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## CLAUSAL AND COHESIVE TEXT-FORMING DEVICES IN SHAKESPEARE'S SONNET 20

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### 0. INTRODUCTION

This paper basically follows Halliday's studies of linguistic cohesion and discourse where he distinguishes between the functions of Theme and Rheme, and Given and New, on the one hand, and those contributing to cohesion, on the other, in the creation of meaningful discourse, so valuable in the study and criticism of texts.

We shall concentrate upon the linguistic cohesion of the poem as the main contribution to its texture and a vehicle for the conveyance of its immediate meaning, which is closely related to the main pragmatic functions performed by the sonnet's participants. None the less, we believe that an entire previous section must be devoted both to the thematic and to the information structures as they make themselves felt in the underlying linguistic events embodied in the sonnet's clause structures. For both Theme and Information (Focus), structural concepts as they are, speak volumes for the semantic processes and their potentiality to be foregrounded and intentionally or unconsciously actualized during the composition of the poem. Moreover, it is the rhetorical combination of their respective deliberate lay-outs that largely makes the poem communicate to us a quality of clause-internal texture which, together with that provided by

the various cohesive devices, constitute the nature of its discourse style. Without this kind of texture cohesion would only signal a partial framework in which semantic textual relations would occur without hardly serving any meaningful purpose of poetic coherence. Moreover, this purpose, upon which the poem hinges as such, is not only intimated but also directly created in part by structural patternings. Among these, we have selected especially Theme and Information for their value in enlightening us as to the poem's flow of discourse, since this paper is not an attempt at analysing and interpreting all aspects of the sonnet but rather at rendering some obscure discourse processes observable.

As regards the process of cohesion, techniques such as reference, ellipsis (substitution as a form of ellipsis being absent from the poem altogether), conjunction and lexical cohesion will be examined, and non-structural relations both within and beyond the clause will be referred to.

The appendix shows the complete text under examination.

# 1. THEME AND INFORMATION AS STRUCTURAL TEXT-FORMING DEVICES

Although both are communicatively prominent, the former is best thought of as a system inherent to the clause, and the latter as a particular dimension of meaning more or less neatly corresponding to the clause.

In order to become aware of how discourse is created as far as these two independent but interrelated systems go, we may wish to be aided by a deconstructed version of the poem<sup>1</sup> (see fig. 1), thus revealing the actual choices of Theme and Rheme made in the poem and the ways in which they come into play with the Given and the New information conveyed by the information focus employed, although this is more clearly seen in fig. 2.

Discourse, or the textual process, is developed clause by clause on the plane of Theme and Rheme since they are functions at clause level realized by the sequence of clause constituents. The deconstructed version of the poem shows us all the unmarked clause-theme patternings, i.e. the veritable ingredients of the poetic discourse we are presented with that take place before they become «marked» in black and white:

We shall refer to the mapping of Theme on to Subject as the UNMARKED THEME of a declarative clause. . . . A theme that is something other than the Subject, in a declarative clause, we shall refer to as a MARKED THEME. . . . The «most marked» type of Theme in a declarative clause is . . . a Complement. . . [which] is a nominal element which . . . has the

potentiality of being Subject; which has not been selected as Subject; and which nevertheless has been made thematic. Since it could have been Subject, and therefore *unmarked* Theme, there must be very good reason for making it a thematic Complement—it is being explicitly foregrounded as the Theme of the clause. (Halliday 1985: 45)

We make use of these definitions throughout. Given any passage of the poem, we can identify the corresponding *topical themes* embodying some of the semantic participants of the linguistic events under consideration by resorting to the deconstructed text.<sup>2</sup>

In this connection Downing's (1990) critical discussion of the meaning of *topic* in the early Halliday is crucial if we are not to confuse, e.g. *theme*, *topic* and *subject*. In her view *topic*, although a context-bound elusive notion, can be defined as «what the message is about» rather than the «initial constituent of a clause» so that it should not be confused with *theme*.<sup>3</sup>

We shall . . . refer to a «main participant» who will typically represent the current topic over a certain span, although not necessarily the topic of the larger discourse. And we shall find that this «main participant» is more often than not the Subject. (Downing 1990: 28)

