two men observe the sentry for a while and then return to the camp at nightfall. On the way back, they talk about the attack and Anselmo confides to Jordan that he does not like killing people even if they are from Franco's side. Even so, he is willing to do during the day of the attack.

Upon returning to camp, Jordan checks the contents of the two bundles of dynamite. Pablo does not want Jordan blow up the bridge but all other present Republicans do not agree with him. They are ready to blow up the bridge to the Republic. Pilar is totally opposed to the opinion of Pablo and makes him know it.

Jordan wakes up in the middle of the night. As for the others, they do not sleep. Rafael has just found Jordan and ordered to kill Pablo. He says that everyone expected Jordan to kill him because he had opposed him. Jordan refuses to kill Pablo who now feels isolated and other members do not care.

Jordan, Maria and Pilar have a discussion about the Republic. He asks Maria to leave him alone with Pilar. He asks her about killing Pablo. She says no because he is not dangerous. Robert Jordan and Maria confess love for each other. Maria tells him that she was raped by Franco soldiers.

The next day, the guerrilla band goes see fascists' planes flying over their forest. The band has never seen so many. Jordan thinks Falangists set out to attack an airfield in the region. He is worried and asks Anselmo go watch the road. He explains to him how to count the number of tanks, trucks of soldiers, guns, ambulances and cavalry that will pass by. Then he asked Rafael to go take note of the sentries' changes at the bridge. Pilar tells about her life in Valencia.

They also see the return of the aircraft. Jordan has a discussion with Pilar who asks him about his relation with Maria. He does not want to answer her; instead he asked her about the way she met Pablo. She tells him that Pablo had led an attack against the fascists in his village. Jordan, Pilar and Maria go on foot to see a man named El Sordo. While on their way, Jordan wonders what happened at the beginning of the movement of the Republicans in the city where Pilar lived with Pablo. Pablo was brave at that time. She tells Jordan about an attack on barracks of the Guardia Civil. Four civilians surrendered and Pablo executed them. She also tells him about the execution of all fascists with flails in the village of Pablo who had organized everything.

They meet Joaquin, a young man who was present during the attack on the train with Pablo and Pilar. He tells Jordan that his entire family was shot because they had voted for Loyalists. It is learned that Jordan had spent the previous ten years in Spain before the Civil War. They arrive at the camp of El Sordo (almost a deaf man). He tells them that there is a lot of troop movements in the region (Segovia). He thinks it is a bad omen, and fascists know that Republicans want to blow up the bridge and they are preparing for it. El Sordo transmits to Jordan orders from headquarters and Golz: why not blow up the bridge that same evening? El Sordo will send eight men to cut the telephone, attack the post installed at the house of roadmenders and fall back on the bridge. The band finds that there is a lack of horses for their withdrawal: they are seventeen people with nine horses. Pilar is angry with Jordan because he thought that he can succeed with the help of the International Brigades. Maria managed to calm her down.

When they return from El Sordo, Pilar apologizes for insulting Maria but because she is off-colour. She returns to the camp alone while Maria and Jordan remain behind. After they made love, Jordan does not talk much with Maria because he is lost in thought. He thinks he must use the next three days as if it were a lifetime. He is aware of the risk of death with the attack on the bridge. Then, they join the rest of the band at the camp. Pablo is drunk. Pilar tells the story of her fiancé Finito who was a matador. Rafael returns and tells them that the guards of the bridge are renewed every six hours. There are always two men permanently and are eight in all. He also saw several cars. Anselmo is still at his post and he did not know whether to go or stay. He sees a fascist Rolls-Royce. Jordan comes to meet him.

Pilar told Jordan that El Sordo came to the camp and he went now to search the horses. Pablo pretended to be drunk but Jordan noticed that. The band wants to kill Pablo, but he knows well how to defend himself.

All the members of the band think that Jordan should kill Pablo because he could be dangerous and compromise the bridge attack. Pablo goes back to the cave and says that he had changed his mind; he agrees on attacking the bridge.

