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Genre-Conditioned Variation of Cohesive Devices in Japanese

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Acknowledgements

Statutory Declaration

I hereby declare that I am the sole author of the present Diploma thesis, and have not used sources or means without declaration in the text. Any thoughts from others or literal quotations are clearly marked. The Master Thesis was not used in the same or in a similar version to achieve an academic grading and is not being published elsewhere.

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Keywords (in English):

Cohesion, cohesive devices, sentence, reference, substitution, ellipsis, conjunction, lexical cohesion

Kľúčové slová (slovensky):

Kohézia, kohézne prostriedky, veta, referencia, substitúcia, elipsa, spojka, lexikálna kohézia

Abstract (in English):

The aim of the present thesis is to investigate the differences in cohesive devices use in selected Japanese texts of different genes. The English conception of cohesion (based on Halliday and Hasan's "*Cohesion in English*") is applied to Japanese with several slight modifications and the following devices and their sub-types are examined: reference, substitution, ellipsis, conjunction and lexical cohesion. Using three texts of different genres- book review, newspaper article and a fictional narrative- the assumption of genre-conditioned variation of cohesive devices employment is scrutinized and the distinctions and similitudes are described.

The first, general theory part of the thesis presents the basic concepts related to cohesion. In the second part, both English and Japanese perspectives on cohesion are presented. Subsequently, the English (Halliday and Hasan's) concept is evaluated as a more pertinent one and applied in the Japanese textual environment.

Subsequent parts of the paper present research questions as well as supporting arguments to the examined underlying assumption and provide an overview of methodology applied in analysis of the selected texts.

In the final part, the results concerning cohesion articulation in various genres in Japanese obtained from the analysed texts are presented and compared. Variations in cohesive devices employment in each genre are confirmed.

Overall textual density is comparable in the newspaper article and book review, but significantly higher in the analysed piece of novel.

Distinctions are to be found also in usage of specific cohesive devices. Tendencies are comparable in case of lexical cohesion and its predominant sub-categories, but not in the less employed sub-categories which showed different usage ratio in each of the texts. Overall, conjunctions seem to be employed in comparable densities, but the preferred sub-categories seem to differ; mainly if we compare book review and novel with the analysed newspaper article. Substitution is judged negligible in all texts. Usage tendencies vary significantly in case of reference and ellipsis. Though the sum of reference and ellipsis ties constitutes 30-40% of all devices in each of the texts, the ratio reference : ellipsis varies in each analysed genre: it is approximately 3:1 in the newspaper article, 1:2 in the book review and 1:1 in the novel.

As for the distribution patterns of the devices, this was judged similar in case of conjunctions and lexical cohesion items, but each text showed a specific pattern of distribution of references and ellipses.

Lastly, paragraphic textual density throughout the text showed comparable patterns in the newspaper article and book review, whereas several distinctions were pointed out in the novel.

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Abstrakt (slovensky):

Cieľom práce je skúmanie rozdielov v použití kohéznych prostriedkov v japonských textoch rôznych žánrov. Anglické pojatie kohézie (založené na publikácii "*Cohesion in English*" autorov Hallidaya a Hasanovej) je, s miernymi modifikáciami, aplikované na japonský jazyk. Skúmané sú nasledovné prostriedky a ich podkategórie: referencia, substitúcia, elipsa, spojka a lexikálna kohézia. Za použitia troch textov rôznych žánrov- knižnej recenzie, novinového článku a fiktívneho rozprávania – je predpoklad rozdielov v použití kohéznych prostriedkov preskúmaný a rozdielne a spoločné črty textov v tomto smere popísané.

V prvej, teoretickej časti práce sú predstavené základné koncepty spojené s kohéziou. V druhej časti je popísané anglické, ako aj japonské pojatie kohézie. Následne je anglický koncept (autorov Hallidaya a Hasanovej) vyhodnotený ako vhodnejší pre účely nášho výskumu. Tento koncept je následne aplikovaný na prostredie japonských textov.

Ďalšie časti predstavujú základné otázky práce, ako aj argumenty podporujúce základnú hypotézu; taktiež obsahujú prehľadný popis metodológie použitej v analytickej časti práce.

V poslednej časti práce sú uvedené a porovnané výsledky týkajúce sa vyjadrenia kohéznych prostriedkov v analyzovaných žánroch v japončine. Odchýlky v použití kohéznych prostriedkov v každom zo žánrov sú potvrdené.

Celková hustota textu je porovnateľná v novinovom článku a knižnej recenzii, no výrazne vyššia v prípade analyzovanej časti románu.

Rozdiely boli skonštatované aj na úrovni jednotlivých kohéznych prostriedkov. V prípade lexikálnej kohézie a jej najčastejšie používaných podkategórií sú výsledky porovnateľné, toto však neplatí pre menej používané subkategórie, ktoré majú v každom z textov iný pomer výskytu. Spojky sú vo všeobecnosti použité v porovnateľnej hustote, no preferované podkategórie sa zdanlivo líšia a to najmä v prípade porovnania recenzie a románu s analyzovaným novinovým článkom. Využitie substitúcie je považované za zanedbateľné vo všetkých textoch. Trendy v používaní referencie a elipsy poukazujú na výrazné rozdiely. Napriek tomu, že súčet väzieb elíps a referencií tvorí 30-40% všetkých použitých kohéznych prostriedkov vo všetkých textoch, pomer referencia : elipsa je rozdielny v každom zo žánrov. V novinovom článku ja to približne 3:1, v knižnej recenzii 1:2 a v románe 1:1.

Čo sa týka rozmiestnenia prostriedkov, to bolo vyhodnotené za porovnateľné v prípade spojok a prvkov lexikálnej kohézie, no v každom z textov bolo skonštatované špecifické rozmiestnenie referencií a elíps.

V hustote textu v rámci odseku boli skonštatované porovnateľné tendencie v prípade novinového článku a knižnej recenzie, v románe boli v tomto smere identifikovane isté špecifiká.

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INTRODUCTION

The present thesis addresses the topic of cohesion in Japanese- its definition, analysis and examination of the possible different tendencies in its coding in various genres of written texts in this language. Firstly, we shall provide an overview of the essential concepts and describe the methods used in the practical application of the research. In the next section, the data collected from language analyses of cohesion in texts of different genres will be presented. Finally, based on the comparison of the numerically represented analysed text properties, the genre-conditioned variations (or similitudes) in the use of cohesive ties will be outlined.

Cohesion is considered a part of the text-forming component of language and it is also one the most frequently addressed objects of study in the field of text linguistics. The crucial assumption supporting the concept of cohesion is that within a text- which is formed by sentences[1]- the meaning of each sentence depends to a degree on its surroundings. Its interpretation is assisted by cohesive ties between the sentence in question and other sentences in the text. Such cohesive ties- in form of cohesive devices- make up grammatical and lexical linking within a text (or within a sentence[2]) which ensures that a text holds together along with ensuring a comprehensible meaning of that text. A thorough analysis of *these cohesive ties (or devices) and detection of potential differences in their use in the Japanese language are also the major objectives of the present paper.

As it was stated previously, the branch of linguistics that deals with cohesion is text linguistics and, as the name suggests, the key object of interest in this field is text (as opposed to e.g. an individual word in case of morphology). Originally, the aim of text linguistics was to uncover and account for text grammar[3]. However, its focus has evolved and nowadays it is not only the text itself but also the text-forming process and its reception (or, coding and de-coding of the communicants in a discourse) that are all objects of its study. That is, text linguistics takes into account not only the form of a given text, but also its context, co-text and overall setting contributing to the understanding and interpretation of a text. As a result of this evolution, the idea of text can be closely associated with that of cohesion. Moreover, it

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[1] For the purposes of our study- which deals with cohesion between sentences- all the selected texts consist of at least two sentences which implies that there is intersentence connection (cohesion) between them. Nevertheless, we admit that there are also texts consisting of only one sentence. For a more detailed definition of a text, see chapter 1.1.

[2] Despite cohesion existing between larger units of a text (sentences, paragraphs) as well as within sentences, our concern in the present study is exclusively the type of cohesion occurring between sentences. Intrasentential cohesion will therefore be considered insignificant.

[3] Text grammar in this context is basically the traditional grammar extended towards the entire text

also enables us to classify different texts in terms of their linguistic (in our case cohesive) properties, which is also one of the aims of the present study.

Consequently, the analysis offered in the present paper is performed at the level of text, which is a much broader framework than those of a sentence or of a word. Analysed objects are the cohesive relationships between sentences within the selected texts. We shall focus not only on defining the individual cohesive relationships, but shall also explore their nature, density of use and position. Besides, we should be able to point out the characteristics of cohesive devices usage for every literary genre in question. On the basis of these conclusions, we shall attempt to reveal and define genre-conditioned differences (and similitudes) in the use of cohesive relationships in Japanese.

The present thesis draws primarily on the work of Halliday and Hasan "*Cohesion in English*" (1976) and will propose an adaptation of the English perspective to the Japanese language. Halliday and Hasan's theory will be applied throughout the paper- in theory, methodology, as well as in the analysis.

The complete analysed texts and respective analysis tables are presented in the appendices.

Original Japanese examples are translated into English. The method of literary translation focused on the cohesive ties in question was selected as the more appropriate and reader-friendly option. The English translations therefore reflect the tie in the original or contain its comprehensible explanation. If ellipses are present and need to be mentioned in the translation, they are written in italics and shown in square brackets.

Japanese words are transcribed according to the Hepburn romanization[4]. Japanese names are written in the original order (family name, first name). The transcribed words are written in italics.

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[4] Modified Hepburn romanization where rendering *m* before labial consonants is not used, but is replaced with *n* was used.

1. COHESION, COHERENCE AND THEIR PLACE IN TEXT LINGUISTICS

In order to carry out a linguistic analysis at the level of text as outlined in the introduction part of the present thesis, we first need to clearly define a text and other supplementary notions closely related to the concept of cohesion. Hence, the first chapter of the present study provides an overview of the terms commonly used for the purposes of linguistic analysis and their definitions, which is essential for conducting a successful analysis of cohesion.

1.1. Text and Texture

In the preceding chapter, we delineated text as the fundamental entity of text linguistics which means that it is a key unit crucial for any linguistic analysis in this field. Nevertheless, many different definitions of this term have been offered, and there is little agreement on its precise meaning.

Originally, the idea of text was introduced in the book written by a Roman rhetorician, Marcus Fabius Quintilianus, and the etymology of the word itself is related to the Latin word for fabric- *textum*. Quintilianus stated that "after you have chosen your words, they must be weaved together into a fine and delicate fabric"[5], which suggests that there must be a process of establishing mutual relationship between smaller units supposed to constitute an entity which can consequently be considered a text. According to Fowler, a text is made up of sentences, but there exist separate principles of text-construction, beyond the rules for making sentences. (Fowler, 1991: 59). Hrbáček argues that a text is a coherent succession of language utterances constituting a meaningful connection (Hrbáček, 1994: 9). He also asserts that text components should be ordered linearly, and they should be continual and mutually related.

Another often-cited and widely accepted definition of a text is that by text linguists Beaugrande & Dressler who defined seven standards which must all be met in order to form a communicative text. These seven properties are in short: cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality (see Beaugrande & Dressler, 1981).

With regard to the above-cited, we can conclude that various linguists incline toward describing a unifying concept surpassing that of a sentence in order to define a text. In other words, they agree that a text is embodied in sentences and that these smaller units forming a text have to manifest certain consistency. In our research, this unification and consistency are represented by cohesion.

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[5] https://en.wikipedia.org/wiki/Text_(literary_theory)

Let us now highlight definitions of text put forth by linguists who focus their research specifically on cohesion. In this regard, we shall search for the definition of a text in the pioneering work on cohesion by M.A.K. Halliday & Ruqaiya Hasan *"Cohesion in English"* which is often quoted in Japanese works on cohesion as well (Iori (2007), Katori (2006, 2009), Nariyama (2003), Yoshida (2008), etc.). Halliday & Hasan's work laid the foundation for the study of cohesion and we shall refer to this source throughout the present paper.

According to Halliday & Hasan, the word "text" is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole. (Halliday and Hasan, 1976: 1) The above-mentioned unification is further in the book specified in the following manner: "[*A text*] is a unit of situational-semantic organization: a continuum of meaning-in-context, constructed around the semantic relation of cohesion." (ibid.: 25). The definition suggests that the concept of text is closely related to that of cohesion and that it is, in fact, cohesion that is involved in the unification process of something consequently defined as a text. Cohesion is thus an indispensable attribute of a text, essential for its construction.

To express the property of "being a text", Halliday & Hasan introduce the concept of texture. They argue that every text has texture and that texture is what distinguishes a text from something that is not a text (or a "non-text"). Nevertheless, for the full definition of texture, cohesion is not a sufficient term and Halliday & Hasan complete it with another component – register[6].

The register is defined as the set of meanings, the configuration of semantic patterns, that are typically drawn upon under the specified conditions, along with the words and structures that are used in the realization of these meanings. (ibid.: 23) Put differently, it is the set of semantic configurations that are normally associated with a specific class of contexts of situation. (ibid.: 26)

These configurations are in turn supported by cohesion, which interrelates the substantive meanings of the individual text portions with each other and explicitly ties together the related

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[6] In fact, Halliday & Hasan write about three components of texture: (intersentence) cohesion, textual structure internal to the sentence and "macrostructure" of the text.
Intrasentence structure comprises the organisation of a sentence and its parts and- as it is a concept internal to the sentence- it is not of great importance for the purposes of our thesis.
The "macrostructure" is a larger concept than intrasentence structure- it is the textual structure of the whole discourse, i.e. the whole text. It establishes a text as a text of particular kind (e.g. conversation, narrative...) (ibid.: 324) and to a great extent it is a term identical to register.

parts. Cohesion, as opposed to register, is the set of meaning relations that is general to all classes of text. (ibid.: 26)

According to Halliday & Hasan, neither cohesion nor register alone suffices to make a set of sentences a text; texture is a product of their interaction. For the purposes of our thesis, we shall adopt this definition, which means that we shall consider register and cohesion two concepts which together define a text[7].

Among the Japanese linguists specializing in cohesion, we can quote Iori Isao whose definition of a text is also to a certain extent influenced by Halliday & Hasan: "A sentence (or a succession of sentences) which forms a meaningful whole is called a text[8]." (Iori, 2007: 8) Though not specifying the concept of texture or register, Iori focuses on the idea of (cohesive) "ties" (つながり, *tsunagari*) present in text – a conception that is dealt with in chapter 2.1.

1.2. Coherence and Cohesion

In the preceding section, the definitions of text, texture and its components were outlined. Let us now further develop supplementary definitions related to cohesion and text analysis. First, we shall delineate coherence as a construct that is different from and, in a sense, surpassing that of cohesion. The second part of the present chapter consists of a definition of cohesion followed by a specification of its types.

1.2.1. Coherence

In the research on cohesion, we quite often encouter the terms "coherence" or something being "coherent". In Japanese, the word "一貫性 (*ikkansei*)"- often translated also as "consistency"- is used to label this concept. Coherence is a construct closely related to that of cohesion and we consider it useful to recapitulate in short its definition.

Coherence, as defined by The Concise Oxford Dictionary of Linguistics, is a notion "used semi-technically of the way in which the content of connected speech of text hangs together, or is interpreted as hanging together, as distinct from that of random assemblages of sentences" (Matthews, 2007: 62). Regarding the written texts which are the object of analysis

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[7] For a further specification of the relationship between cohesion and register, see section 3.1.
[8] Iori chose to use the Japanese term テキスト *(tekisuto)* as an equivalent of a "text" in his publication on cohesion.

in the present study, "coherence is generally accepted as a *sine qua non* in written discourse; writing that lacks coherence will almost certainly fail to communicate its intended message to a reader" (Bamberg, 1983: 417) or, in other words, every communicative occurence considered a text is automatically coherent. The same is stated by the Japanese linguist Iori Isao who adds that coherence is the linking by means of inference[9] and that it includes the links in a text which depend on either shared or general knowledge. (see Iori, 2007: 11-12) There are also several other issues concerning the concept of coherence, for example Shiro (1994) started a discussion about whether coherence is a textual feature or something present in the mind of the producer of the discourse. She argues that it is the level of the addressee's successful interpretation which renders a text more or less coherent. There is also an opinion that while cohesion is objective, capable in principle of automatic recognition, coherence is subjective and judgements concerning it may vary from reader to reader. (Baker, 2011: 231). Nevertheless, in the present thesis the concept of coherence will be considered only with regard to the properties of a text.

For the purposes of our paper, it should be sufficient to conclude that we perceive coherence as a concept superior to cohesion, in the sense that every cohesive text is by necessity also coherent. Coherence can be considered the semantic network within the text, cohesion the lexicogrammatical network[10]. Thus, the relations established by grammar and vocabulary that ensure semantic meaningfulness of the text (or, that make a text coherent) are cohesive elements which are the main objects of our study.

1.2.2. Cohesion

Cohesion is a concept that is associated mainly with the names Halliday and Hasan and their previously mentioned work *"Cohesion in English"* (1976). Despite several decades since its publishing, it is still an important source on cohesion that is very often referred to not only by

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[9] The act or process of deriving logical conclusions from premises known or assumed to be true, including both deduction and induction.