Justifiably, Downing advocates Enkvist's suggestion that we «treat as initial elements (i.e. theme) every constituent from the beginning of a macrosyntagm up to and including the subject of its main clause,» to avoid the awkward identification between such different clause elements as adjuncts and subjects as topical themes, present in Halliday. What elements should correspond to topic then? Adjuncts, in her view, should not qualify for topical theme status; rather they make up a category of spatial, temporal or situational (realized by initial clauses) themes which set up *circumstantial frameworks*, in contrast with topical themes, which set up *individual frameworks* and with discourse themes (Halliday's continuative, conjunctive, vocative, modal, and relational «multiple themes» — see Downing 1990: 30, 31, 34), which set up *subjective frameworks*. Topical themes are then themes or parts of the theme which coincide with the topic, while discourse and circumstantial themes are not. But both individual and circumstantial frameworks are necessarily represented in all discourse, the subjective ones being optional.

Topical themes are seen in this light as (usually Subject) initial individual frameworks in which a participant in the discourse events is referred to, fronted objects and complements in marked cases acting as a «starting point for the ensuing clause,» identifying the main participant or expressing its attributes.

These remarks should be borne in mind as they will prove most relevant to our sonnet. As to circumstantial initiators, they «mark a spatial-temporal discourse span which holds until a new span is introduced» (Downing 1990: 37), unlike non-initiating circumstantial expressions, whose span, if they have one at all, is very restricted. Situational themes also set up circumstantial spans by means of V-ed and V-ing clauses; we will see to what extent this applies to our text. Downing's view, then, is that «unless the point of departure is a participant or a process, it [the initial element] almost certainly is not what the message is about» (1990: 43). Individual frameworks establish the topic, while circumstantial and situational frameworks orientate the reader through the text. Whether we follow Halliday strictly or we fully take into account Downing's alternative approach, it still holds that initial elements are important in that their complex relationship with the topic of the message is essential for the production of a given discourse structure.

In the figures we have used Halliday's notion of topical theme within the context of Downing's corrections.

In Fig. 1 each line encapsulates an event, and it also shows the Rheme, which in turn contains more participants. The procedure is one of isolating events first and then having topical themes mapped onto the Given, and rhemes onto the New elements, since, according to Halliday, «*other things being equal*, a speaker will choose the Theme form within what is Given and locate the focus ... of the New, somewhere within the Rheme» (1985: 278; our italics). This enables us to observe how the structures parallel or contrast with the actual contextual conditions set up by the poem itself, and to draw conclusions about the stylistic effects achieved.

*Thou* hast a woman's face.  
*A woman's face* is painted with nature's own hand.  
*Thou* art the master-mistress of my passion.  
*Thou* hast a woman's gentle heart.  
*A woman's gentle heart* is not acquainted with change  
*Change* shifts.  
*False woman* is acquainted with change.  
*Change* shifts.  
*Thou* hast an eye more bright than women.  
*An eye* is less false in rolling.  
*An eye* gilds the object.  
*Thou* art a man in hue.  
*All hues* are in a man's controlling (or: *A man* controls all hues through a man's hues; or: *all hues that are in a man's hues* control [others]).

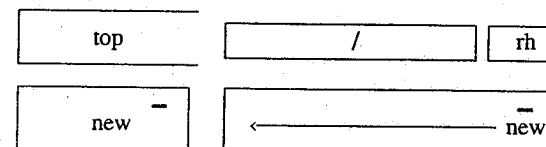
*A man* steal's men's eyes.  
*A man* amazeth women's souls.  
*Thou* wert first created for a woman.  
*Nature* fell a-doting.  
*Nature* wrought thee.  
*Nature* defeated me of thee.  
*Nature* made an addition.  
*Nature* added nothing to my purpose.  
*Nature* added one thing to thee.  
*Nature* pricked thee out for women's pleasure.  
 I want thy love to be my love.  
 I want thy love's use to be the women's treasure.

Fig. 1. Events in the deconstructed poem (with removed cohesion and typical or natural —unmarked— thematic patterns, irrespective of actual options in the textual system). NB: italicized text: Topical theme; plain text: Rheme.