In the cave, Jordan made sketches of the different ways to explode bridge. After the attack he wished to take a rest of two or three days in Madrid. He appoints a hotel in Madrid where he thinks he would spend a few days with Maria.

All the members of the guerrilla band are brought together in the cave and talk about death. Pilar claims that death has a smell and the foreigner named Kashkin whom Jordan has replaced in the area of Segovia had that smell.

Suddenly Jordan and Maria wake up and they see a patrolman rider coming straight to them. Jordan told Maria to hide under the duvet and he pulls out his gun. The soldier sees Jordan and comes towards him Jordan shoots him over and kills him. A plane flies over the forest. Jordan orders the others members to bring out the machine gun. Meanwhile, Pilar and Maria must prepare the luggage of the cave.

They set up a plan in case of Fascist's coming. Planes are flying over. They prepare the machine gun and rifles in case the cavalry would come to them. Pablo goes on horseback to create a wrong track and distract the soldiers. Primitivo, a sentry, warns them of the coming of the four horsemen. They kept silent and hide. The riders follow in the marks of Pablo who is about an hour ahead of them. Another group of twenty riders then follow the same path. There is no danger at the moment.

Jordan and Agustin talk about Maria and hear distant crackle. Jordan recognizes the sound of a machine gun. They conclude that there is a battle at El Sordo. Pilar joins them. Primitivo

absolutely wants to go fight with El Sordo but Jordan dissuaded him. They thus remain hidden.

It's three o'clock in the afternoon and planes flying over the forest again. El Sordo and the other men were chased by Franco's soldiers. They fight with a machine gun and pistols. They are conscious that they will die. They managed to kill many soldiers but Fascists' aviation arrives and drops bombs. All El Sordo's band members die.

From where they are, Jordan and others can hear the shooting at El Sordo then it stopped suddenly. They know that it is over for El Sordo. Anselmo proves it: he saw El Sordo's automatic rifle on the horses of Fascists.

Jordan plans that evening in the cave the tasks that will be given to each of the band members the next day. He decided to write a letter to Golz in which he says he will not blow up the bridge if there is no attack. In his heart of hearts he is certain that it will happen the next day.

Jordan recalls the arms of his father and grandfather. His father killed himself with the gun of his grandfather. As he was handed the weapon, he threw it into a lake. He imagines what could be his future with Maria after the war. He apprehends the coming days.

Maria joins Jordan at nightfall. They talk about their future life together. Maria says that Pilar thinks they're all going to die tomorrow. He says that he does not even believe it. She tells him about the death of her parents and the Republicans. She then tells him how Fascist Guardia Civil have shaved her hair.

At Gaylord, Karkov, a Russian acquaintance of Jordan announces to others that Fascists are firing their own troops, which is not true. He also speaks of going to a battle that should allow Jordan to blow up the bridge.

Pilar wakes Jordan at two in the morning to tell him that Pablo is gone. He probably stole the mechanism for the exploding and a part of dynamite which would be used to explode the bridge.

Andres tries to avoid the pitfalls that the fascists placed on the hills. Jordan puts him in charge of handing over the letter to Golz.

Jordan wakes up again and blames himself for not being more careful of Pablo. He regrets Pilar having watched the dynamite.

Andres comes to the positions of government troops. They do not believe he is a Republican and he came alone. They think he is fascist.

Maria Jordan and wake up at four in the morning. They got up because they have to prepare for the attack. Jordan looks at grenades and bombs they have. He thinks that he can blow up the bridge in spite of what Pablo had stolen. However, he knows they will fail to take the sentry boxes at the two sides of the bridge. He knows they have no chance of escape. Pablo returns with five men. He feels silly for having thrown Jordan's materials. They then leave the cave for good. They walk a while and meet the men that Pablo had brought. They have five horses with them.

Andres does not advance. He still has not managed to see Golz and give him the letter of Jordan.