[10] Another point of view is differing between coherence and cohesion as differing between pragmatics (coherence seen as a pragmatic concept) and grammar (cohesion as a grammatical, or lexicogrammatical concept). This seems to be also Iori's viewpoint (see Iori, 2007: 11-14).
As for the difference between pragmatics and grammar, Leech argues that:
Language consists of grammar and pragmatics. Grammar is an abstract formal system for producing and interpreting messages. General pragmatics is a set of strategies and principles for achieving success in communication by the use of grammar. Grammar is functionally adapted to the extent that it possesses properties which facilitate the operation of pragmatic principles (Leech, 1983: 76).
This point of view can be equally applied to the difference between coherence and cohesion. Coherence would then be a set of strategies and principles for achieving success in communication by the use of cohesion, whereas cohesion would be an abstract formal (lexicogrammatical) system used for producing and interpreting messages.

linguists specializing in English. In fact, the issue of cohesion gained popularity also among linguists studying the Japanese language and the basic definitions in their studies are often quoted from the above-mentioned publication. The Japanese term for cohesion is "結束生 (*kessokusei*)" and probably the largest and the most detailed work on cohesion in Japanese is "*Nihongo ni okeru tekisuto no kessokusei no kenkyuu*" by Iori Isao. Nonetheless, there are also other authors- among them Nariyama (2002, 2003), Hasegawa (01/2012, 11/2012), Katori (2006, 2009) or Yoshida (2008)- who deal with the topic as well.

Cohesion occurs where the interpretation of some element in the discourse is dependent on that of another. The one presupposes the other, in the sense that it *[the presupposing element]* cannot be effectively decoded except by recourse to it *[the presupposed element]*. When this happens, a relation of cohesion is set up. (Halliday and Hasan, 1976: 4) From the English perspective, cohesion is usually considered a lexicogrammatical concept, whereas Iori defines it only as a grammatical conception in Japanese.[11] He states that if a sentence contains an element whose interpretation is not complete by means of the sentence in question alone, the interpretation of that sentence depends on the following/ preceding sentence (sequence of sentences) and the whole of the sequence of sentences in question forms a text. In that case, the succession of sentences is cohesive and there is cohesion in the text. (Iori, 2007: 10)

1.2.3. Types of Cohesion

Though we previously stated that cohesion is a concept including explicit linguistic relations, there are linguists that argue that this conception is, in fact, broader. In the book *"Principles of Japanese Discourse"*, Senko K. Maynard first introduces the concept of so-called implicit cohesion- i.e. cohesion not marked by cohesive devices (Maynard, 1998: 100) and based rather on knowledge of particular cultural facts, customs, etc. Maynard adds that implicit cohesion sometimes requires broad cultural knowledge (ibid.:101). Nevertheless, since it would be extremely difficult to find and interpret all the relations constructing such "implicit" cohesive ties and include them in our type of analysis, we shall only deal with the explicit cohesive linguistic elements in the present thesis.

Previously, we stated that cohesion is a lexicogrammatical construct, which follows that it is expressed partly through the grammar and partly through the vocabulary (Halliday and Hasan,

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[11] In the present thesis, cohesion will not be considered only a grammatical conception but- according to Halliday and Hassan's definition- it will be defined and analysed as a lexicogrammatical concept. This point of view will be applied to Japanese as well. See the following chapter for details.

1976: 5); the respective types of cohesion are therefore grammatical and lexical cohesion. The issue raised by Iori about cohesion in Japanese being only a grammatical concept will not be fully accepted for the purposes of our thesis and the lexical aspect of cohesion will be taken into consideration as well.

2. COHESIVE TIES WITHIN A TEXT- COHESIVE DEVICES

In the chapters 1.1. to 1.2.3., general theory supporting the conception of cohesion was presented and the central notions defined. Let us now have a look at more specific notions related to text cohesion.

The concepts directly involved in the language analysis performed for the purposes of the present paper are described below. Firstly, the essential idea of ties appearing in every text[12] will be presented; they will subsequently be classified and individually characterized per category (specific type of cohesive device). The ties presented in this section are those that are going to be detected and analysed in the practical application of the present research.

2.1. Concept of a Tie (つながり, *tsunagari*)

In order to be able to express cohesion in numerical terms, we need a (countable) concept referring to a single instance of cohesion. This is the main reason why Halliday and Hasan introduced the concept of a tie. They define it as a term for one occurrence of a pair of cohesively related items. They also state that any segment of a text can be characterized in terms of the number and kinds of ties which it displays. (see ibid.: 3-4) This is to say that every cohesive element (or, every instance of a cohesive device) corresponds to one cohesive tie and that these ties can be effectively detected and further analysed. Consequently, the concept of a tie makes it possible to analyse a text with regard to its cohesive properties which makes them the basic elements to be investigated in our study as well.

The concept of a tie is widely used and is to be found in the Japanese research on cohesion as well. Iori argues that if two or more sentences constitute a meaningful unity, there are some kinds of "ties" connecting all of the sentences (ibid.: 9) and uses the Japanese word つながり *(tsunagari)* to label them.

See the sentence below for an example of a cohesive tie:

［*subject?*］働き盛りの仕事の勢いに乗っている。

→ **[*subject? It?*]** is full of energy of the work done in the prime of [*his= author's*] life. ←

It is only natural that if an isolated sentence is provided, the reader comes across several elements that cannot be decoded without further context. At this point, information should be looked up in the surrounding text. Focusing on the absence of the subject in the example

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[12] We shall also prove that these "ties" present in all texts are actually equivalent to "cohesive devices".

above, we shall find its interpretation in the surrounding text- in this case in the immediately preceding sentence:

「こころ」はKの自殺で閉じられず、それをめぐって先生が考え感じたことを書き続けます。［「こころ」は］働き盛りの仕事の勢いに乗っている。

→ "Kokoro" does not end with K's suicide, but continues with a description of what Sensei felt and thought about it. **[*It*]** is full of energy of the work done in the prime of [*his= author's*] life. ←

The presupposed element is carried forward by means of omitting subject in the following sentence and the missing element can be decoded only with the help of the preceding sentence. Thus, the two set up a cohesive tie.

Our analysis is focused on finding and classifying these ties- cohesive elements - within the texts. See the chapters 3 and 4 for further details about the analysis.

2.2. Cohesive Devices

2.2.1. Cohesive Devices- the English Concept and Its Adaptation to Japanese

The following section deals with cohesive ties as defined by Halliday & Hasan in the above-mentioned publication *"Cohesion in English"*, their classification and possible adaptation to Japanese. In their pioneering work on cohesion, Halliday & Hasan differ between the following cohesive devices: reference, substitution, ellipsis, conjunction and lexical cohesion. One sub-chapter is dedicated to each of the devices. Our aim in this part of the paper is to present each of the devices in Halliday & Hasan's terms, then to outline the applicability of such defined cohesive devices in the Japanese language. We shall show that all the devices and subcategories listed are applicable in Japanese as well, despite the structural distinctions between the two languages. The sub-chapters provide also examples illustrating the discussed device in Japanese.

2.2.1.1. Reference

According to Halliday & Hasan, referential elements are those that "instead of being interpreted semantically in their own right, they make reference to something else for their interpretation." (ibid.: 31) The information to be retrieved is the referential meaning, the identity of the particular thing or class of things that is being referred to; and the cohesion lies

in the continuity of reference, whereby the same thing enters into the discourse a second time (ibid.: 31).

Put differently, there is total referential identity between the reference item and that which it presupposes (see ibid.: 95) and the item referred to has to be identifiable in one way or the other.

In Halliday & Hasan's eyes, reference is a semantic relation. That is to say that the reference element does not have to match the grammatical class of the element it refers to- what has to match are the semantic properties[13] (see ibid.: 32). In the lexicogrammatical system, reference is a clearly grammatical type of cohesive device since it is based on a closed system.

The standard subdivision of reference is between endophora and exophora- endophora being a reference item within the text, exophora being a situational reference item referring not to the text but to the context of situation. (see ibid.: 33) Since exophora is not fully integrated in the text, it does not form an overt cohesive tie and will be of no concern for our paper. Instead, we shall focus on the cohesive relation of endophora, differing between endophora referring to the preceding text (anaphora) and that referring to the following text (cataphora) (ibid.: 33). Hence the classification of (endophoric) reference into anaphora and cataphora is the first applicable reference subdivision in our paper.

Reference can be further categorized into personal, demonstrative, and comparative reference. As for the personal reference, the "person" here is used in its grammatical sense that rather corresponds to a "role"- personal reference is reference by means of role in the speech situation through the grammatical category of person. Demonstrative reference is reference by means of location and comparative reference a reference by means of identity or similarity. Classifying reference into personal, demonstrative, and comparative types is considered the second applicable subdivision of reference in the present thesis.

With regard to the above-mentioned differing between anaphora and cataphora, we can conclude that both categories should be applicable in both English and Japanese. There might be, of course, different tendencies in their use resulting from the structural distinctions

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[13] See the following example of demonstrative reference that proves that semantic properties are superior to matching grammatical categories: ここにさきの文章を書き写した後、その続きが、疲れて仮眠する老人に声となって伝わりました。**それ**は古いテキストに久しぶりで接したからというのではなく、次つぎの文章がきわめてリアルに、私の今いる、かつてなかった苛酷さの現状に呼応するからです。

→ The part following the writing that I quoted here was presented with the voice of an old man, sleepy and tired. **This** is not because I am nostalgic coming across old texts after a long time, but because I find every next chapter extremely realistic, in accord with the present condition full of unprecedented rigour. ←

The first sentence has been completely replaced by the word それ(*sore*) in the second sentence. それ(*sore*) carries the same meaning as the whole preceding sentence though grammatical categories are obviously not the same.

between the languages and the preferred types of discourse development, but detecting them is not the purpose of the present research. Reference items found in the analysed Japanese texts can and are going to be divided into the two categories of anaphora and cataphora.

As for the second subdivision of reference, personal reference essentially consists of pronominalization, demonstrative reference of pointing by means of demonstratives and comparative reference of employing adjectives and adverbs with a comparative function. Whereas the comparative reference should function similarly in Japanese as in English, significant differences are to be found in the use of personal and demonstrative reference.

In case of the personal reference, this is mainly due to the fact that Japanese is considered a pro-drop language[14]- a language in which certain classes of pronouns may be omitted[15] when they are in some sense pragmatically inferable. Pro-drop languages may omit pronouns, including subject, but also object pronouns without major consequence for their intelligibility. Nariyama concludes that there really is no grammatical requirement for nominal arguments, such as subject and object, to be overt in Japanese, and they are frequently unexpressed (Nariyama, 2003: 3). This is very different from English in which an overt subject is an obligatory part of the sentence. In addition, Novák states that non-expressing a basic syntactic element if conspicuously expressed in the preceding part of the discourse is considered a type of reference to context in Japanese. He adds that a reference by means of pronominalization would be interpreted as emphasis in such instances (see Novák, 1989: 7). It is therefore expected that there are much less personal references to the formerly expressed elements in Japanese than in English.

The lack of grammatical requirement to express certain pronouns leads to a conclusion that in many cases when personal reference would be naturally employed in English, ellipsis is going to be used in Japanese.

A fact already pointed out by Halliday and Hasan is that the first and second person forms of pronouns essentially refer to the situation[16], whereas those of the third person essentially refer anaphorically or cataphorically to the text (see Halliday and Hasan, 1976: 48). An interesting observation related to this topic might be found in Hasegawaʼs book *"The Routledge Course in Japanese Translation"* where she emphasises that we need to be aware

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[14] "Pro-drop" is a term derived from "pronoun-dropping".
[15] This phenomenon of "pronoun-dropping" is also commonly referred to as zero or null anaphora.
[16] That is to say that they are exophoric and hence non-cohesive.

that the Japanese language did not spontaneously develop such pronouns[17] but coined them only as translational equivalents of those in European languages (Hasegawa, 11/2012: 80). She also claims that Japanese third-person pronouns are originally derived from demonstratives which implies the presence of the speaker/writer as the central entity and concludes that because of this emphasis, third-person pronouns are rarely used in objective Japanese writing styles, e.g. legal documents and newspaper articles (see ibid.: 80-81). Referring to her case in point, she assumes that rather than pronominalizing an explicitly expressed referent (and so establishing a cohesive relation of personal reference), ellipsis or repetition of the proper noun (lexical cohesion) are more natural and acceptable in Japanese.

This leads us to the second option that is available in place of pronominalization (personal reference) in Japanese- reiteration. Hasegawa asserts that unlike English, Japanese accepts word repetition to a great extent and even suggests that such repetition normally conveys a "reassuring continuity" of the text (see ibid.: 187).

Nevertheless, the passage above only points out certain structural differences between the languages that contribute to the personal reference (represented by pronominalization) having different tendencies of use in English and Japanese. It does not controvert the applicability of this reference subclass in Japanese. Pronominalization based on the grammatical category of person is in fact an applicable process in Japanese- there are means whereby it is possible to establish this type of reference- even though their frequency of use might be significantly lower than that of their English counterparts and other types of cohesive devices (such as ellipsis or lexical cohesion) might be preferred in their place.

The demonstrative reference, represented by the こ・そ・あ (*ko-so-a*) demonstratives[18] in Japanese, also seems to have different tendencies of use in English and Japanese. Whereas the frequency of this cohesive device might be rather elevated in natural English, Katori emphasizes that it is important to bear in mind that employing it at a similar frequency would be rather unnatural, if not unintelligible in Japanese. In fact, he warns against the excessive use of such demonstratives in Japanese (see Katori, 2006: 83). Nevertheless, the こ・そ・あ (*ko-so-a*) demonstratives forming this reference subcategory exist and are employed in

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[17] Hasegawa exemplifies the Japanese third person pronouns by *kare* (masculine, singular), *kanojo* (feminine, singular), *karera* (masculine, plural) and *kanojora* (feminine, plural).

[18] In the こ・そ・あ (*ko-so-a*) system, each category has its own specifics and the type of demonstrative to be used is to be decided according to the context. However, there are more points of view on what is to be considered relevant in the context. Hasegawa (01/2012: 43-44) briefly summarizes the various viewpoints and specifies three "traditional" models: Distance, Territory, and Double-Binary.

standard Japanese and though the density of their use might be different from their English counterparts, they can still be considered to be applicable in Japanese[19].

The following are examples of anaphoric and cataphoric reference:

Anaphora:

<u>１００年前の日本人の精神を知りたければ「こころ」を読めばいい</u>。<u>そういう</u>小説だと強く感じています。

→ <u>If you want to know the spirit of Japanese people a hundred years ago, you should read "Kokoro".</u> I really feel it is **<u>that kind of</u>** book. ←

In the example above, the word そういう (*sōiū*) unequivocally refers to the previous sentence and establishes the cohesive relation of demonstrative reference.

Cataphora:

松本の空港に車で迎えに来た妹のアサは、<u>こういう</u>報告をした。

<u>—今度はしばらく「森の家」にいらえるということで、「六居人」（ザ・ケイヴ・マン）の若い人たちは喜んでいます。。。。</u>

→ Asa picked me up at Matsuyama airport in her car, and [*as we drove*] she reported **<u>the following</u>** [lit. "she made a report **<u>like this</u>**"]: <u>"The young folks from the "Caveman band" are delighted to hear</u> [*you*] will be staying at the "Forest House" for a while..." ←

The above is also an example of demonstrative reference. However, in this case it is the こういう (*kōiū*) from the first sentence which points to the following sentence.

Examples of personal, demonstrative and comparative reference in Japanese follow:

Personal reference:

<u>自分</u>が生きた明治という時代の「人間の精神」を「明治の精神」と言っているのだと。

→ That [*he*] is saying that "peoples' spirit" of the period named Meiji [*he*] **<u>himself</u>** lived in is "the Meiji spirit". ←

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[19] See chapter 2.2.2. for further details about the relationship between the *KO- SO- A-* system and text cohesion in Japanese.

自分 (*jibun*), which cannot be interpreted by the means of the sentence alone, needs to be defined by presupposition. This leads back to a sentence present in the previous part of the text where we find last overt mention of the discussed person- 漱石 (*Sōseki*) and we can (with the help of context) unambiguously assert that 漱石 (*Sōseki*) is replaced by 自分 (*jibun*) in the above sentence and relation of personal reference is set up.

Demonstrative reference:

「すべて国民は、個人として尊重される」。**それ**に励まされて、生活の苦しさは知っていながら私は母親に進学したいと頼んだのです。

→ "All of the people shall be respected as individuals". Encouraged by **that**, I told my mother about my desire to pursue education, aware of the hardships of life. ←

The second-sentence それ (*sore*) points back to the preceding sentence and so the two together form a typical relation of demonstrative reference.

Comparative reference:

立読みした私は、渡辺一夫『フランスルネサンス斷章』を買い、その語りかけの声に引きつけられました。私は**同じ**著者の声 『狂氣についてなど』**も**古本屋で見つけ、**もっと**個人的な強い声のとりこになりました。

→ I browsed Watanabe Kazuo's "Thoughts on the French renaissance" in the bookstore and bought it right away; I was fascinated with the narrator's voice. I **also** found "On madness" form **the same** author in a second-hand bookstore and I was captivated by a **stronger, more individual** voice [*in it*].