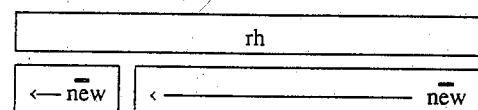
Informational and thematic patterns overlap in the abstracted form represented by Fig. 1 but do not necessarily do so in the poem. We have opted for a neutral version of the poem first so as to see in which way and why the poem departs from our version. Since, according to the Functional Sentence Perspective, Theme and Rheme imply speaker-oriented prominence, Given and New being listener-oriented, and considering that, typically, Theme is pragmatically initial in the clause and New takes nuclear or focal prominence at the end of information units (usually the clause), the analysis of the poem's thematic and information structures is as follows (Fig. 2).

Fig. 2 Text analysed for Theme and information.

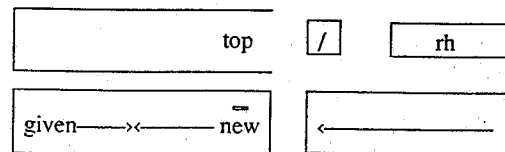
A woman's face, ((with nature's own hand painted)),



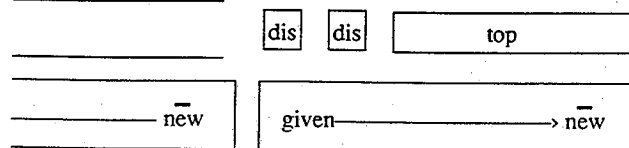
Hast thou, the master-mistress of my passion—//



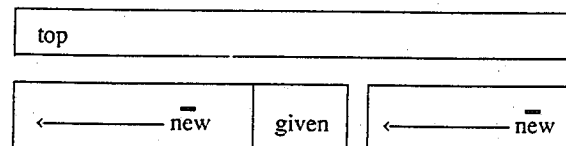
A woman's gentle heart, ((but not acquainted



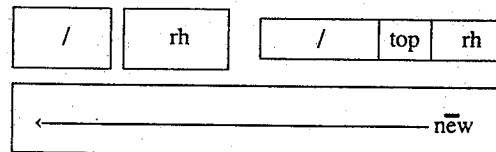
With shifting change,) as is false woman's fashion));//



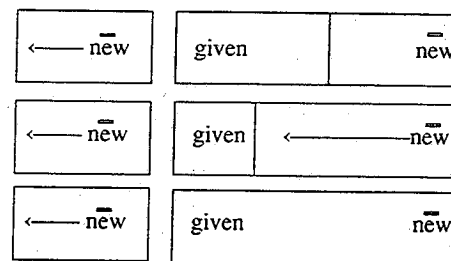
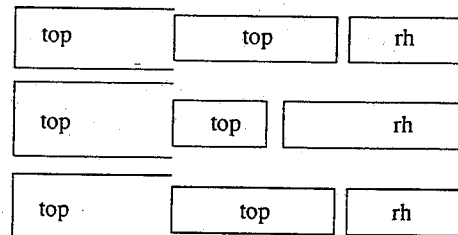
An eye more bright than theirs, less false in rolling,



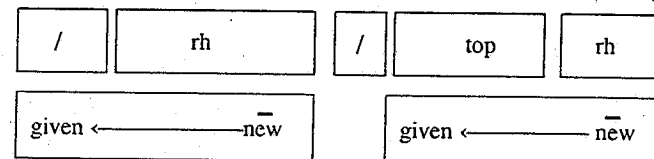
((Gilding the object // whereupon it gazeth)));



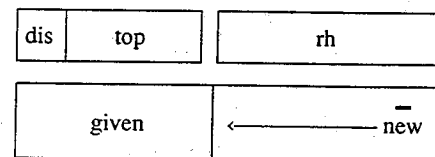
A man in hue ((all hues in his controlling)),



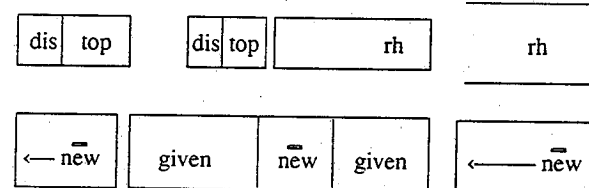
((Which steals men's eyes)) ((and women's souls amazeth)). \



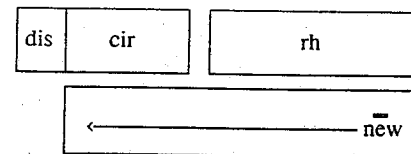
And for a woman wert thou first created, //