Jordan, Pablo and all other members are at the final preparation step. Everyone then goes to his post. Jordan gives final instructions to the whole group.

Andres and a Republican corporal who accompanies him do not find Golz. They are stopped by Massart, a French of the International Brigades who believes they are fascists. However,

the reporter Karkov managed to secure their release by talking about Jordan. The message arrives too late and Golz cannot turn back. The attack will take place.

The attack begins. Anselmo and Jordan attach dynamite and grenades to the bridge. They then kill the sentries. Pablo and others attack the mill. Eladio dies and Fernando was seriously wounded in the stomach. They then blew up the bridge and splinters kill Anselmo. Maria is in the forest and keeps horses. She prays that Jordan is not killed. The planes arrive. Pablo is the only survivor of those who attacked the sawmill. They managed to kill all of the fascists of the sawmill. A small tank gets to where they are hidden but cannot see them. They then try to cross the road in order to escape. Another tank is targeting them while they are trying to cross the road. Jordan is the last of the line and his horse is not moving fast. A shot of the tank almost touches them; Jordan falls and is crushed by his horse. He tries to get up but realized that his left leg is broken. Maria does not want to leave with the others. He obliges her to follow the others and stays alone back. He waits the next fascist patrols. He sees one passing just above him. He is ready to shoot them. He knows he is dying and he no longer worries.

III.7. DEFINITION AND FORMS OF BIAS

Nowadays, the world has become a global village, and people intensively come into contact with each other. The success in the realization of such contacts entails prudence and tact. Among the factors which make our daily communications less successful: bias. Then, what is meant by bias? What are its forms? How to detect it? And how can we avoid it?

As for the meaning of the term *bias*, we provided here some definitions from OALD, CALD, and, the American Heritage Dictionary of the English Language, Fourth Edition (2000). OALD defines the word *bias* as follows: (1) “a strong feeling in favour of or against one group of people, or one side in an argument, often not based on fair judgement”; (2) “an

interest in one thing more than others; a special ability”. As for CALD, it provides these definitions: (1) “often supporting or opposing a particular person or thing in an unfair way by allowing personal opinions to influence your judgement”; (2) “a preference toward a particular subject or thing. From these two definitions we can say that bias is a feeling or preference not based on reason, or simply the opposite of fairness. American Heritage Dictionary of the English Language defines it as follows, “relating to or supporting broad social, political, and educational change, especially to redress historical injustices in matters such as race, class, gender, and sexual orientation.”

Before we could address forms of bias, let us see how it all started. In the United States of America, culture is extremely varied and rich, the reason why it is quite difficult to have a consensus. During the 1960s, America witnessed a huge social movement: many categories of the society tried to change their situation for the better. Among these are women, African Americans, people with disabilities, gays and lesbians, and Native Americans. They all struggle to be accepted and tolerated. The status of these categories gained some positive change; however, there remain a cultural aspect which makes them still targeted and non standard. These people feel pointedly addressed when it comes to language use.

The term *bias* is a multifarious one; it involves many forms. These forms can be classified according to the targeted people. It concerns their gender, ethnicity/race, age, disability, and sexual orientation. First, related-to-gender bias is known as sexism which means preferring one gender to another. Much of the time gender bias targeted women via the use of words that are exclusive to man and used as a generic term to represent both sexes, or sometimes by the use of some words which are negatively connotative.

Words like *postman*, *chairman*, *salesman* are exclusively used with man and they have lost their generic use thanks to the different social categories who draw attention to the language use which is unfair. The generic use of -man ending words referring to jobs is almost obsolete.

This biased use of language may seem insignificant compared to these coming examples reported by Joseph. J. E. in his book *Language and Politics* (2006) from (Pauwels 1998: 51). These examples show a rather defamatory use of language as far as woman is concerned. Joseph says that native English speakers associate different meanings to the words *professional*, *secretary*, and *tramp*. These words are used as follows: (1). A *professional man* is a member of a respected profession while a *professional woman* is a member of the 'oldest' profession (prostitute). (2). A *secretary man* works for an organization while a *secretary woman* does typing and general office work for a person. (3). A *tramp man* is a homeless person or drifter while a *tramp woman* is a prostitute.