In the sequence above, there are altogether three examples of comparative reference. Firstly, the second-sentence 同じ（著者）(*onaji (chosha)*) refers back to the author mentioned in the initial sentence: 渡辺一夫 (*Watanabe Kazuo*) . Secondly, the book title 『狂氣についてなど』 (*kyōki ni tsuite nado*) is labelled with the particle も (*mo*) which also points to the previous sentence and another book tile mentioned therein 『フランスルネサンス斷章』 (*furansurenesansu danshō*). And finally, もっと（個人的な強い声）(*motto (kojintekina tsuyoi koe)*) is a typical comparison wording and its referent is equally to be found in the preceding sentence: 『フランスルネサンス斷章』（を買い）、その語りかけの声 (*furansurenesansu danshō (wo kai), sono katarikake no koe*).

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In a nutshell, we have shown that despite the possible structural dissimilarities and different tendencies of cohesion (reference) utilisation in both languages, reference (with all its sub-categories applicable in English) is a relevant cohesive device in Japanese as well. There will be two more aspects evaluated in our analysis: the first- whether the reference is an anaphora of a cataphora and the second- whether it is a personal, demonstrative or comparative reference. See the table below for a summarization of reference sub-types considered applicable for the purposes of our analysis.

```
                    REFERENCE
                    (endophora)
                  
         Anaphora              Cataphora
         
         Personal             Personal
         
         Demonstrative        Demonstrative
         
         Comparative          Comparative
```
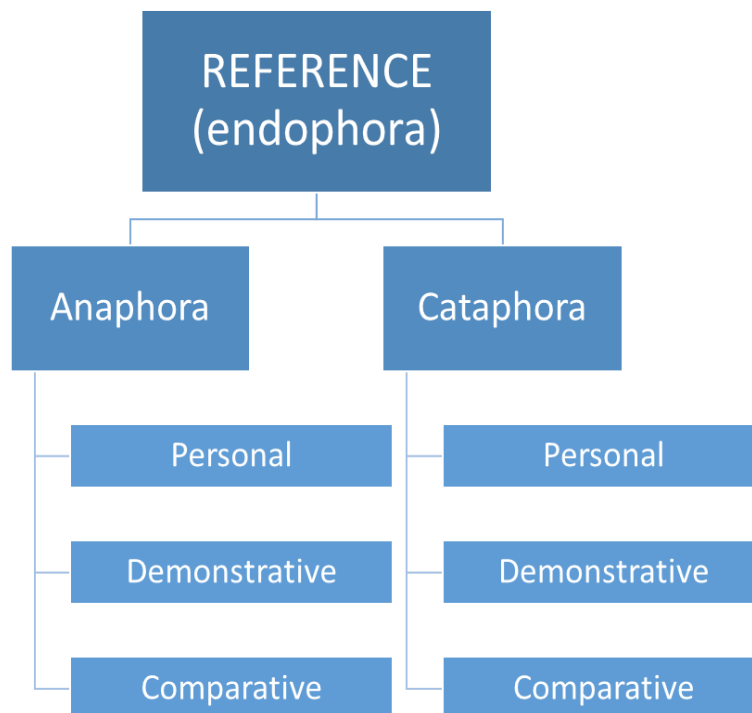
2.2.1.2. Substitution

Substitution, as defined by Halliday and Hasan, is the replacement of one item by another (Halliday and Hasan, 1976: 88). It is a grammatical relation since it is based on a closed system. In fact, substitution is subject to a very strong grammatical condition: the substitute must be of the same grammatical class as the item for which it substitutes. (ibid.: 32) This also follows that, as a general rule, the substitute item has the same structural function as the one which it refers to (see ibid.: 89)- it can be viewed as a sort of counter which is used in place of the repetition of a particular item (see ibid.: 89).

Also, a substitute is a carrier of some information which differentiates the instance in which it occurs from the other instance to which it relates by cohesion (ibid.: 93). There is always a

certain extent of redefinition in substitution and the meaning is never exactly identical to that of the presupposed element.

Since substitution is a grammatical relation, the different types of substitution are defined by grammar. The criterion is the grammatical function of the substitute item. In this sense, we can differ between nominal, verbal and clausal substitution (see ibid.: 90). We expect all these subtypes to be applicable in Japanese as well; every substitute is going to be classified by means of the grammatical function of the respective presupposed item (noun, verb or clause) in the present analysis.

Examples of nominal, verbal, and clausal substitution in Japanese follow:

Nominal substitution:

美空ひばりの歌の戯作じゃないか、と…… ひばりさん**のは**川の流れのようにで、こちらは川流れのようにです。

→ "Isn't it a parody of Misora Hibari's song?" he said... Hibari's **one** goes "like the current of a river", here it is "like drowning in a river". ←

The object behind の (*no*) in the second sentence of the example cannot be defined without referring back to the previous sentence where we find that の (*no*) actually substitutes the noun 歌 (*uta*) from the first sentence.

Verbal substitution

あたしはむしろ先生が、一行目を理解していられたかどうかあやしいと思う。。。森に上らせるというのが、亡くなった人を弔うというほどの意味だと、先生が伝承研究をつうじて調べられている、というのなら**ありえる**でしょうけど……

→ I really have my doubts about whether the professor understood the first line... I suppose he **could have** [*understood it*] if we consider that sending someone up into the forest is a metaphor for mourning for those who died and the professor could have discovered that through his research... ←

Likewise, （というのなら）ありえる (*(to iū no nara) arieru)* in the last sentence of the example above cannot be decoded without referring back to the previous text. It should be pointed out that context needs to be taken into account in order to disambiguate this word. By

returning to the previous part of the text, we discover the verb 理解していられた (*rikai shite iarareta*) used several sentences before the ありえる (*arieru*) which semantically (as well as grammatically) fits with it and we can label the two a cohesive tie of verbal substitution.

Clausal substitution:

漱石は『こころ』の主人公の暗い生の終りに、自分の時代の精神は「明治の精神」だといわせて、次の世代の読者たちに、ひとつ明るい信号を送っている。<u>そう</u>私は思います。

→ At the end of his hard life, Sōseki made his protagonist say that the spirit of his era is "Meiji spirit" and sent a clear signal to the next generations of readers. I really think **so**. ←

Lastly, the そう (*sō*) from the second sentence of the example is a substitution of the whole preceding sentence and the two form a relation of clausal substitution.

The essential distinction between substitution and reference is that substitution is a relation in the wording rather than in the meaning (see ibid: 88). Moreover, in the case of reference there is absolute semantic identity between the two elements constituting the cohesive tie. On the other hand, substitution concerns both grammar (the substitute item has the same structural function as the presupposed item) and vocabulary (meaning of the presupposed element is carried forward in the substitute item).

There is also a certain amount of uncertainty enveloping the distinction between substitution and lexical cohesion- namely in the case of general words[20]. The use of a general word to refer to a lexical item is a part of a superior notion of reiteration[21]. The general words are in fact very commonly used with cohesive force in both English and Japanese. According to Halliday & Hasan, they are on the borderline between lexical items and substitutes. Nevertheless, since they do function more or less as lexical items, we can and shall treat them as instances of lexical cohesion in cases when they occur cohesively[22](see ibid.: 280-281).

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[20] In English thing, person, do, make, in Japanese もの (*mono*)、こと (*koto*)、実物 (*jitsubutsu*)、人 (*hito*)、方 (*kata*). However, they are not clearly bounded and it is hardly possible to compile a definitive list of them (ibid.: 280)

[21] Reiteration is a form of lexical cohesion which involves the repetition of a lexical item, at one end of the scale; the use of a general word to refer back to a lexical item, at the other end of the scale; and a number of things in between- the use of a synonym, or superordinate (ibid.: 278).

[22] However, the authors add that there is no sharp line between substitutes and general words- because there is no very sharp line between grammar and vocabulary: the vocabulary, or lexis, is simply the open-ended and most "delicate" aspect of the grammar of a language. (ibid.: 281)

See the below for an example illustrating the distinction between nominal substitution and lexical cohesion established by general word.

Nominal substitution:

このコートはお気にいりません。別のを見せてください。

→ I don't like this coat. Please show me a different **one**. ←

**Lexical cohesion- general word:**

このコートはお気にいりません。別のものを見せてください。

→ I don't like this coat. Please show me **something** different [lit. "a different **thing**"]. ←

Despite the meaning of the two examples above being practically the same, the first should be classified as an instance of nominal substitution, whereas there is lexical cohesion in its place in the second example. This is because the second example comprises the word もの (*mono*) which is the presupposing element to コート (*kōto*) and its superordinate- in fact, it is the most generalised noun that can be used to label コート (*kōto*). The second example is consequently classified as lexical cohesion- general word (もの, *mono*). On the other hand, の (*no*) from the first example is a typical word of nominal substitution in Japanese (it can be considered equivalent to the English "one/ones").

Ellipsis- which is dealt with in the following chapter- can be, in fact, also considered an instance of the cohesive relation of substitution, but a substitution by zero. Though both are sharing certain similarities, each of these cohesive devices is going to be treated separately in the present thesis (following Halliday and Hasan's classification).
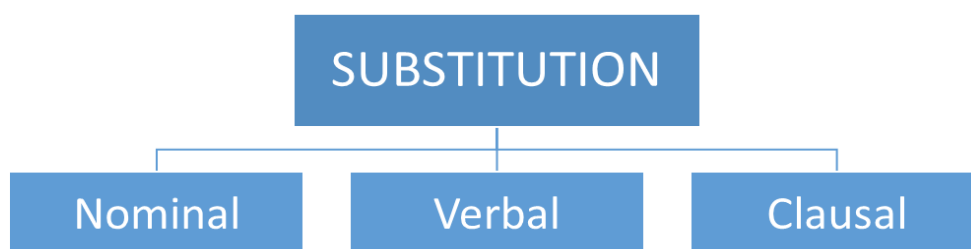
2.2.1.3. Ellipsis

As pointed out previously, ellipsis can be described also as substitution by zero. This does not mean however, that the ellipted information would be impossible to infer; on the contrary, it means that though not overt, it is understood anyway. An elliptical item is one which leaves specific structural slots to be filled from elsewhere (ibid.: 142). The essential characteristic of ellipsis is that something which is present in the selection of underlying ("systemic") option is omitted in the structure- whether or not the resulting structure is in itself "incomplete" (ibid.: 144).

Ellipsis is a relation establishing grammatical cohesion within the text and so the ellipsis subtypes are also defined by grammar, just as in the case of substitution. The criterion here is the grammatical function of the ellipted item and we shall differ between nominal, verbal and clausal ellipsis. This classification can and will be applied to the analysis of the original Japanese texts as well. The instances of exophoric and intrasentence ellipsis (if they occur) will not be taken into account as they are beyond our scope in the present thesis.

Examples to illustrate the above-described theory follow, demonstrating instances of nominal, verbal and clausal ellipsis in Japanese.

Nominal ellipsis

私は同じ著者の声 『狂氣についてなど』も古本屋で見つけ、もっと個人的な強い声のとりこになりました。いまも持っている本から写します。

→ I found "On madness" from the same author in a second-hand bookstore and I was captivated by a stronger, more individual voice [*in it*]. [*I am*] now **going to quote** from the book that I still have today.

It is the verb in and the unexpressed subject of the second sentence above that bring about cohesive relation of nominal ellipsis. In order to verify who is the agent in the second sentence, we need to refer back to the previous sentence bearing the corresponding presupposed element 私 (*watashi*) which- in the end and with regard to the whole text- points back to the author of the text 大江健三郎 (*Ōe Kenzaburō*).

Verbal ellipsis

しかし今回、注意深く読み返すと、違ったものに読めました。自分が生きた明治という時代の「人間の精神」を「明治の精神」と言っているのだと。

→ But this time, I read [*it*] again carefully and I was able to see different things [*in it*]. [*I was able to see*] **that** [*he*] is saying that "peoples' spirit" of the period named Meiji [*he*] himself lived in is "the Meiji spirit".

The wording used at the end of the second sentence suggests a missing, or rather unexpressed verb which can be identified only with the help of preceding text portions. In this case, the most probable interpretation is that the author intentionally left out the same verb as he used in the immediately preceding sentence and by leaving a structural slot instead of it in the second sentence, established a typical cohesive relation of verbal ellipsis.

Clausal ellipsis

「こころ」を読んだのは高校２年生の時。友人のことを考えていたので、感銘を受けました。**次は**もう４０歳でしたが、先生の遺書の言葉「記憶して下さい。私はこんな風にして生きて来たのです」を引用してエッセーを書きました。

→ I read "Kokoro" when I was in the second year of the senior high school. I was thinking about my friend then, so I was impressed. **Next time** [*that I read "Kokoro"*], I was over forty years old and I quoted words from Sensei's testament "Remember this. This is how I lived my life." and wrote an essay. ←

Finally, there is the wording at the beginning of the second sentence in the example above which also requires a reference to the preceding text in order to decode it. The presupposed item would again be found in the preceding text and the 次は (*tsugi wa*) would be completed as 次［に「こころ」を読んだの］は (*tsugi [ni "Kokoro" wo yonda no] wa*), establishing a cohesive tie of clausal ellipsis between the two sentences in question.

We have already labelled Japanese as a pro-drop language- a language whose grammar makes it possible to omit pronouns (those representing subject, but also object) if inferable from the context (see chapter 2.2.1.1.)- which makes it a language more prone to employing ellipsis than English.

Pronominal subjects and objects may be often absent in Japanese (a situation resulting in nominal ellipsis); nevertheless, there is one more category that needs to be taken into account when analysing ellipsis in this language: the topic. Japanese is a language where the so-called

topic particles[23] are used very commonly and its users are certainly more sensitive to this concept than those from the English-speaking world. In fact, the topic of a Japanese sentence is also said to be commonly omitted if clear from the context. Such ellipted topic can be referred to as zero topic which means that both lexical topic and the topic marker are omitted. Zero topics occur in both the subject and object position. (Yoshida, 2008: 99)

An example of the zero topic in the subject position:

今日は遅くなったから、ここで降りてもらって**あたし**は真っすぐ帰ります。ひと休みして夕食を**届けます**ね。

→ As we're running late today, I'm going to let you off here and go straight back home. After [*I*]'ve had some rest [*I*]'ll come back with dinner, ok? ←

Nariyama (2002) adds that the basic mechanisms of ellipsis are that Japanese sentences are structured in such a way to anchor the topicalised subject, and it is this topicalised subject that is most prone to ellipsis. (see Nariyama, 2002: 1) Hinds (1983) also supports this view by stating that ellipsis is actually the unmarked form of topic continuity in Japanese. Additionally, he points out that for instance the grammatical subject may be ellipted more than 70% of the time in normal conversational interaction and in more than 35% of cases in expository styles such as news broadcasts. (Hinds, 1983: 49). All the above-quoted may serve as evidence proving that nominal ellipsis is going to be a commonly used type of cohesive device in Japanese. For the purposes of our thesis, we should also decide whether the nominal ellipsis- when it occurs- is a subject or non- subject ellipsis and whether the presupposed element is or is not (potentially) topicalised.

As for the other ellipsis types- the verbal and clausal ellipsis- the use of topic markers in Japanese makes it easier to employ these as well. The following are examples of typical use of topical markers in Japanese questions which results in formation of verbal/ clausal ellipsis.

Verbal ellipsis with WA

彼女は泳げません。彼は *［泳げますか］* ？
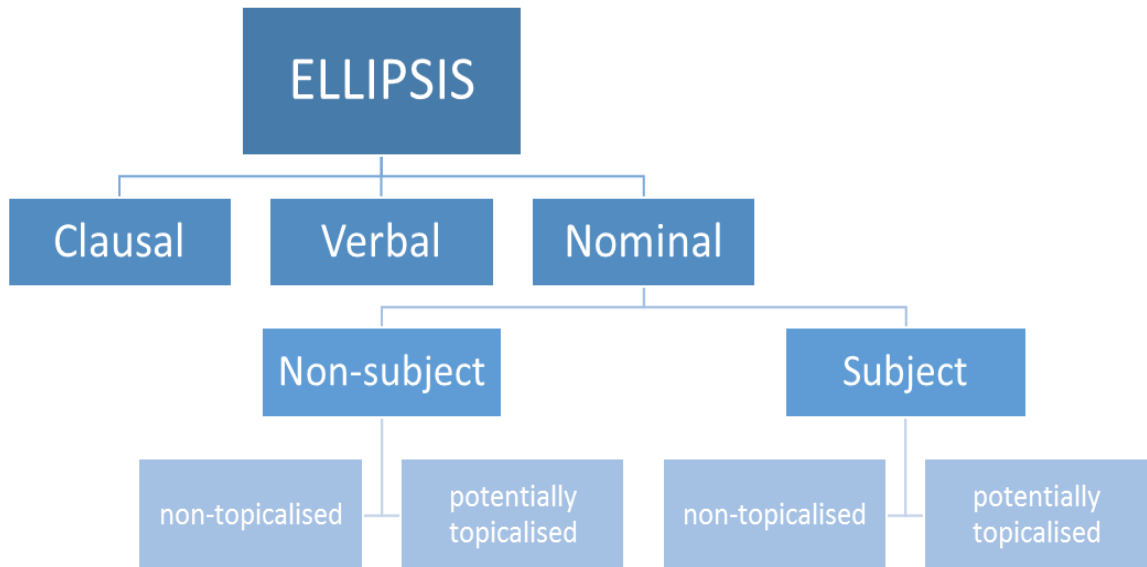
→ She can't swim. And he [*, can he swim*]? ←

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[23] Such particles in Japanese are e.g. は (*wa*)、なら (*nara*)、って (*tte*). They are always placed immediately behind the element in question and mark it as the topic of the whole sentence.