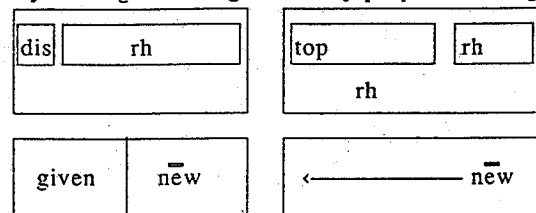
Till nature ((as she wrought thee)) fell a-doting, //



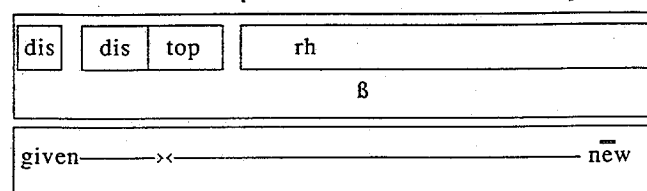
And by addition me of thee defeated, //



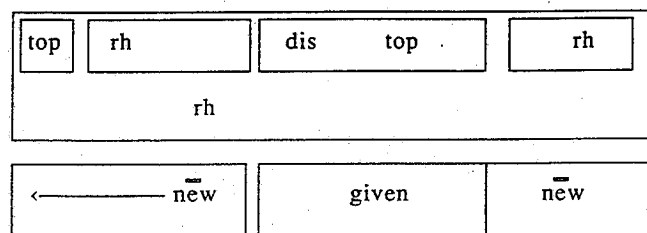
By adding one thing // to my purpose nothing. /\



But since she pricked thee out for women's pleasure, //



Mine be thy love, // and thy love's use their treasure. /\



#### Notations:

- // clause boundary  
 (( )) embedded—downranked— clause (in nominal group) or dependent clause  
 rh rheme  
 B clause as topical Theme (in clause complex).  
 dis discourse theme (structural, conjunctive...)  
 top topical theme  
 cir circumstantial (i.e. spatial, temporal, manner or situational) theme  
 / theme in downranked clause  
 \ end of sentence

Some points must be made. *By addition* is classed, by analogy, as circumstantial theme marking a manner framework. The noun phrase *a woman's*

*heart* is new information though it contains the given element *a woman* (anaphoric repetition); the whole syntactic unit (o) coincides with a generally new information unit. *False* in l. 5 is contrastive with *bright*, so it must be considered part of the New, whose focus falls on *rolling* (suggested to mean an inconstant trait of women). *Women's* in *women's souls* can be considered Given by virtue of the lexical foregrounding of *woman's* before. *Wrought* in *wrought thee* is unmarked focus because it is the last lexical element (i.e. accented) in the information unit. *Thee*, together with other phoric elements (*thou, it, me, thee*) is inherently Given so that, following Halliday, we only indicate their givenness (if they are part of the New) when they are post-tonic. *Use* in *love's use* is selected by the speaker in the poem as *Given* because its sexual connotations are already conveyed by *one thing*.

We observe that some clauses in the sonnet exhibit marked themes with important instances of fronting or thematisation (see also fig. 3). All objects dependent on the subject *thou* of the first sentence, from l. 1 down to l. 8, occupy first position in alternate lines; in them the scope of new information of each event seems to be displaced to important points in the graphic structure of the poem (see fig. 1 & 2). Shakespeare seems particularly interested in foregrounding all lexical items vital to the theme of the poem and having them near the beginning, the caesura or end of lines, at least in the first part (the first two quatrains). A case in point is the juxtaposition of *men's eyes* and *women's souls* on both sides of the caesura in l. 8.

Marked themes are observable in clauses no. 1 (the object *face*), 2 (object *heart*), 3 (object *eye*), 4 (Cs *man*), 5 (A *for a woman*), 7 (A *by addition*), 8 (cl. *by adding one thing*), 9 (cl. *since she... pleasure*), as well as within the complex rheme of cl. 6 (cl. *as she wrought thee*), within the complex rheme of cl. 9 (A *mine*), in the first embedded clause within cl. 4 (O *all hues in his*) and in the third embedded clause within cl. 4 (O *women's souls*).

For further clarification of all the frontings and/or displacements in thematic or informational structural prominence, the syntactic orderings on next page should also be consulted together with the previous schemas.