Even stranger are these examples which are reported by Pauwels (ibid.) from Hiraga (1991:52). They concern the Japanese language. (1) *Yogoreta otoko*: a dirty man, i.e. a man who is physically unclean. (2) *Yogoreta onna*: a dirty woman, i.e. a promiscuous woman. (3) *Kegare-nak-i seinen*: a pure young man, i.e. pure of mind. (4) *Kegare-nak-i otome*: a pure young maiden, i.e. pure of body (a virgin).

Language bias is also present when race or ethnicity is addressed. All peoples have their ethnic referencing words. Some of them are well accepted or preferred while others are highly derogatory and defamatory. Increasing awareness about this problem, especially through media, makes think twice when addressing people of different cultural backgrounds. Hence, for example, instead of using Negro/Nigger, Gypsy, Eskimo, Indian (American), Mulatto, Lapps use Afro-American, Romani, Inuit, American Indians, biracial, Sami respectively.

Crucial to biased language is the matter of sexual orientation. People having alternative sexual behaviour may feel discrimination when referred to. For example the words *lesbians* and *gay men* are preferred to *homosexuals*. The latter seem to have clinical and stigmatizing connotations among these groups of people.

Adding to these categories that of people with disabilities. Perhaps they are the most vulnerable, especially when their disability is quite apparent. They feel that they are under focus whenever they go. These people need to be addressed with tact; thus, firstly, it is preferred to use the term disabled rather than *crippled* or *handicapped*.

III.8. TRACKING FORMS OF BIAS IN THE NOVEL

Although Hemingway has been highly praised for his literary achievements, he is charged with machismo, sexism, prejudice, and anti-Semitism. All of these accusations can be included under the umbrella of *bias*. In our dissertation, we will limit our verification of such charges to *For Whom the Bell Tolls*. As for Hemingway's stance on the two sides involved in the Spanish Civil War, he expressed quite openly his hatred towards fascism. In June 1937 while addressing the Second Congress of American Writers at Carnegie Hall in New York City, Hemingway said, "There is only one form of government that cannot produce good writers, and that system is fascism. For fascism is a lie told by bullies. A writer who will not lie cannot live and work under fascism." His play *The Fifth Column* and novel *For Whom the Bell Tolls* are considered as anti-Fascist propaganda. And in spite of his inclination to the Republican cause, he tried to write about the war as candidly as possible.

However the use of every effort to remain unbiased, it seems that this objective is a mere chimera. Bias is at the heart of human nature. Hemingway tried to be subjective as for the progress of the war events; however, a close reading of *For Whom the Bell Tolls* might reveal

the author's perpetuation of some prejudice and stereotypes quite common in the Western world.

And regarding the research tool to be used for such an inquiry, we will be using the Systemic Functional Grammar, and more precisely the Register Theory as advised by Halliday. We will proceed as follows: firstly, we spot the passage which might carry within it any form of bias. Secondly, we determine its three context parameters: the field, the tenor and the mode. Finally, we classify the form of bias. The parts of the excerpt where bias is demonstrated are put in bold.

Excerpt : 1 from Chapter: 3

“Have you gypsy blood?”

“No. But I have seen much of them and clearly, since the movement, more. There are many in the hills. **To them it is not a sin to kill outside the tribe.** They deny this but it is true.”

“**Like the Moors.**”

“Yes. But the gypsies have many laws they do not admit to having. In the war many gypsies have become bad again as they were in olden times.”

“They do not understand why the war is made. They do not know for what we fight.”

the field	Discussion about the relationship between humans and animals
the tenor	Jordan (American) exchanges opinion with Anselmo, an old Spanish peasant.
the mode	Informal conversation between Jordan and the old man

Comment

The gypsies are charged with the lawfulness of killing outside the tribe though such an accusation is not founded. Furthermore, the gypsies are made equal or associated with the Moors, i.e. they both are blood thirsty. Such generalizations demonstrate a flagrant bias.