Clausal ellipsis with WA

彼女はカレル大学の日本研究学科の学生です。彼は［どちらの大学で何の学科を専攻していますか］？

→ She studies Japanese studies at Charles University. And he [*what is he studying and where*]? ←

2.2.1.4. Conjunctions

Conjunction, in Halliday and Hasan 古本屋 terms, serves as a specification of the way in which what is to follow is systematically connected to what has gone before. (Halliday and Hasan, 1976: 227) Conjunctions are cohesive devices which have the function of relating to each other linguistic elements that occur in succession but are not related by other, structural means. (ibid: 227) Conjunctive elements are cohesive not in themselves but indirectly, by virtue of their specific meanings; they are not primarily devices for reaching out into the preceding (or following) text, but they express certain meanings which presuppose the presence of other components in the discourse (ibid.: 226). In English, they usually (though not always) have first position in the sentence[24], and their domain is the whole of the sentence in which they occur (unless repudiated) (ibid.: 232). On the other hand, conjunction has also the effect of repudiating- that is, of setting a limit to the domain of- any other conjunction that has occurred previously in sentence-initial position. (ibid.: 232). This is to say that the meaning of a conjunction extends over the entire sentence, unless it is repudiated (by another

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[24] In Japanese, this can be the initial, middle as well as the final position within a sentence.

conjunction occurring further in the same sentence) (see ibid.: 232). In this regard, we have to be aware of the fact that many conjunctive elements are placed in the middle of a sentence, presupposing a previous clause in the same sentence (see ibid.: 233). Such conditions would naturally mean that the conjunction in question is used intrasententially and hence will not be taken into consideration in our analysis. Only intersentence instances of conjunctive elements are going to be taken into account for the purposes of our thesis and this is going to be determined primarily by the semantic interpretation of every instance of conjunction used. See the following example for more detail:

1) 僕も歩きながら、不戦と民主主義の憲法、<u>つまり</u>「戦後の精神」を譲らない老人でいようと思う。
→ I want to be an old man, walking with the others and never relinquishing the anti-war democratic constitution, **<u>in other words</u>** the "post-war spirit". ←

2) 若い僕は、漱石にも国家主義的なところがあるのかと反発した。しかし今回、注意深く読み返すと、違ったものに読めました。自分が生きた明治という時代の「人間の精神」を「明治の精神」と言っているのだと。天皇や大日本帝国ではなく、明治の人々の精神が、今までの日本の歴史の中で特別なものだと言いたいのだと。つまり漱石自身の精神をふくめて。
→ When I was young, I was dismissive of Sōseki's nationalist aspect. But this time, I read [*it = Kokoro*] again carefully and I was able to see different things [*in it*]. [*I was able to see*] that [*he*] is saying that "peoples' spirit" of the period named Meiji [*he*] himself lived in is "the Meiji spirit". [*I was able to see*] that he wanted to say that it is not about the Emperor or the Empire of Japan, but rather that spirit of people of the Meiji period is unique and unparalleled in the Japanese history. **<u>That is to say</u>**, including Sōseki himself. ←

We can see the conjunction つまり (*tsumari*) used in both examples above. However, whereas the つまり (*tsumari*) in the first example does not require surrounding sentences for its interpretation and can be easily disambiguated by the means of the sentence alone, the second use of つまり (*tsumari*) illustrates a case when the reader needs to know the preceding text portion in order to interpret it correctly.

The first use of つまり (*tsumari*) is therefore intrasentential and will not be accepted for the purposes of our research, whereas the second use establishes an intersentence cohesive tie and so brings about a relevant cohesive tie.

Conjunctions are defined as cohesive devices on the borderline of the grammatical and the lexical (see ibid.: 303). They could probably be interpreted grammatically; on the other hand, lexical selection is involved to a large extent in their usage (see ibid.: 303-304). They are therefore going to be accepted as cohesive devices forming the lexicogrammatical part of text cohesion.

Halliday and Hasan differ between four conjunction categories: additive, adversative, causal (including a "conditional" sub-category) and temporal. Conjunctions are widely employed type of cohesive device in Japanese as well and the above can be accepted as equally applicable in case of the Japanese conjunctions. Hasegawa exemplifies each of the above-cited categories in Japanese and so proves the applicability of such division in Japanese (see Hasegawa, 2012: 77). The only difference is that she includes conditional conjunctions as a separate category, whereas from the original English perspective, this is only a sub-category belonging under the superior heading of causal conjunctions. In order to be consistent with Halliday and Hasan's original interpretation, we shall consider conditional conjunctions a sub-type of causal conjunctions.

In case of the Japanese language however, there is one more expression with a significant cohesive force occurring at the end of sentences: のだ/ のである (*no da/ no de aru*). This expression is a combination of the particle の (*no*)[25] and copula です (*desu*)[26]. Katori (2006) also classifies it as an "element enhancing cohesion" and argues that it marks that a) the proposition is the judgment the speaker has formed about the situation described earlier, b) it is an explanatory statement about that situation, or c) it is the speaker's decision about it (see Katori 2006: 75). As for its usage, it is very similar to the conjunction 〜から (*-kara*) which can (but doesn't have to) be used with copula at the end of a sentence and which is expressing cause and so signalling a certain explanation. *No da/ no de aru* is also used to finish sentences and to mark a conclusion of what has been stated earlier. In this sense, we consider it

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[25] in casual speech の (*no*) is often contracted to ん (*n*))
[26] in writing, it is mainly its variants だ/ である (*da/ de aru*)

appropriate to include the expression *no da/ no de aru* under the heading of conjunctions[27], causal conjunctions being the category which, in its meaning, is closest to it. Nevertheless, since *no da/ no de aru* doesn't serve to mark a reason but rather a conclusion, we cannot include it into this category, but it will be evaluated as a separate expression, not falling under either of the four conjunction categories as classified by Halliday and Hasan.

In sum, the classification of conjunctions in the present thesis is as follows:
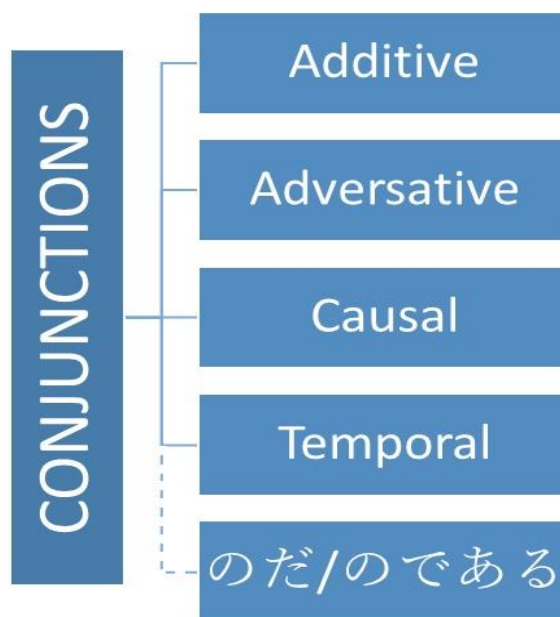
2.2.1.5. Lexical Cohesion

Lexical cohesion is defined as "the cohesive effect achieved by the selection of vocabulary" (Halliday and Hasan, 1976: 274). This type of cohesive device is, as the name suggests, purely lexical, i.e. based uniquely on the choice of individual words. In Japanese- as in any other language- the authors pick their words according to numerous criteria (including cohesive needs of the text), hence -creating lexical fields and chains within a text- the elements that are going to be looked at in our analysis. It is equally important to note that EVERY lexical item MAY enter into a cohesive relation, but by itself it carries no indication whether it is functioning cohesively or not. That can be established only by reference to the text (ibid.: 288, emphasis in the original). That is why special attention has to be paid to the

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[27] Another reason to include "*no da/ no de aru*" into the category of conjunctions can be found in Takagaki's research paper on conjunctions in Japanese and French, where he also mentions this expression as "pointing backwards to the causal relationship" (see Takagaki, 2010: 87).

interpretation and to the potential relatedness of each lexical item to other elements within the same text.

According to Halliday and Hasan, types of lexical cohesion can be divided as follows:

1) Reiteration

       1a) repetition of and earlier item

       1b) synonym or near synonym (including hyponym)

       1c) superordinate

       1d) general word

2) Collocation

From the devices named above, there seems to be a great difference in employing repetition in English and Japanese; Keene specifies that "Japanese writers seem free to use the same word several times in a piece of writing, but a good English writer will not repeat on the same page a word with low overall frequency in the system of the English language" (Keene, 1980: 172[28]). We can therefore assume that repetition of the same word is a frequently employed type of lexical cohesion in Japanese, which is in contrast with the stylistic limitations of its usage in English.

Related general words were previously mentioned in the chapter 2.2.1.2. where we resolved to evaluate them as instances of lexical cohesion for the purposes of our paper. In English, a general noun in cohesive function is almost always accompanied by the reference item *the* (Halliday and Hasan, 1976: 275). Logically, this is also often true about synonym, near synonym and superordinate, thus indicating the (cohesive) relatedness of these items to their presupposed elements. In Japanese, the topic particle は (*wa*) might bear a similar function, since it serves to mark a topic that is either anaphoric or generally accepted (Kuno, 1972; 270)- usage very similar to that of the definite article in English. Consequently, as far as the types 1b, 1c and 1d of lexical cohesion are concerned, we should expect *wa* to help us determine whether a given instance of such device is used cohesively or not.

Collocation is specified as cohesion that is achieved through the association of lexical items that regularly co-occur and is considered the most problematical part of lexical cohesion (see Halliday and Hasan, 1976: 284). The cohesive effect of collocational pairs depends not so much on any systematic semantic relationship as on their tendency to share the same lexical environment, to occur in COLLOCATION with one another. In general, any two lexical items having similar patterns of collocation- that is, tending to appear in similar contexts- will

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[28] Translation by Katori

generate a cohesive force if they occur in adjacent sentences (see Halliday and Hasan, 1976: 286, emphasis in the original). See the example below for more detail.

それに励まされて、生活の苦しさは知っていながら私は母親に進学したいと頼んだのです。入学できた高校の町の書店に、発刊されたばかりの岩波新書は十数冊平積みされている。
→ Encouraged by that, I told my mother about my desire to pursue education, aware of the hardships of life. In the local bookshop of the town where I successfully enrolled in senior high school, there was a dozen of just-published books for display. ←
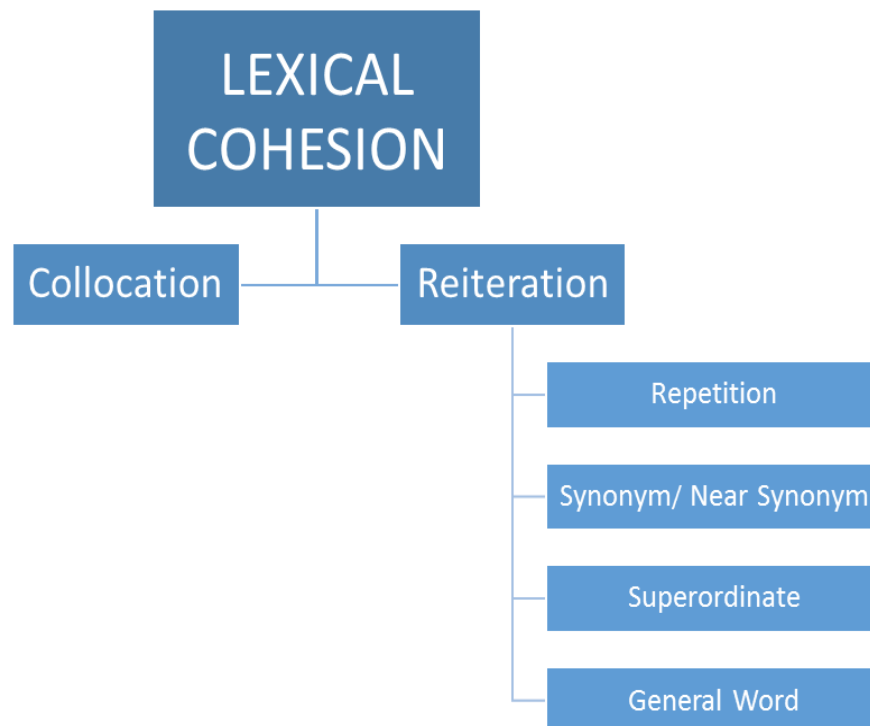
The words 入学 (*nyūgaku*, entry to school/ university) and 進学 (*shingaku*, entering a higher-level school) are both related to the greater category of studies and used in similar contexts. Using these words in adjacent sentences therefore enhances cohesion between them and establishes a cohesive tie identified as collocation.

Katori points out one more phenomenon in Japanese that contributes to the cohesive lining of a text- synonymous pairs of predicates. He argues that a similarity in the form and content of predicates located close-by also enhances cohesion[29] (Katori, 2006: 75). That is why we shall examine also such occurrences; for the purposes of our thesis, these are going to be classified as belonging to subcategory od synonyms (because of their synonymous relatedness).

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[29] The following synonymous pairs of predicates can be found in two adjacent sentences in the newspaper article: 立読みした私は、渡辺一夫『フランスルネサンス斷章』を買い、その語りかけの声に引きつけられました。私は同じ著者の声 『狂氣についてなど』も古本屋で見つけ、もっと個人的な強い声のとりこになりました。
→ I browsed Watanabe Kazuo's "France renaissance" in the bookstore and bought it right away; I was fascinated with the narrator's voice. I also found "On madness" form the same author in a second-hand bookstore and **I was captivated** by a stronger, more individual voice [*in the book*]. ←
The predicates 引きつけられました (I was fascinated with…) and とりこになりました (I was captivated by…) bear practically the same meaning and it is assumed that their proximity to each other enhance the feeling of cohesion in the reader.

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                        LEXICAL
                        COHESION

        Collocation              Reiteration

                                        Repetition

                                        Synonym/ Near Synonym

                                        Superordinate

                                        General Word
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2.2.2. Cohesive Devices- The Japanese Concept

As we have already stated, cohesion in Halliday and Hasan's terms is considered a lexicogrammatical network in a text. Nevertheless, Iori (2007)- who focuses his research on cohesion in Japanese- conceives cohesion only as a grammatical concept. He specifies that:

結束性はある文に含まれる要素が自らの解釈を他の部分に依存することによって生じるもののであるが、この場合の依存関係は言語的文脈内で解消される必要があり、その意味で「結束性」は「文法」に属する概念である。(Iori, 2007: 5)

Cohesion occurs when the interpretation of an element within a sentence depends on a different part [of the text]. Nevertheless, this dependence needs to be dealt with within the scope of the linguistic context and in this sense "cohesion" is a concept affiliated with "grammar".

Though we accept that cohesive relations are a part of linguistic context, we do not consider cohesion a concept independent of lexis. From our point of vew, "linguistic" does not merely mean "grammatical", but rather grammatical and lexical. Therefore, we see cohesion as a lexicogrammatical (rather than uniquely grammatical) network within a text.

In addition, Iori presents the following categories of cohesive devices in Japanese[30] (Iori, 2007: 69):

Though Iori's theory is not going to be fully accepted for the purposes of the present thesis, there are several noteworthy arguments which are discussed below. Reasons for adhering or not adhering to Iori's views are demonstrated below.

Firstly, let us focus on the categorisation of demonstratives between KO-, SO- and zero demonstratives. As it was shown in the chapter 2.2.1.1., the Japanese demonstratives correspond to the so-called KO- SO- A- system. Nevertheless, we find only KO-, SO- and zero demonstratives among Iori's cohesive devices. This is because, according to Iori, the Japanese A- demonstratives do not have the ability to refer back to the text- he classifies them uniquely as demonstratives pointing out of the text (see Iori, 2007: 44).

There are, however, linguists who do not share his opinion. Kuno (1973) comments on all three categories of the KO- SO- A- system and he generalises that KO- demonstratives are used only deictically[31], whereas the SO- and A- demonstratives can be used either deictically or anaphorically (Kuno,1973: 282-290).