- 1.1: Od (ed-cl (AP ))  
 1.2: P S Cs  
 1.3: Od (coord- ed-cl (P  
 1.4: A) A (sub-PS ))  
 1.5: Od  
 1.6: (P-ing cl. (P Od rel- SP))  
 1.7: Cs (ing-cl (SP) or: (SA)<sup>10</sup> or: (Od P ))

- 1.8. (rel- P Od) -coor- (Od P) /  
 1.9. coor<sup>11</sup> APop S A Plex  
 1.10: A (sub- S (A (sub- (S P Od ))) P  
 1.11: coor<sup>12</sup> - A Od A P )  
 1.12. A (sub- P Od ) Oi Od<sup>13</sup> /  
 1.13. coor<sup>14</sup> - A (sub- S P Od A )  
 1.14: Cs P S -coor- S Cs<sup>15</sup> /

**Fig. 3.** Meaningful choices in the sonnet affecting the «typical» combinations between Theme and Information<sup>16</sup> of Fig. 1 as reflected by clause structures (NB: ed-cl: *ed*- clause; ing-cl: *ing*- clause; coor: coordinator; sub: subordinator; rel: particle introducing a relative clause).

According to the figure, we find fronted elements at clause level in 1. 1 (fronted object), 1.4 (fronted—obligatory—P in sub. cl.), 1.7 (fronted Od in sub. cl.), 1.8 (fronted Od in the second coordinated element of the postmodification), 1.10 (fronted A realized by the second sub. cl. in the line), 1. 11 (fronted A and Od), and 1. 12 (fronted Oi) and 1. 14 (fronted Cs in the main clause). But we also find instances of fronted clauses—at the level of other clauses as well as at sentence level—in lines 1, 10, 12 (if we think it is a sentence) and 13. These are also underlined in the schema.

Yet another fundamental example of how thematisation affects the overall significance of the poem is the foregrounding of the Cs in 1. 7 into initial position for a surprising effect due to the defeated expectancy it helps to create—a break in the pattern established by the previous objects of *thou*. This is, in fact, new information coinciding with the theme of the object phrase of 1. 7 and 1. 8 as Fig. 2 illustrates. Indeed, it is safe to say that the complexity in syntactic structure of this sonnet (with the first sentence occupying two quatrains, the second sentence another quatrain and the third sentence the couplet<sup>17</sup>) is founded on the upset of the order Theme+Rheme, which is the typical sequence, and on the overlapping of thematic and new elements, since in many units there are no given elements at all. Thus we are constantly forced to focus on interpreting *new* elements which are *also* syntactically foregrounded. There are no marked types of informations structure, viz. a structure with Given material after the New, in which «any *accented matter* that follows the tonic foot is . . . Given» (Halliday 1985: 276, our italics); but a look at Fig. 2 shows that there are only 12 instances of Given and 24 of New information, as perhaps to be expected in a poetic text. This gives an idea of how the poet manipulates his verbal matter to hold our

attention by providing us with a very dense poem in terms of its information structure.

We have seen through the deconstructed poem how the two resources analysed in this section work together to create texture, a reflection of which is manifest in the poem. Deconstruction also helps towards pinpointing textual components of meaning (events), as is seen by the analysis of the semantic roles attached to the participants in each event:

- 1: SREC V OdAFF
- 2: SAFF V A
- 3: SAFF V CScurr. ATTRIB.
- 4: V OdAFF
- 5: SREC V A
- 6: SAG V
- 7: SREC V A
- 8: SAG V
- 9: SREC V OdAFF
- 10: SAFF V CScurr. ATTRIB.
- 11: SAG V OAff
- 12: SAG V OAff
- 13: SAFF V CScurr. ATTRIB
- 14: SAFF V A (14a: SAG V OAff; 14b: SAG V OAff)
- 15: SAG V OAff
- 16: SAG V OAff
- 17: SAFF V A
- 18: SAFF V Cs
- 19: SAG V OAff
- 20: SAG V OAff
- 21: SAG V OAff
- 22: SAG V OdAFF OiREC
- 23: SAG V OdAFF OiREC
- 24: SAG V OdAFF OiREC
- 25: SAG V OdAFF
- 26: SAG V OAff

**Fig. 4.** Semantic roles of participants.

We are now in a position to state that the most widely used pattern is one of transitivity with agentive subject and affected object (8 occurrences over

against a maximum 3 of the other patterns). This accounts for the dynamic description of *thou* (the poet's interlocutor) in relation to the other two main participants: *I* and *Nature*. But the main participants take, or are semantically related to, different forms with which they form cohesive participant chains.