Excerpt : 2 from Chapter: 11

The man to whom Pilar spoke was short and heavy, brownfaced, with broad cheekbones; gray haired, with wide-set yellowbrown eyes, a thin-bridged, **hooked nose like an Indian's**, ...

the field	The author describes a named Santiago physically
the tenor	The author to the reader.
the mode	A flow of adjectives

Comment

The author while describing Santiago made an allusion to Indians when describing his nose.

He said that his nose is like that of Indians. Here again there is bias which is due to generalization. Now, we ask the following question: Do all Indians have a hooked nose.

Excerpt : 3 from Chapter:

“You were too young at seven,” Maria said. “You were too young for such things. I have **never seen a Negro except in a circus. Unless the Moors are Negroes.**” “Some are Negroes and some are not,” Pilar said. “I can talk to you of the Moors.”

“Not as I can,” Maria said.

the field	Conversation about the Negroes.
the tenor	Pilar (leader of the band) and Maria (a young girl being cared for)
the mode	Casual conversation between persons closely related

Comment

The girl affirms that the only place where she can see a black person is circus. This would suggest that black are created for the sake of entertaining others, especially the whites. Again Moors are equal to or associated with blacks.

Excerpt : 4 from Chapter: 2

“He catches rabbits,” Anselmo said. **“He is a gypsy. So if he catches rabbits he says it is foxes. If he catches a fox he would say it was an elephant.”**

“And if I catch an elephant?” the gypsy asked and showed his white teeth again and winked at Robert Jordan.

“You’d say it was a tank,” Anselmo told him.

“I’ll get a tank,” the gypsy told him. “I will get a tank. And you can say it is what you please.”

“Gypsies talk much and kill little,” Anselmo told him.

the field	Hunting animals
the tenor	The old Anselmo the simple-minded gypsy and Robert Jordan
the mode	Informal oral conversation

Comment

Because (he is gypsy) he tends to exaggerate things and talk too much but do little. This a generalization.

Excerpt : 5 from Chapter:

“And I still think it would be easier and clearer for Don Roberto to teach English.”

“**Don Roberto has no beard,**” Pablo said. “**He is a false professor.**”

“What do you mean, I have no beard?” Robert Jordan said. “What’s this?” He stroked his chin and his cheeks where the threeday growth made a blond stubble.

“**Not a beard,**” Pablo said. He shook his head. “**That’s not a beard.**” He was almost jovial now. “**He’s a false professor.**”

the field	University professor appearance
the tenor	Pablo (drunker) and the American university teacher, Jordan.
the mode	Oral exchange filled with mockery

Comment

Here we have a stereotype associated with the university professor: having a beard. Of course this is quite wrong, especially nowadays.

Excerpt : 6 from Chapter: 10

““There may be giants and dwarfs,’ the first peasant said. ‘**There may be Negroes and rare beasts from Africa.** But for me never, never will there be anything like Don Faustino. But let’s have another one! Come on. Let’s have another one!’

the field	Peasants waiting for some pro-Republicans kill them.
the tenor	A crowd of peasants
the mode	Hysterical shouting and crying

Comment

While the group of peasants and drunkards were outside waiting for some people to get out so that they kill them. Among their expectations were Negroes and rare animals. Negroes are almost associated with beasts.

The above commented excerpts reveal quite the opposite of the charges the novel was subject to. Although it is the longest of his novels, the most politically oriented, and richly themed, the novel contained few examples of blatant bias. Hemingway was accused, for example, of misogyny because of the diminished role he generally gives to women. In fact, the novel features only two female characters: Pilar and Maria. They have role which are quite the opposite. Pilar has a strong character; she is authoritative, and is ugly. On the contrary, Maria is vulnerable and psychologically traumatized very attractive and beautiful. Character strength associated with physical ugliness, and attractiveness and beauty associated with vulnerability and naivety. The two characters represent two extremes. But putting these two models in their context, we can say that at war it is quite common that women are raped and suffer trauma even when war is over. This is for Maria. Now as for Pilar, Hemingway, maybe, wanted to convey the message that if she manages to resist war hardship this will be at the expense of her womanhood. Pilar is emotionally strong but less feminine.