In the present analysis, we shall acknowledge all three types of Japanese demonstratives as elements potentially bringing about the cohesive relation of demonstrative reference. The

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[30] The expression 磁場表現, translatable as "focal elements" refers to the capability of certain language units to attach other text elements to them (or, to require them). 磁場 literally means "magnetic field" (see Iori, 2007: 69)
[31] Deixis is "the way in which the reference of certain elements in a sentence is determined in relation to a specific speaker and addressee and a specific time and place of utterance" (Matthews, 2007: 96).

below examples illustrate referential use of KO-SO-A- demonstratives within the analysed texts:

KO- demonstrative

美術の時間にあの中洲に写生に来たんだ。本町の出身の美術の先生が、中洲の端の ネコヤナギの群生に向けてイーザルを立てて、油絵を描いていた。ぼくがブラブラ 歩いて行くと、<u>ここ</u>は昔から「長江さんの川流れが上ったところ」というのやが、 おまえの家と関係あるか、と声を掛けられた。

→ We went to that sandbank to do some nature sketching during art period. The teacher (who was, by the way, from Honmachi) had set up his easel facing a spot on the edge of the sandbank where there was a thick stand of pussy willows, and he was working on an oil painting. As I was wandering aimlessly about, he called me over and said: "I've heard **this spot** has been known for years as the place where Mr. Chōko washed ashore. Does that have something to do with your family, by any chance?" ←

The ここ (*koko*) above might seem deictical at first, but since the exact place of its utterance is overtly present in the previous part of the discourse and can be decoded as （あの）中洲 (*(ano) nakasu*), we shall identify this kind of cohesive tie as demonstrative reference for the purposes of our paper. Please note that this is in opposition to Kuno's opinion above; from our point of view, KO- demonstratives have the ability to form referential ties.

SO-demonstrative

「狂気」は避けねばならないし、他人を「狂気」に導いてもならない。冷静が、<u>そ の</u>行動の準則とならねばならない。

→ "Madness" needs to be avoided and there's no point in leading the others towards "madness". "Calmness" should become the standard of **this** behaviour. ←

その (*sono*) in the above piece of text points unequivocally to the whole of the immediate preceding sentence and is a typical instance of anaphoric demonstrative reference.

A-demonstrative

毎年<u>あれだけ</u>のものを書くとは、驚くべきことです。

→ It is shocking that he was able to write **that much** every year. ←

The first example of *A*- demonstrative above serves to illustrate that Iori's opinion is partially acceptable. The above utterance of あれだけのもの (*aredake no mono*) is undefined in other places of the text, therefore it is exophoric (pointing out of the text).

Nevertheless, there are instances of A-demonstratives that have the ability to refer to other elements in the text. See the two sentences below that illustrate such occurrence.

――コギー兄さんに、死んだお父さんの蒲団を一周りして、その傍に死んだ子供がひとり寝かされてないか見て来いといわれたのね。**あれ**から二十年ほどたって、。。。

→ I remember you telling me to check around the futon where our dead father was laid out, to see if a dead child was lying nearby. Twenty years have passed since **then** [lit. "since **that**"]. ←

The あれ (*are*) above clearly refers to the whole of the preceding sentence and functions as anaphoric demonstrative reference. This is possible because the sentences are a part of direct speech of one of the characters (in our case, the analysed is a fictional narrative) and the speaker in this case simply presumes that the listener knows the referent (A- demonstratives are the correct category to be uttered in such situations in Japanese).

He also points out that it is possible to create a (demonstrative) tie between two elements without employing either KO- or SO- demonstratives, by leaving out the demonstrative element entirely. Although such hypothesis is acceptable to a certain extent, by no means could such occurrence be marked as establishing an explicit cohesive tie, since there would be no overt element that could be potentially marked as a part of a cohesive tie. The definition of ellipsis is not applicable either, because there would be no significant structural slot created by such occurrence. Although Iori's theory suggests that choosing to leave out demonstrative element in Japanese could be considered equivalent to employing definite article in English in some cases, this viewpoint will not be accepted for the purposes of the present thesis. Only the unequivocal and overt instances of reference will be marked in our analysis.

We can therefore conclude that in the present thesis, the demonstratives from KO-, SO- and A- categories are all going to be detected and classified as potential instances of demonstrative reference.

Secondly, Iori's view of predicate constituents as cohesive devices is based on their tendency to attract other supplementary elements. These elements are, however, often omitted in Japanese. In this sense, it is basically the category of (nominal) ellipsis described in the chapter 2.2.1.3. that corresponds to the idea behind this concept. Nonetheless, for the purposes of our analysis, verbal and clausal ellipses are taken into account as well.

Thirdly, Iori defines also one-place nouns as elements bringing about cohesion in texts. He specifies that, in Japanese, one-place nouns are those which take a *no*-marked noun phrase as their obligatory argument[32], as opposed to zero-place nouns, which do not require such an argument (see Iori, 1997: 126). One-place nouns therefore refer unequivocally to one textual element only, whereas zero-place nouns may potentially point to more elements (take more arguments)[33].

Despite not negating the concept of one-place nouns in Japanese, we are going to mark their presence in a text in a different manner. In the following sentences, there are several words denoting body parts, which are typical examples of one-place nouns (see ibid.: 126).
Analysis would be done in the following manner:
あれから二十年ほどたって、兄さんからこういう夢を見ると、笑い話のようにも、恋しく苦しい実話のようにも聞いて、あれがもしかしたらお父さんの亡くなられた短艇から逃げ出したことと関係していたのか、と気が付いた……
顔に布をかけて横になってる大人の周りを廻って、躓いて倒れて、伸ばした手に濡れた髪の束がさわった。
→ Twenty years have passed since then and when I heard you were having this strange recurrent dream, I did not know whether to laugh or cry. I realized it could be related to the fact that you escaped form the boat where our father died...
I was walking around the dead person, lying with a cloth over his **face**. I stumbled and fell and with the outstretched hand, I touched (his) thick, wet **hair**. ←

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[32] That is to say, one-place nouns require further specifications in the form of noun phrase attributes from their very nature.
[33] Iori mentions also so-called two-place nouns as a sub-category of one-place nouns. Two-place nouns are derived from nominal verbs, such as "*hakai* (destruction)", which is derived from "*hakai suru* (destroy)". Strictly speaking, such nouns are referring to two elements simultaneously, hence two-place nouns. Their behaviour is, however, no different from that of one-place nouns (see Iori, 2007: 68).
For further details about Iori's classification of nouns in Japanese, see also publications "語彙的意味に基づく結束性について" (*Goitekiimi ni motozuku kessokusei ni tsuite*) (1995), or "*Remarks on Some Characteristics of Nouns in Japanese*" (2013).

The one-place nouns 顔 (*kao*) and 髪の束 (*kami no taba*) require a no-marked noun phrase which is, in this case, present in the preceding sentence where we find that お父さん (*otōsan*) is the presupposed element to these body parts. The referent is therefore overtly present in the text, but not in the same sentence as the corresponding presupposing elements. We therefore marked this obligatory noun-phrase as a nominal ellipsis.

Interestingly, there is one more instance of a word denoting body part in our example: 伸ばした手 (*nobashita te*). However, its referent is different and in this case, it is the ellipted あたし (*atashi*) referring back to アサ(*Asa*) which it is to be completed with. Once again, it is the context which helps us to disambiguate in such situations. Similarly, we marked the obligatory noun-phrase as a nominal ellipsis.

At this point it should be added that if the referents (obligatory noun phrases) were overtly present in the same sentence, we would mark these instances simply as lexical cohesion[34]. Theoretically, the one-place nouns could also be completed with a demonstrative reference element which would point to the presupposed item.

We can therefore conclude that in the present analysis, one-place nouns are going to be accepted as elements potentially bringing about the cohesive relation of either nominal ellipsis, lexical cohesion or demonstrative reference.

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[34] An example of such phrase would be, e.g. :　。。。　伸ばした手に濡れたお父さんの髪の束がさわった。
→ ... with the outstretched hand, I touched father's thick, wet **hair**. ←
In this sentence, 髪の束 does not establish a relation of nominal ellipsis, given that its presupposed noun phrase （お父さんの）is present in the same sentence. Nevertheless, the use of お父さん would, in this case, result in establishing a lexical cohesion- reiteration tie with the same item present in the preceding sentence.

3. LINGUISTIC ANALYSIS OVERVIEW

The following passage is focused on linguistic analysis and its meaning. Furthermore, facts and statements that support the underlying assumption studied in the present paper- that cohesion coding differs according to the text genre- will be presented. The second subchapter presents definitions of the genres selected for and evaluated in the present study. Lastly, the actual linguistic material is presented and its choice is justified.

3.1. The Underlying Assumption of the Present Study and Meaning of Linguistic Analysis

The aim of the present study is to explore and summarise cohesive properties of Japanese texts, with a focus on cross-genre differences in employing cohesive devices. Genre is often presented as one of the factors that might have significant impact on coding of cohesion. Halliday and Hasan state that a particular text, or a genre, may exhibit a general tendency towards the use of certain features or modes rather than others (Halliday and Hasan, 1976: 332). The distinctions between genres may be determined by content, aim, literary technique, tone etc. and all these properties might have an influence on coding of cohesion in the given text.

Assuming that other factors potentially influencing cohesion coding (e.g. different authors, possibly difference in the employed type of narrator etc.) are eliminated to the greatest extent possible, genre difference might reflect in differences in overall textual density (the number of employed cohesive devices per sentence may vary), selection of the employed cohesive devices and their subtypes (visible in the textual densities of the individual devices as well as their employment ratios), distribution of the devices throughout the text (concentration of a given device in different densities and places in the text) or textual density within paragraphs (the number of employed cohesive devices per sentence in a given paragraph may vary). All these text properties are going to be analysed and scrutinized.

There are several indications supporting the underlying assumption mentioned above. The most important one is Halliday and Hasan's supposition outlined in chapter 1.1. of the present thesis- that is, that there are two concepts which together define a text- register and cohesion. They also argue that whereas cohesion is general to all classes of text, a given register is related to specific class of contexts of situation.

Put differently, register is a construct that depends on a specific class of discourse (from our point of view, genre), while cohesion is a concept general to all classes of texts. As the two conceptions are closely interconnected (they together build and define a text), there is a possibility that the natural genre-conditioned variations in register might result in (also genre-conditioned) variations in the coding of cohesion. This is a fact that significantly supports the assumption that coding of cohesion differs with regards to text genre. Moreover, since it was stated that cohesion is a concept common to all classes of texts, it can be analysed by the same methods for all genres and effectively compared afterwards. In other words, we can efficiently define the main cohesion-related similarities and distinctions between genres by means of language analysis.

According to Halliday and Hasan, number and kind of employed ties might possibly differ also with regard to the author of the text in question (see ibid.: 4). In order to prevent this factor from obscuring results of our analysis, we decided to analyse three texts written by one author (written also in a relatively short time period to prevent bigger changes of writing style etc.). The materials selected for the purposes of our paper should therefore be suitable for conducting an analysis of cohesion focused on genre differences. On the other hand, it should be pointed out that the selected texts represent only a very small part of the author´s work and analysis on a bigger scale and a subsequent generalization would probably yield more objective results. Nevertheless, such analysis is considered to be beyond the scope of our paper.

It would certainly be very demanding, if at all possible, to select three texts of different genres of equal length. Moreover, this would interfere with the definition of the text as specified in the opening part of the thesis. In order to perform a valid analysis, completeness of the text should be considered superior to equal number of sentences and so all of the selected texts are complete, but comprise a different number of sentences. Nonetheless, this should not obscure our results: all results are going to be presented proportionally- in context of the total number of sentences in the given text (or given part of the text in case of paragrphs).

Analysed elements are going to be the explicit and countable cohesive devices present in each of the texts. Since they are countable and classifiable, their employment tendencies can be gained by the subsequent comparison of their utterance in each text.

3.2. Definitions of the Respective Genres

In the present paper, we decided to explore differences between three genres: literary criticism (book review) and journalistic style (newspaper article) as non-fiction genres, and a fictional narrative (one chapter selected from a novel).

News style, journalistic style or news writing style is the prose style used for news reporting in media such as newspapers, radio and television. It encompasses not only vocabulary and sentence structure, but also the way in which stories present the information in terms of relative importance, tone, and intended audience. A news article discusses current or recent news of either general interest (i.e. daily newspapers) or of a specific topic.

Newspaper articles are believed to share certain characteristic features and there are also some patterns unique to Japanese. Written Japanese in general, and news writing in particular, places a strong emphasis on brevity, and features heavy use of Sino-Japanese vocabulary and omission of grammar that would be used in speech or other types of writing. Compounds consisting of two or more characters, nominalization and abbreviations are common; these are features that might not be used in spoken language, but are understandable from the context in a newspaper article.

Literary criticism is the art or practice of judging and commenting on the qualities and character of literary works. For the purposes of our study, we selected a book review as a representative of this genre. A book review (or book report) is a work of literary criticism in which a book is analysed based on content, style, and merit. Its length may vary from a single paragraph to a substantial essay. A review of this type often contains evaluations of the book on the basis of personal taste. Reviewers, in literary periodicals, often use the occasion of a book review for a display of learning or to promulgate their own ideas on the topic of a fiction or non-fiction work.

The purpose of narration is to tell a story or narrate an event or series of events. This writing mode frequently uses the tools of descriptive writing. Narration is an especially useful tool for sequencing or putting details and information into some kind of logical order, usually chronological. We chose a novel as a representative of the narrative style and shall analyse its first chapter (from our point of view considered a text) for the purposes of our comparison. Novel is a fictitious prose narrative of book length, typically representing characters and action with some degree of realism.

3.3. Selected Texts

As it was outlined in chapter 3.1., three texts written by one author are going to be used in order to avoid misleading outcomes that might result from different writing styles of more authors. The writer chosen for this purpose is Ōe Kenzaburō, since he is an active writer in all the styles mentioned above. Moreover, he is considered one of the greatest Japanese contemporary writers, the Nobel Prize in Literature awarded in 1994 being a proof of his writing skills. We expect that the more an author is praised for his linguistic expression, the more he might be aware of even such subtle text property as cohesion is. Ōe's texts are therefore considered to be adequate analysis material for the purposes of our thesis.

The newspaper article analysed for the purposes of the present study was published in the *Asahi Shinbun* on New Year's Day 2015 on the occasion of 70th anniversary of the end of war. It is the shortest of the selected texts and its aim is to point out the selected problems of the current national situation- this is done with the help of quotations from other authors. The whole article has a structure of an individual story and the critical part is presented as its climax toward the end of the text. The author chose to employ first-person narrator in the article and also included his personal experience in it.

The structure of the article corresponds with Hind's theory of "delayed introduction of purpose" which he surveyed in several Asian languages including Japanese. He concludes that in each of the articles that he observed, the purpose of the article is not seen by the English-speaking reader until the final paragraph (Hinds, 1990: 91). He adds that it appears that the purpose of the article is something entirely different than what it actually is until the final paragraph (ibid.: 91). The selected article therefore seems to be a representative example of the Japanese newspaper writing style, though it is quite different from its counterparts in the English-speaking world.

The book review selected for the purposes of our analysis was published on the *Asahi shinbun* website on 19th April 2014. There seem to be two messages in the text- the first is expressing the author's opinion on the book in question ("*Kokoro*" by Natsume Sōseki), which is consequently utilized as a background to author's commenting on the current social issues. First-person narrator is used throughout the story of the text, which is reinforced by including author's personal experience in it.

It might seem that the two texts chosen above share many similitudes; they were both published in a newspaper and both point to the ultimate aim of criticising current national issues. Nonetheless, it is not the goal of the texts that will be considered important for the purposes of our thesis, but rather how the author proceeded to get to it (by the means of newspaper article in the first case/ book review in the second). All in all, the final statement constitutes only a small part of both texts and it is rather in the larger, preceding part where the cohesive ties selection is expected to conform to the genre in question. It is also noteworthy that if we take into account Ōe's continuous confrontational engagement with social and political issues, endings of the kind described above are hard to avoid. What can be done is selecting texts where the parts leading to these closings differ. Be that as may, it will certainly be intriguing to see whether, despite the similitudes, the genre distinction is going to be reflected in the cohesive devices employment in the two texts.

The first chapter from the novel 水死 (*Suishi*, translated into English as "*Death by Water*") was selected as representative of the fictional narrative genre. The novel was published by 講談社文庫 (*Kōdansha Bunkō*) in 2009 and depicts a story where the protagonist- a writer and Ōe's literary alter-ego- returns to his hometown and attempts to reveal details of his father's death by drowning, which would also become the foundation for his new novel. In the first chapter, we are shown his homecoming and meeting with sister Asa. The two characters discuss a number of topics, primarily regarding their common family history.

We are fully aware of the fact that the selected material may not be regarded as a full text. Nevertheless, selecting a full novel or similar piece of writing and performing its complete analysis would be beyond the scope of the present paper. We therefore decided to consider one chapter sufficient in this sense. Since it is a chapter situated at the beginning of the novel, we consider the initial position of the writer similar to the two other texts. The author himself created the chapter subdivision and chose the extent of the first one so it is likely that he considered this part of the text to be individual in a sense. We can presume that selection of this text portion does not compromise the representativeness of the data collected.

The fictional narrative is the longest of the analysed texts. Unlike in the other two texts, direct speech (conversations between the two main characters on the scene) and a poem are included. First-person narrator is employed, though not representing the author but the protagonist of the story in this case. Also, a number of characters is introduced, which may also have an influence on the resulting selection of cohesive devices.

4. METHODOLOGY

In the following paragraphs, we shall present the step-by-step methodology employed in the analysis of the selected texts. The analyses as presented in the appendices are influenced mainly by Halliday and Hasan's methodology. Nevertheless, our specification of cohesive devices subtypes is slightly adapted to the Japanese language and goes only as far as the subcategories presented in the preceding parts of the thesis. Furthermore, the concept of textual density will be taken into account and slightly modified to answer the needs of our paper. Finally, we shall have the chance to present all results in percentage terms, or in terms of their position in the individual texts, which will enable us to effectively compare the cohesive properties of the selected texts.

Firstly, the examined texts are divided into sentences (in the present thesis, one sentence is orthographic sentence strictly as it stands; according to Halliday and Hasan's definition) and the sentences are numbered[35] [36].

Secondly, we shall identify all instances of cohesive elements in each sentence- the cohesive elements being the items that are not resolved by presupposition within each sentence. The sole number of cohesive ties per sentence is also one of the points of interest in our study.

Thirdly, for each instance of a cohesive tie, the type of cohesion involved will be specified as outlined in the following sub-chapter. As it was pointed out by Aydin and Seker, while counting the cohesive elements, it is important not to count the same word repeatedly under different variables. After determining the kind of variable to which it belongs, each word[37] should be counted once. Otherwise, the data to be collected may be misleading (Aydin, Seker, 2012: 170). In other words, all identified cohesive elements belong to one class only and equivocal instances of cohesive ties are not accepted. In case of ambiguous situations, only one interpretation will be accepted. In such cases, it is mainly the context which enables us to disambiguate.

Finally, for the sake of clarity, we shall specify whether each tie is an immediate or non-immediate tie, showing the number of intervening sentences. This figure is the index of

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[35] Please note that we shall also separate sentences into groups with regards to the paragraphic division of the texts. This should not influence the analysis of cohesive devices between sentences, but enable us to scrutinize an additional variable: paragraph.

[36] As far as quotations are concerned, we shall mark whole strings of quotations (quotations consisting of more than one sentence) as a single sentence in our analysis. This is because cohesion within these text portions was not created by the analysed author but merely copied from a different writer. On the contrary, we cannot claim that such parts would not belong to the text- they effectively are a part of it. Moreover, they are selected and implemented into the particular text by the author himself- as a part of the whole. Therefore, despite cohesion within a larger quotation being irrelevant for the purposes of our paper (not considered different from intrasentence cohesion), we shall scrutinize means the author uses to interconnect the quoted parts with the surrounding text composed by himself.

[37] In this context, word means presupposing item.

cohesive distance, and it shows both the number of mediating sentences- those containing an element that forms a link in a chain- and the number of non-mediating sentences, those that do not contribute to the tie in question. (Halliday and Hasan, 1976: 332)

4.1. Fundamental research questions

As it was stated in the preceding part of the thesis, genre distinctions might be reflected in several text properties related to textual cohesion. We shall investigate every area on which genre distinction could possibly have an influence. The relevant research questions include the following: Is the average number of cohesive ties per sentence significantly higher or lower in any of the texts? The sub-chapter 5.1.1. is devoted to this question. What is the ratio of employed cohesive devices and is it different from the other analysed texts? The division between five major categories of cohesive devices is discussed in sub-chapter 5.1.1., the more detailed distribution between sub-categories is specified and compared in sub-chapter 5.1.2. How is a given type of cohesive device distributed throughout the text? Figures 1.2, 2.2 and 3.2 depict this distribution, which is further discussed in sub-chapter 5.2.4. Finally, does the paragraphic textual density show different patterns throughout the text with regards to the genre in question? Or, where in the text can the paragraphs with significantly higher/lower textual density be found (if any)? We shall discuss this question in sub-chapter 5.2.5., using the data from tables 1.3, 2.3 and 3.3.

4.2. Cohesive Devices Subdivision as Used in Our Analysis

As it was outlined above, once the cohesive tie is identified, the involved type of cohesion shall be specified. In other words, we are not only counting the individual cohesive ties, but subdividing them into the following categories with regard to the cohesion device type and subtype(s) they belong to (the respective abbreviation used in the analysis for each device in bold):

Reference	*Anaphora*	*Personal/ Demonstrative/ Comparative*
	Cataphora	*Personal/ Demonstrative/ Comparative*
REF	**A**	**Per./ Dem. / Comp.**
	C	**Per./ Dem. / Comp.**

· ·

Substitution	*Nominal/ Verbal/ Clausal*		
SUB	**Nom. / Ver./ Cl.**		

· ·

Ellipsis	*Nominal*	*Subject*	*Potentially topicalized/ Non-topicalized*
		Other	*Potentially topicalized/ Non-topicalized*
	Verbal		
	Clausal		
ELLIP	**Nom.**	**Sub.**	**P-Top./ N-Top.**
		Ot.	**P-Top/ N-Top.**
	Ver.		
	Cl.		

· ·

Conjunction	*Additive/ Adversative/ Causal/ Temporal/ のだ*
CONJ	**Add./ Adv. / Caus./ Temp./ のだ**

· ·

LEX.C.	**REIT**	**Same item / Syn./ Superord./ Gen.word**
	COLL	
Lexical cohesion	*Reiteration*	*Same item/ Synonym/ Superordinate/ General word*
	Collocation	

4.3. Textual Density

Textual density is a concrete value showing the frequency of referential elements in the text (as per one finite verb[38])- this is how Aydin and Seker define so-called textual density in their paper (see Aydin, Seker, 2012: 170). Their definition would mean that the resulting value of textual density is in fact the average number of referential elements (or, cohesive devices) used in one clause. Nevertheless, we shall not consider clause being significant for cohesion coding in our paper and shall therefore modify the above-mentioned definition. Sentences, not clauses are considered the basic units among which cohesive relations are established. We do not claim that cohesion between individual clauses does not occur, we simply state that it will not be taken into account in the present analysis. In the present study, textual density is

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[38] In order to calculate the correct value of (clausal) textual density, the total frequency of referential cohesion is divided by the total finite verbs (c_f) with the exception of the finite verbs in the subordinate clauses.

defined as a concrete value showing the frequency of referential elements per sentence. The form to be used to calculate Sentential textual density is as follows:

$$d_{tsen} = c_r \div c_{sen}$$

Where c_r is the total number of referential components and c_{sen} is the total number of sentences. d_{tsen} represents the value of textual density at sentential level.

4.4. Textual Density Per Type of Cohesive Device

Similarly, it is possible to calculate the value of textual density for each analysed type of cohesive device in order to specify their usage frequency in each text (genre) respectively. The equation would be (sentential level):

$$d_{tsenx} = c_{rx} \div c_{sen}$$

Where c_{rx} is the total number of referential Components X and c_{sen} is the total number of sentences. d_{tsenx} stands for the value of textual density of cohesive device X at sentential level.

4.5. Textual Density Within a Paragraph

In order to calculate this value, we shall use the sentential level form as specified above in section 4.2. The only difference is that we are going to divide the number of referential components by the number of sentences present *within the paragraph* and the resulting value is not going to be the total sentential textual density (in this sense, of the whole text), but sentential textual density *within the paragraph.* Hence, we shall be able to note any significant discrepancies in cohesive devices utterance rate throughout the length of the text. The equation to calculate textual density within the individual paragraphs is:

$$d_{tpar} = c_{rpar} \div c_{senpar}$$

Where c_{rpar} is the total number of referential components in the paragraph and c_{senpar} is the number of sentences in the given paragraph. d_{tpar} represents the value of (sentential) textual density in the paragraph.

5. PRESENTATION AND ANALYSIS OF THE RESULTS

Complete texts and analyses are to be found in the appendices 1.1 – 3.2.

5.1. Textual Density

Firstly, the basic information (total number of sentences/ identified cohesive ties and overall sentential textual density) concerning each text is shown. In addition, the pie charts present how the total of cohesive ties is divided up between the five major categories. Several general cross-genre comparisons concerning the overall textual density and the basic sub-category division are made in the first part.

The tables in the second part show the actual textual densities of each type of cohesive device (all sub-categories included; the exact number of instances of the given device is specified in parenthesis) and the ratios between all the employed cohesive devices (all sub-categories included, expressed in percentage terms). The ratios are presented per type of cohesive device which enables us to effectively compare the employment of a given device in the three genres.

5.1.1. Basic data analysis

Newspaper Article

Total: 18 sentences

53 cohesive ties

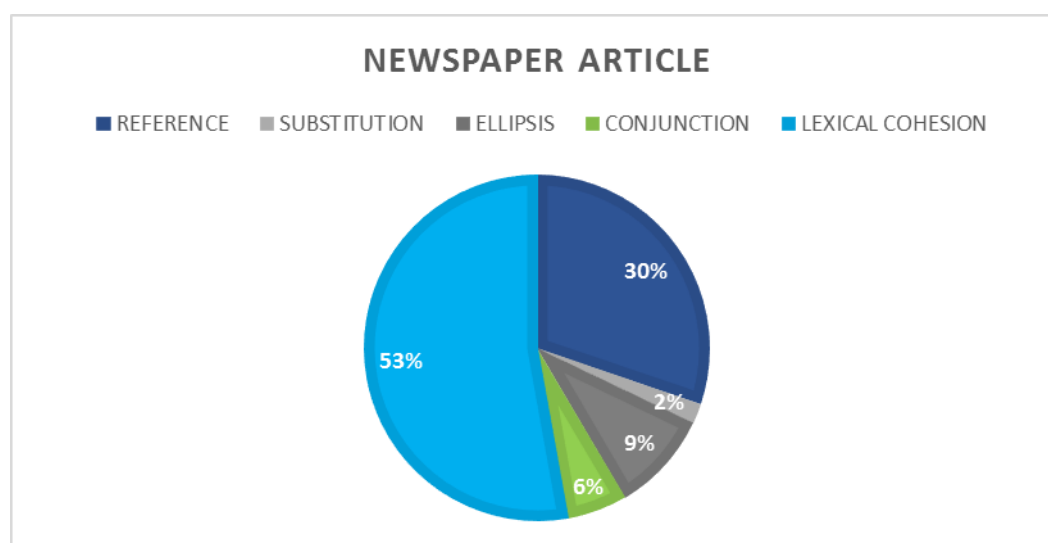Textual density: 2.94 (cohesive device/ sentence)

Fig. 1.1: Cohesive devices density ratios in the newspaper article

Book Review

Total: 50 sentences

151 cohesive ties

Textual density: 3.02 (cohesive device/ sentence)
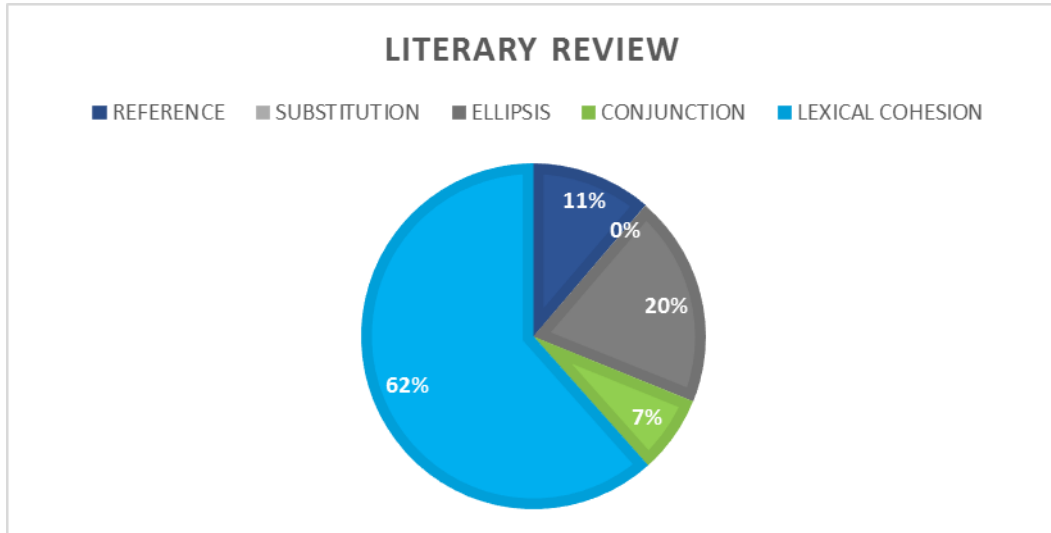

Fig. 2.1: Cohesive devices density ratios in the literary review

Novel

Total: 69 sentences

256 cohesive ties

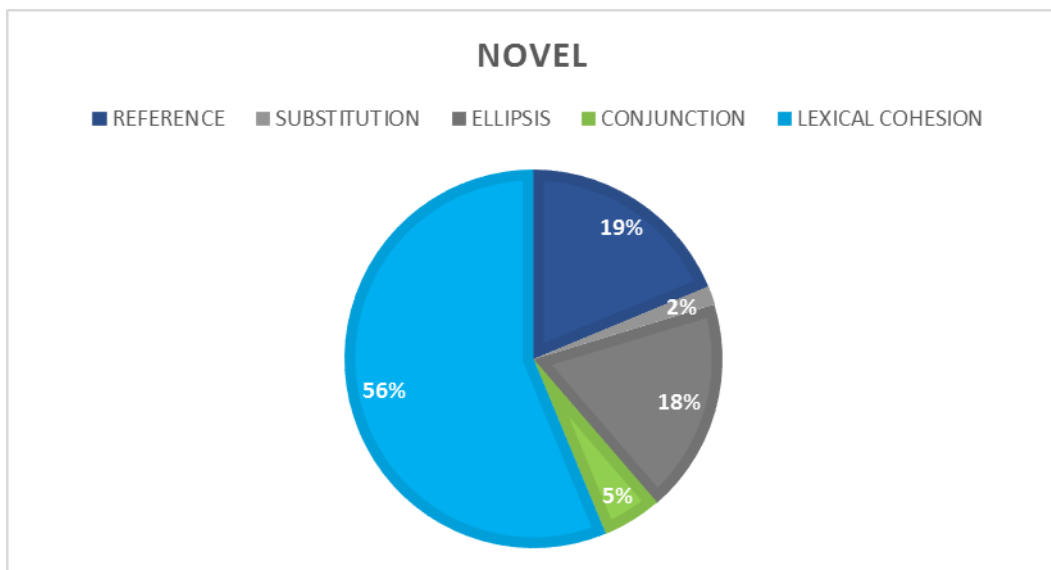Textual density: 3.71 (cohesive device/ sentence)

Fig. 3.1: Cohesive devices density ratios in the fictional narrative

Firstly, let us have a look at the differences in the overall textual density. This is significantly higher in fiction than in the two other genres. Total number of cohesive ties divided by the total number of sentences results in average textual density of 3.71 cohesive device per sentence. Compared to the average 2.94 and 3.02 cohesive device per sentence in the other two texts, the above result indicates that in the analysed piece of novel, there is on average approximately 0.7 cohesive device in a sentence more than in the two other analysed genres. As for the overall textual density in the newspaper article and literary review, this was found to be more or less comparable (3.02 for the review and 2.94 in case of the newspaper article). The average number of cohesive ties per sentence is slightly higher in case of the review, but this can be considered a negligible difference- mainly if compared with the difference of 0.7 device per sentence described above.

It can also be stated that lexical cohesion is the predominant type of cohesive device in all three texts. Lexical cohesion ties constitute approximately 53% of all cohesive ties in the newspaper article, 62% in the book review and 56% in case of the novel. We can therefore claim that at least every second detected cohesive tie is purely lexical in all texts. Consequently, we can also claim here that it is the lexical cohesion which prevails over lexicogrammatical or grammatical cohesion (or their sum) in each of the analysed texts.

Substitution can be classified as a negligible cohesive device in all the analysed texts. It is not present at all in the book review and in the other two texts where it is present, it is the least employed type of cohesive device.

Conjunctions also seem to be much less employed cohesive devices than reference, ellipsis or lexical cohesion. Nevertheless, this is not a surprising finding considering that they are types of ties that are expected to be used to refer to whole sentences or parts of the text (i.e. bigger units than the reference, ellipsis or lexical cohesion normally refer to) and their excessive use would be rather unnatural for the reader. It was shown above that the textual density of conjunction items is comparable in all the texts, as well as its overall employment ratio in comparison to other cohesive devices. A more detailed look at differences and similarities in the sub-categories of the employed conjunctions is presented in the following part.

Finally, ellipsis and reference textual density results suggest that their employment tendencies are very different in each of the genres discussed above. Firstly, it should be pointed out that

the two cohesive devices seem to be interdependent: together, they normally constitute 30-40% of all the marked cohesive ties. Nonetheless, the ratios between them vary in the analysed texts. In the newspaper article, the sum of references and ellipses total approximately 40% of all cohesive ties. References are approximately three times more employed than ellipses. In the literary review, references and ellipses constitute roughly 30% of all detected cohesive ties and the textual density of ellipsis is almost double compared to reference. In fiction, references and ellipses make up almost 40% of the overall number of cohesive ties. In this text, they are employed in almost equal densities. A more detailed description of the reference and ellipsis subcategories is presented in the following part of the paper.