Regarding the ethnic bias, we notice the absence of any allusion to what be considered as anti-Semitism. Hemingway ethnic bias was apparent in his early works, especially in his short

stories featuring Nick Adams. In this novel perpetuates the commonplace prejudice against the gypsies, the Moors and the Blacks.

Another form of bias which is less frequent is that which has to do with *profession*. It seem that Hemingway has an aversion towards the academia world. And this is shown in the dialogue between Pablo and another member of the band about Jordan’s status as a professor. He is not a professor since he is beardless.

The above forms of bias can be summarized in the following table.

The excerpt/example	Classification of the bias form	Targeted people
The excerpt 1	Ethnic/racial	Gypcies and Moors
The excerpt 2	Ethnic/racial	Indians
The excerpt 3	Ethnic/racial	Blacks and Moors
The excerpt 4	Ethnic/racial	Gypsies
The excerpt 5	Professional	University professor
The excerpt 6	Ethnic/racial	Blacks

Table : forms of bias and targeted people

GENERAL CONCLUSION

Literature is an art that has words as an instrument: a literary work is an artistic one which communicates and expresses itself through words. And throughout history, authors have been contributing to express experiences, emotions, knowledge, and ideas. Literature is not only thematically rich but also functionally.

Now, regarding its function, it has three main ones: evasion, commitment and catharsis. Firstly, it is believed that literature makes the reader evade the problems of everyday life. In fact, literary works have sometimes a strong hold over the readers, especially literary book-lovers who become mesmerized by its bewitching imaginary worlds, to the extent that they forget about real life problems. Secondly, literature is said to have a cathartic function. In other words, when the writer or reader strongly releases emotions through a particular activity or experience, such as writing or theatre or other artistic activities; this helps understanding those emotions and provides relief from anger, suffering, etc. Thirdly, literary works should serve increasing awareness and action on major and serious problems of human beings in a given society. Jean Paul Sartre say that a text is never neutral compared to the time it is written. Commitment also may have other dimensions: the writer may defend the values of his country, its land or even humanity as a whole.

Besides the previously mentioned functions, Literature may also serve others: aesthetic, social and cultural. It conveys beauty, raises the reader's spiritual enjoyment and aesthetic awareness. A literary work is a testimony of an era, ideals and historical environment in which it operates. It is a social document of its time, that is, customs, politics and psychology of a people. The history of nations is not completely understood, without reading the literary

works of their authors. Culturally, literature says and transmits the common universal values of humanity. Therefore, it raises awareness in people to establish their life in society.

Literature would not be taken advantage of if approached thematically only; it should also be approached linguistically. Themes in literary works may be sometimes recurrent, common or even over exploited. We may find many works addressing the same theme; however, the way the theme is treated makes the difference. Some works could only be understood and, therefore, enjoyed if approached linguistically, namely poetry. Therefore, it would be more benefic for the Algerian learners, especially at the university level to: firstly, introduce some helping study tools such as stylistics and discourse analysis in order for them to be well equipped to tackle literary texts and enjoy them more. Stylistics would help them get familiar with the authors way of writing, and the stylistic features characterizing them. Discourse analysis would develop their thinking, especially in a critical way. It would also put the authors' language use under close scrutiny. Secondly, it is recommended that literary corpus be used in teaching grammar, and especially writing. The postgraduate studies experience revealed how much useful is the linguistic approach to literature.

Now, as regards Hemingway's novel we can say that it is thematically very rich. It has as a background theme war and other ones such as love, friendship, politics, religion, superstition, morality and ethics.

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