5.1.2. General Conclusions Concerning Individual Cohesive Devices- Reference

Table R: Reference textual density ratios per genre (including sub-categories)

Newspaper Article

REFERENCE: 0.89 (16) (30.19%)					
ANAPHORA (16) (30.19%)			CATAPHORA (0) (0%)		
PERSONAL	DEMONSTRATIVE	COMPARATIVE	PERSONAL	DEMONSTRATIVE	COMPARATIVE
0.44 (8) (15.09%)	0.28 (5) (9.43%)	0.17 (3) (5.67%)	0 (0%)	0 (0%)	0 (0%)

Book Review

REFERENCE: 0.34 (17) (11.26%)					
ANAPHORA (16) (10.60%)			CATAPHORA (1) (0.66%)		
PERSONAL	DEMONSTRATIVE	COMPARATIVE	PERSONAL	DEMONSTRATIVE	COMPARATIVE
0.18 (9) (5.96%)	0.08 (4) (2.65%)	0.06 (3) (1.99%)	0 (0%)	0 (0%)	0.02 (1) (0.66%)

<u>Novel</u>

REFERENCE: 0.70 (48) (18.75%)					
ANAPHORA (47) (18.36%)			CATAPHORA (1) (0.39%)		
PERSONAL	DEMONSTRATIVE	COMPARATIVE	PERSONAL	DEMONSTRATIVE	COMPARATIVE
0.29 (20) **(7.81%)**	0.33 (23) **(8.98%)**	0.06 (4) **(1.56%)**	0 **(0%)**	0.01 (1) **(0.39%)**	0 **(0%)**

Reference is the second most predominant type of cohesive device in the newspaper article, constituting approximately 30% of all cohesive ties in the text. All detected instances of references in this text are anaphoric. Personal reference is clearly the most frequent sub-type (eight ties), followed by demonstrative references (five ties). Finally, there are three comparative references in the article. Personal reference can therefore be said to be significantly prevailing.

In the book review, only about 11% of all detected cohesive ties were categorized as references. This is in sharp contrast with the newspaper article, where approximately every third detected tie is a reference. As in the newspaper article, anaphora is significantly predominant as there was only one cataphoric reference detected in this text. Personal reference is the prevailing reference sub-type (nine instances), followed by demonstrative and comparative ties (four instances both). Personal reference ties can be said to be significantly prevailing also in the book review.

Reference is the second most employed type of device in novel; it is, however, present at almost equal textual density as ellipsis. References make up almost 19% of all devices in the novel, which means that roughly every fifth detected cohesive tie is a reference. There is only one instance of cataphoric reference, the rest of references are anaphoric. It is noteworthy that the novel is the only text in which the number of demonstrative references prevail over personal references. Nevertheless, the difference cannot be claimed to be significant: there are twenty-four demonstrative reference ties and twenty personal references. The density of comparative references is significantly lower as there were only four detected instances of comparative references in the novel.

All in all, we can state that the most evident difference between the references in the three texts is their overall textual density. This varies from approximately 11% in the book review, through almost 19% in the novel to as much as 30% in the newspaper article.

Anaphoras are clearly dominant in all texts and the most employed reference subtype is personal reference. This is clearly prevailing in the newspaper article and book review and is used in a comparable, but lower density than demonstrative reference in the novel. Comparative references are the least employed in all three texts.

5.1.3. General Conclusions Concerning Individual Cohesive Devices- Substitution

Table S: Substitution textual density ratios per genre (including sub-categories)

Newspaper article

SUBSTITUTION: 0.06 (1) **(1.89%)**		
NOMINAL	VERBAL	CLAUSAL
0 **(0%)**	0 **(0%)**	0.06 (1) **(1.89%)**

Book review

SUBSTITUTION (0) **(0%)**		
NOMINAL	VERBAL	CLAUSAL
0 **(0%)**	0 **(0%)**	0 **(0%)**

Novel

SUBSTITUTION: 0.06 (4) **(1.56%)**		
NOMINAL	VERBAL	CLAUSAL
0.01 (1) **(0.39%)**	0.01 (1) **(0.39%)**	0.02 (2) **(0.78%)**

The textual density of substitution is negligible compared to the other types of cohesive devices in both the newspaper article (one clausal substitution employed) and book review (no instances of substitutions). In the novel, substitution employment can be considered negligible as in the two previous cases. Nonetheless, it is the fiction which has the highest number of substitutions (four) and it is interesting to point out that all of them were used in direct speeches (a feature lacking in the other texts). Their distribution among sub-categories is also interesting as it seems to be quite equal- there are two clausal, one verbal and one instance of nominal substitution.

5.1.4. General Conclusions Concerning Individual Cohesive Devices- Ellipsis

Table E: Ellipsis textual density ratios per genre (including sub-categories)

Newspaper Article

ELLIPSIS 0.28 (5) **(9.43%)**				VERBAL	CLAUSAL
NOMINAL (5) **(9.43%)**					
SUBJECT (3) **(5.66%)**		OTHER (2) **(3.78%)**			
Potentially topical	Non-topical	Potentially topical	Non-topical	0 **(0%)**	0 **(0%)**
0.11 (2) **(3.78%)**	0.06 (1) **(1.89%)**	0 **(0%)**	0.11 (2) **(3.78%)**		

Book Review

ELLIPSIS 0.60 (30) **(19.87%)**				VERBAL	CLAUSAL
NOMINAL (25) **(16.56%)**					
SUBJECT (16) **(10.60%)**		OTHER (9) **(5.96%)**			
Potentially topical	Non-topical	Potentially topical	Non-topical	0.04 (2) **(1.32%)**	0.06 (3) **(1.99%)**
0.28 (14) **(9.27%)**	0.04 (2) **(1.32%)**	0 **(0%)**	0.18 (9) **(5.96%)**		

Novel

ELLIPSIS: 0.68 (47) (18.36%)					
NOMINAL (41) (16.02%)				VERBAL	CLAUSAL
SUBJECT (22) (8.60%)		OTHER (19) (7.42%)			
Potentially topical	Non-topical	Potentially topical	Non-topical	0.09 (6) (2.34%)	0 (0%)
0.25 (17) (6.64%)	0.07 (5) (1.95%)	0.01 (1) (0.39%)	0.26 (18) (7.03%)		

We detected altogether five instances of ellipses in the newspaper article, which constitutes approximately 9% of all employed ties. There are no verbal or clausal ellipses, all the identified instances are nominal ellipses. As for the distribution among nominal ellipsis sub-types, subject and non-subject (i.e. other) ellipses were used with comparable frequency. Most of nominal subject ellipses are potentially topicalized, all other ellipses are non-topical.

Roughly every fifth identified cohesive tie in the book review is an ellipsis. Unlike in the newspaper article, verbal and clausal ellipses are also employed, but nominal ellipses are significantly predominant. As for the nominal sub-types, subject ellipses are employed at a higher rate than ellipsis- other ties. As in the first text, most of nominal subject ellipses are potentially topicalized, all ellipses- other are non-topical.

Roughly 18% of all detected cohesive devices in the analysed piece of novel are ellipses, which is a percentage comparable with the book review described above. There are no clausal ellipses in the text and though there are six instances of verbal ellipses (2.34% of all employed cohesive ties), nominal ellipsis ties are clearly the most predominant sub-type. The subject ellipsis is used only at a slightly higher rate than nominal ellipsis- other. As in the two other texts, most of nominal subject ellipses are potentially topicalized, and most of other ellipses are non-topical (there is one instance where ellipsis- other was identified as potentially topical).

To sum up, it can be stated that the overall textual densities of ellipses showed different outcomes in the three texts. Nevertheless, the contrast in the available data is not as obvious as in case of reference. Overall textual density is comparable in the book review and novel (0.60 and 0.68 ellipsis per sentence); the ellipsis textual density in the newspaper article is approximately a half of this value (on average 0.28 ellipsis per sentence).

Clausal ellipses are the least employed, verbal slightly more and nominal ellipses are the predominant sub-type in all three cases. As for the distribution into nominal ellipsis sub-categories, subject ellipses prevailed over non-subject ellipses in all cases. The difference between the frequency of the two is minor in novel and newspaper article and more significant in case of the book review. In all texts, the majority of nominal subject ellipses are potentially topicalized, and most of other ellipses are non-topical.

5.1.5. General Conclusions Concerning Individual Cohesive Devices- Conjunctions
Table C: Conjunctions textual density ratios per genre (including sub-categories)

Newspaper Article

CONJUNCTION 0.17 (3) **(5.66%)**				
ADDITIVE	ADVERSATIVE	CAUSATIVE	TEMPORAL	のだ　のである
0 **(0%)**	0 **(0%)**	0.05 (1) **(1.89%)**	0.05 (1) **(1.89%)**	0.05 (1) **(1.89%)**

Book Review

CONJUNCTION: 0.22 (11) **(7.28%)**				
ADDITIVE	ADVERSATIVE	CAUSATIVE	TEMPORAL	のだ　のである
0.04 (2) **(1.32%)**	0.06 (3) **(1.99%)**	0 **(0%)**	0.08 (4) **(2.65%)**	0.04 (2) **(1.32%)**

Novel

CONJUNCTION: 0.19 (13)				
(5.08%)				
ADDITIVE	ADVERSATIVE	CAUSATIVE	TEMPORAL	のだ　のである
0.03 (3)	0.06(4)	0	0.04 (3)	0.04 (3)
(1.17%)	(1.56%)	(0%)	(1.17%)	(1.17%)

In the newspaper article, there are three identified instances of conjunctions, constituting roughly 6% of all cohesive ties. There are no additive or adversative conjunctions; causative, temporal and のだ / のである conjunctions are all employed once.

Conjunctions seem to be employed with a textual density comparable to the newspaper article in the book review- they constitute approximately 7% of all identified ties. There is no causative conjunction, and the most frequent type of conjunction is temporal (four occurrences). There are also three adversative conjunctions and two instances of both additive and のだ / のである conjunctions.

About 5% of all cohesive devices in the novel are conjunctions, which is comparable to the percentages specified above. As in the book review, there are no causal conjunctions and the most frequently employed sub-type is adversative conjunction (four instances). Temporal, additive and のだ / のである conjunction are all present in three places in the text.

It was already stated that conjunctions seem to be much less employed than other cohesive devices (except the rarely detected substitution). Their overall textual density is therefore much lower in comparison with the other devices. Their employment frequency is, nevertheless, comparable in all three texts. Individual differences in the employed sub-types were specified, but in general the categories selected and used within the given text occurred at comparable frequency (unless completely omitted). Book review and novel showed similar preferences in the choice and density of the employed conjunction sub-types, whereas other sub-types seem to be preferred in case of the newspaper article. Nonetheless, the number of conjunctions detected in our texts is simply not sufficient for a generalization on the sub-types employment tendencies.

5.1.6. General Conclusions Concerning Individual Cohesive Devices- Lexical cohesion

Table L: Lexical cohesion textual density ratios per genre (including sub-categories)

<u>**Newspaper Article**</u>

LEXICAL COHESION 1.56 (28) (52.83%)				
REITARATION (19) (35.85%)				COLLOCATION
SAME ITEM	SYNONYM	SUPERORDINATE	GENERAL WORD	
0.61 (11) (20.75%)	0.11 (2) (3.78%)	0.33 (6) (11.32%)	0 (0%)	0.50 (9) (16.98%)

<u>**Book Review**</u>

LEXICAL COHESION: 1.86 (93) (61.59%)				
REITARATION (57) (37.75%)				COLLOCATION
SAME ITEM	SYNONYM	SUPERORDINATE	GENERAL WORD	
0.68 (34) (22.52%)	0.24 (12) (7.95%)	0.22 (11) (7.28%)	0 (0%)	0.72 (36) (23.84%)

<u>**Novel**</u>

LEXICAL COHESION: 2.09 (144) (56.25%)				
REITARATION (98) (38.29%)				COLLOCATION
SAME ITEM	SYNONYM	SUPERORDINATE	GENERAL WORD	
0.86 (59) (23.05%)	0.36 (25) (9.77%)	0.13 (9) (3.52%)	0.07 (5) (1.95%)	0.67 (46) (17.96%)

From the above data, we can conclude that lexical cohesion is the predominant type of cohesive device used in the newspaper article. Overall, the use of reiteration is more than double compared to collocations. Also, the textual density of Reiteration- Same item is higher

compared to Collocation. Superordinates are much more employed than synonyms and no general words were found in the text.

As in the previously analysed data, we can see that lexical cohesion is the predominant type of cohesive device used in book review as well. The review is in fact the only analysed text where the lexical cohesion ties constitute over 60% of all cohesive devices. Reiteration is the preferred type of lexical cohesion, though its dominance is not as obvious as in the case of newspaper article. The textual density of Reiteration- Same item is comparable with that of Collocation. Synonym and superordinate textual densities are also comparable. No general word was identified in the text.

As in the two other texts, lexical cohesion is the predominant type of cohesive device in the novel. The use of reiteration ties is more than double compared to collocations, which is similar to the division in newspaper article. Reiteration- same item textual density is higher than that of collocation. As for the other reiteration types, synonyms are employed more often than superordinates and general words usage is the lowest.

It was already stated that lexical cohesion is the predominant type of cohesive device in all three texts, constituting more than a half of all identified cohesive ties. In all cases, the number of reiteration items prevails over collocation items. Their frequency is almost double in the newspaper article and novel and the difference between the two categories is slightly less significant in the book review. Nonetheless, it is noteworthy that the two sub-categories of reiteration- same item and collocation are comparable in all texts. Unlike the book review, fictional narrative and newspaper article have a somewhat higher textual density of the reference- same item compared to collocation. The review has more collocation items, but the difference can be considered insignificant (only 0.04 device/ sentence).
 As for the less frequently employed sub-categories of reiteration- synonym, superordinate and general word- these showed different outcomes in each of the texts. General word is the least employed category- it is a sub-category that was completely omitted in newspaper article and book review and though it was employed in the novel, its textual density is the lowest of all lexical cohesion sub-types. Whereas superordinates significantly prevail over synonyms in the newspaper article, the two categories are present at very similar textual densities in the book review. On the contrary, it is the employment frequency of synonyms that significantly prevails over superordinates in the novel.

5.2. Graphic Representation of Cohesive Devices Distribution in the Individual Sentences/ Paragraphs

The charts below depict cohesive devices distribution in the individual sentences/ paragraphs. Vertical lines in the graphs indicate paragraphic division in the texts. Subsequently, the table located under each of the charts shows textual densities within the individual paragraphs. This type of representation of the results enables us to notice any significant discrepancies in cohesive devices distribution throughout the text.
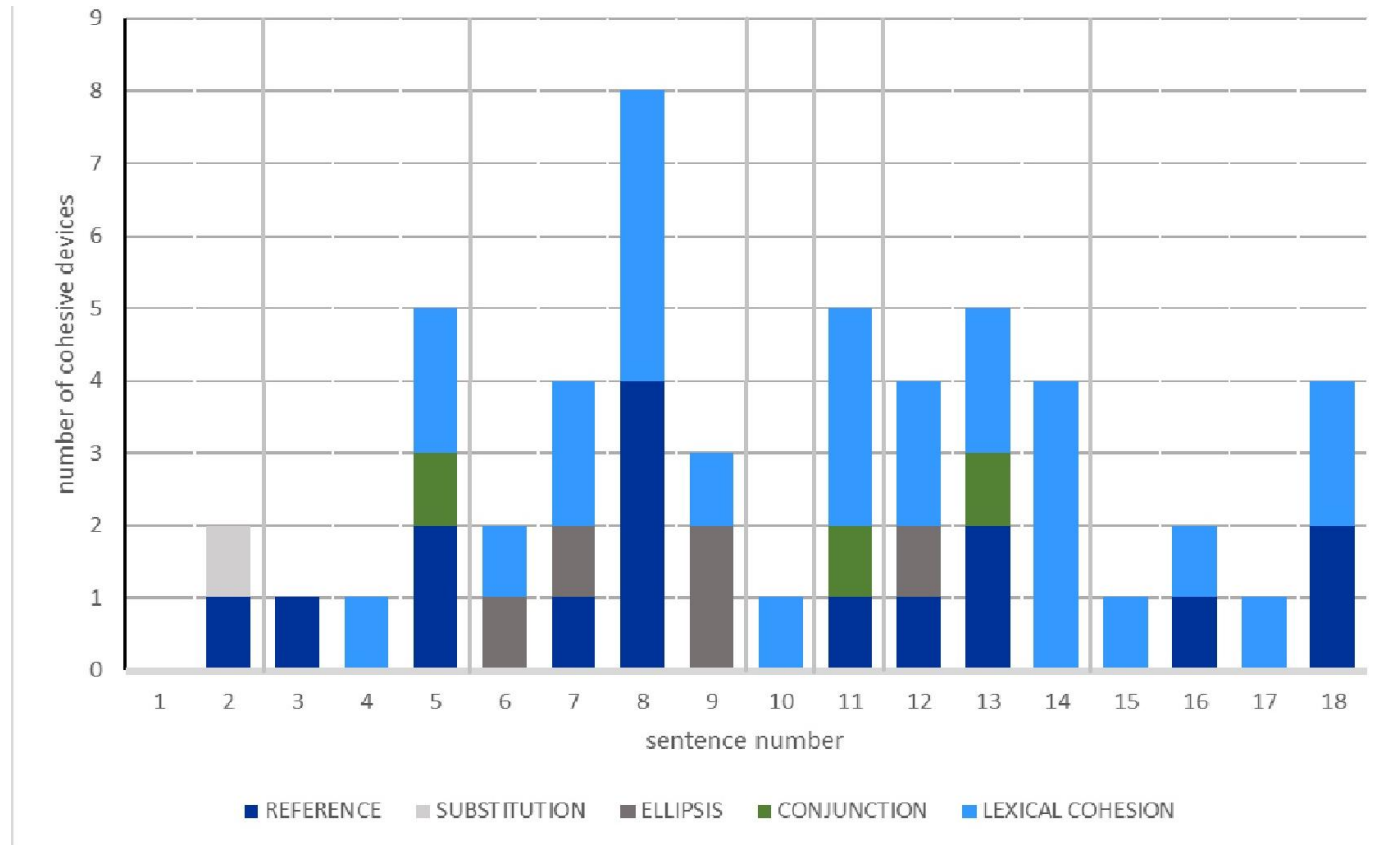
5.2.1. Newspaper Article

Fig. 1.2: representation of the cohesive devices distribution per sentence/ per paragraph in the newspaper article

Table 1.3: textual density within the individual paragraphs in the newspaper article

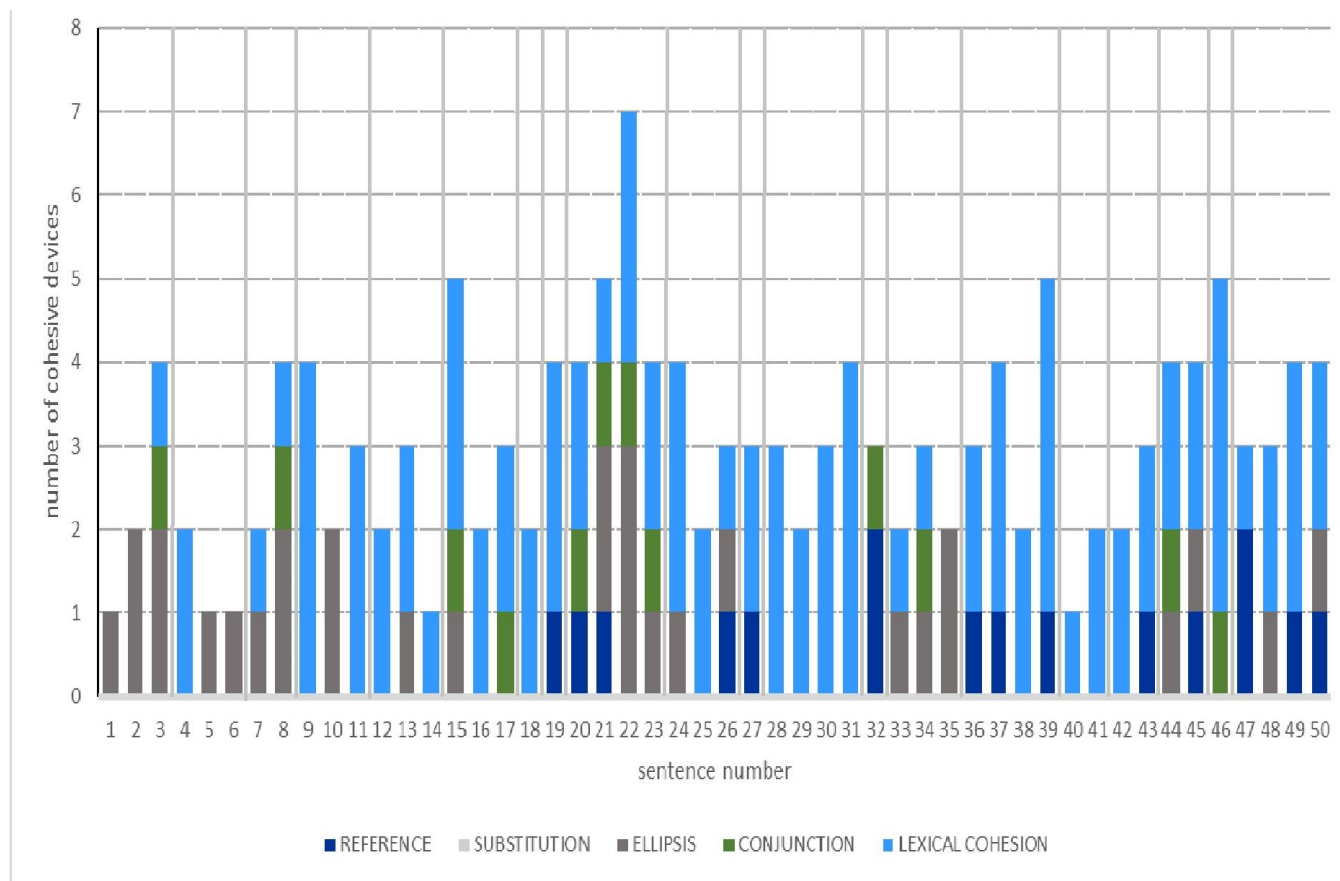| Paragraph	1	2	3	4	5	6	7
Textual density	1	2.33	4.25	1	5	4.33	2

5.2.2. Literary Review

Fig. 2.2: representation of the cohesive devices distribution per sentence/ per paragraph in the book review

Table 2.3: textual density within the individual paragraphs in the book review

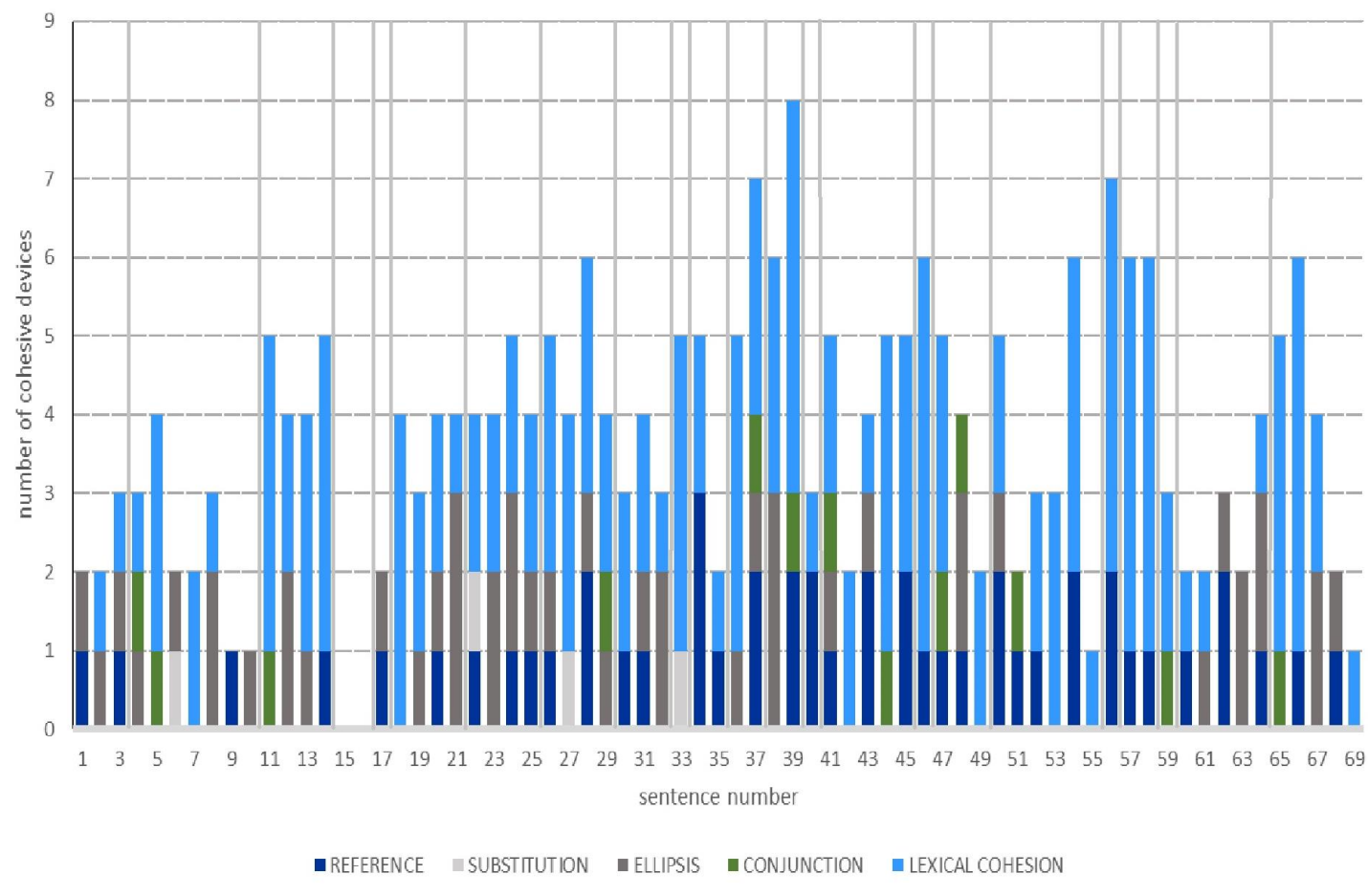| Paragraph	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Textual density	2.33	1.33	3	3	2	3.33	2	4	5	3	3	3	3	2.33	3.5	1.5	2.5	4	5	3.5

5.2.3. Novel

Fig. 3.2: representation of the cohesive devices distribution per sentence/ per paragraph in the fictional narrative

Table 3.3: textual density within the individual paragraphs in the fictional narrative

Paragraph	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
Textual density	2.33	2.29	4.5	0	2	3.75	4.25	4.75	3.33	5	3.5	6	7	3	4.2	6	3.67	3.33	7	6	3	2.6	3.6

5.2.4. General Conclusions Regarding Distribution of Cohesive Devices Per Sentence

In the newspaper article, reference items seem to be distributed throughout the text, with their subtle clustering in approximately the middle of the text.

Ellipses are present only in the middle part of the text (sentences 6-12) and absent in the opening and closing parts of the writing.

Conjunctions seem to be placed more or less "at random"- in the places of the text where they are considered necessary.

Lexical cohesion elements are rather scarce in the beginning of the text, but their use gradually increases and stabilizes. Spots where lexical cohesion items are clustered may be observed from approximately the middle of the text (we shall refer to these places as to "climaxes"). It is also noteworthy that there are several sentences which not have any other type of cohesive devices than lexical cohesion within (sentences 4, 10, 14, 15 and 17).

Unlike in the newspaper article, the reference elements seem to exhibit a tendency towards clustering in the book review. This is most evident from the opening part of the text (sentences 1-18) where we find no reference items at all. The first reference element is introduced in the 19th sentence; from this point onwards, the distribution of reference is relatively steady.

Ellipses also show a different pattern from the previous analysis- they are present and relatively equally distributed throughout the text: from the very first sentence to the very last. There are, however, also segments where they are not employed at all (sentences 27-32, sentences 36-43).

Form the chart above (Fig.2.2), it can be observed that reference and ellipsis ties seem to be complementary- we find ellipses in the parts of the text where reference is missing and vice versa. In general, there are no lengthy segments where neither reference, nor ellipsis would be used (four sentences at most).

Conjunctions manifest comparable pattern to the previous text which is not surprising considering their role in it.

As in the previous text, lexical cohesion ties are rather scarce in the beginning. Further in the text, their usage becomes steady with climaxes. They are obviously the predominant type of cohesive device and we may find numerous sentences in which only this type of cohesion was

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established (sentences 4, 9, 11, 12, 14, 16, 18, 25, 28-31, 38, and 40-42). Despite this phenomenon being observed in the previous text as well, we should point out that the segments comprising only lexical cohesion items sometimes extend towards whole paragraphs; e.g. only lexical cohesion ties were detected in the four-sentence paragraph 12.

In the fictional narrative, the employment of reference is relatively steady throughout the text, with slight deviations. It may be observed that reference ties are rather scarce in the beginning and gradually become denser, a moderate decline in their use may be seen towards the end of the text.

Ellipses are distributed relatively evenly throughout the text, though there is one segment where they are not employed at all (sentences 51-60).

Distribution of references and ellipses throughout the text is comparable in case of the novel. As for the segment without ellipses mentioned above, their presence in this place seems to be supplemented by references.

Conjunctions are rather scarce compared to the other described cohesive devices and placed following a similar pattern as in the two previous cases.

As in the two previous texts, lexical cohesion devices are visibly predominant. Though their use is rather scarce in the opening part, it becomes steady and as in the other two texts, we may find several sentences where only this kind of tie is employed (sentences 7, 18, 42, 49, 53, 55 and 69).

5.2.5. General Conclusions Regarding Textual Density in the Individual Paragraphs

First, we shall point out that two of the analysed texts- the newspaper article and literary review- have two climaxes, or paragraphs wherein the textual density is significantly[39] higher than the average textual density of the whole text. The first of the climaxes is situated approximately in the middle of the text (slightly before the middle in both cases), the second slightly before the end of the text (not in the very final paragraph but somewhat before it).

There are also paragraphs wherein the textual density is significantly lower than the average. In the newspaper article, these are situated in the beginning and in the middle of the text

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[39] In this context, "significantly" is defined as a difference of 1.5 cohesive device per sentence or more.

(paragraphs 1 and 4). In the book review, we find such paragraphs in the beginning (paragraph 2) and towards the end of the text (paragraph 16).

In the novel, the distribution of cohesive devices between paragraphs seems to be more balanced. The climaxes as described above are more numerous; the biggest ones are all situated in the second part of the text.

The paragraphs where overall number of cohesive devices per sentence falls significantly below average are also present, but only in the opening part of the text (paragraphs 1, 2, 4 and 5)

CONCLUSION

The present study examined genre-conditioned variations in usage of cohesive devices in Japanese. Both English and Japanese sources were quoted and perhaps one of the principal contributions of the paper has been the application (and a slight modification) of the English cohesion theory to Japanese.

The examined texts were newspaper article, book review and fictional narrative. All selected texts were written by the same author in order to prevent misleading results that might stem from different authors' writing styles. We have identified and specified several similitudes as well as differences in the available data extracted from the three texts. These are concerning the overall textual density, usage frequency of the individual cohesive devices including sub-categories, distribution of the given type of cohesive device throughout the text and paragraphic textual density throughout the text.

Firstly, let us recapitulate the findings of the present analyses on the overall textual density. This was shown to be significantly higher in fiction than in the other two texts (which showed similar numbers in this respect).

Secondly, we shall summarise key findings concerning individual cohesive devices. It was shown that lexical cohesion is the predominant type of cohesive device in each of the analysed genres- the lexical cohesion ties constitute more than 50% of all detected devices in all texts. Differences were identified mainly in the division among sub-categories; this is especially true for the less frequently employed reiteration subcategories of general word, superordinate and synonym, which showed different ratios in each of the texts. Substitution was judged to be negligible type of device compared to the others. As for the conjunction items, their textual density (per sentence) as well as overall employment ratio (compared to other devices) was found to be comparable in all texts. Possible differences were suggested in the division among sub-categories, but the number of detected conjunction was not judged to be sufficient for a valid generalization. The most interesting finding was the suggested possible interdependence between two of the devices- reference and ellipsis- and the variations in the rations between the two. Together, they constitute 30-40% of all the detected ties in each text, but their distribution showed different results in each genre in question. In the newspaper article, reference was found to be employed more than three times as much as ellipsis. In case of the book review, the ellipsis ties count was superior to the references- with

almost double the frequency, whereas in fiction, the ellipsis and reference ties were detected in almost equal densities.

Thirdly, we shall summarise the main findings regarding distribution of cohesive devices within the individual texts. Conjunctions and lexical cohesion items showed similar pattern of distribution in each of the analysed texts. On the other hand, we detected various tendencies in distribution of reference and ellipsis. Reference items are relatively equally distributed in the newspaper article and the novel, which is in contrast with the book review where we do not find them at all in the first third of the text. As for the ellipsis item, their distribution is more or less balanced in the review and novel (though in novel we have identified a longer, ten-sentence segment where ellipses are not employed at all), whereas they are not present at all in the opening and closing parts of the newspaper article.

Lastly, let us have a look at paragraphic textual density throughout each of the texts. In this respect, we defined so-called "climaxes"- paragraphs with significantly higher textual density than the rest. These were found to share similar tendency in the book review and newspaper article- we detected clustering of such climaxes towards the end of these texts. Novel, on the other hand, demonstrated more numerous climaxes, which were distributed more equally and all situated in the second half of the writing. In each of the text, we identified also paragraphs wherein the textual density is significantly lower than the average- their occurrence in the beginning of the text is rather natural and they are to be found in this part of each of the writings. Nonetheless, we detected such paragraph in the middle of the newspaper article and also towards the end of the book review.

In summary, we can assume that the above-shown results and comparisons suggest that coding of cohesion devices might be, to a certain extent, genre-conditioned. Moreover, we were able to specify several interesting findings regarding the overall textual density, at the level of individual cohesive devices as well as their distribution in the text. Naturally, further studies are needed in order to confirm our observations. Larger-scale analyses and studies focused on different authors would be needed in the future to confirm or disprove the findings described above. Another point that would need to be investigated in more detail is the relationship between genre and employment of cohesive devices within paragraph. Nevertheless, we believe that the present study might provide a solid background material on this topic for future research.

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