Main participants	Dependent participants
Thou	A woman's face, a heart, an eye, all hues, a man, master-mistress, thee, one thing, thy love, thy love's use
I	Me, my purpose, my love (mine) Woman's fashion, souls, pleasure, shifting change, their treasure.
Nature	Addition, nature's hand.

## 2. COHESIVE DEVICES

### 2.1. Reference

Fig. 5 gives us a possible notation form (Halliday's) to indicate the way in which cohesion in the poem is established at the level of referential links that could be added to any other system of notation in the syntactic analysis of a text.

→  
A woman's face, with nature's own hand painted,  
R:A  
↑ ← →  
Hast *thou, the* master-mistress of *my* passion -  
R:P R:A R:P  
←  
A woman's gentle heart, but not acquainted  
R:A  
With shifting change, as is false woman's fashion;  
← → ← ←  
An eye *more* bright than *theirs*, *less* false in rolling,  
R:A R:C R:P R:C

← ←  
Gilding the object *whereupon* it gazeth;  
R:P R:P  
← ↑ ←  
A man in hue *all* hues in *his* controlling;  
R:A R:P  
←  
*Which* steals men's eyes and women's souls amazeth.  
R:P  
↑ ↑  
And for *a* woman wert *thou* first created,  
R:A R:P  
← ←  
Till nature as *she* wrought *thee* fell a-doting,  
R:P R:P  
↑ ↑  
And by addition *me* of *thee* defeated,  
R:P R:P  
← ←  
By adding *one* thing to *my* purpose nothing.  
R:A R:P  
← ←  
But since *she* pricked *thee* out for women's pleasure,  
R:P R:P  
← ← ← ←  
*Mine* be *thy* love, and *thy* love's use *their* treasure.  
R:P R:P R:P R:P

R:C = ref: comparative      ← : anaphoric  
R:D = ref: demonstrative      → : cataphoric  
R:P = ref: personal      ↑ : exophoric/homophoric  
R:A = ref: article

Fig. 5. Poem analysed for reference.

This system helps us discover the type of reference used, be it anaphoric (pointing backwards in the environment) or cataphoric (pointing forward). An item which is exophoric (pointing outward) sets up a semantic relation with an entity in the physical world outside the linguistic realm, such as *all* (l. 7) *thou* (l. 2) and its derivatives, and *me* (l. 11) and its derivatives (if we take this poem to be a monologue addressed by the author to one person in particular, say Mr W. Hughes<sup>18</sup>). It also indicates the word class to which an item belongs that makes reference to another one (comparative, demonstrative, personal reference items and reference designated by articles, both definite and indefinite). Whether they imply generic or specific reference could also be indicated, but this distinction is left out here, as all the articles in the poem are specific.

Not all reference items display the same degree of cohesiveness. All of them require that we look elsewhere in the text (or outside the text) to locate their referents, but in a coreference relationship two items are most cohesive when there is no previous structural relationship between them within the clause complex. In the sonnet, *my* (l. 2), *a* (l. 7), *she* (l. 13), *thee* (l. 13), *mine* (l. 14), and *me* (l. 11) are very cohesive.

*Whereupon* (l. 6), a blend of preposition and relative pronoun, functioning as relative pronoun, refers back to *object* (same line) and should be counted (like *which* — l. 8 —) as a reference item even if Halliday does not mention relative pronouns in his discussion. *Which*, referring to *a man* (l. 7) as a personal relative pronoun like *who* would,<sup>19</sup> and *whereupon* can both be replaced by personal reference items such as *he* or *it* provided that two sentences were made from one.

Indefinite articles are also included, despite Halliday's omission, and grouped with definite articles even though they show no demonstrative potential, unlike *the*. In fact, they could be seen as indefinite demonstratives that introduce entities, after which a definite article could be used. In Halliday's example: «Algy met a bear. The bear was bulgy.» But we prefer to treat them together with definite articles because both are none the less specific in this and our case, and belong to the same class.

*One* is an indefinite numeral (also left out in Halliday's list) that does have sometimes a referential function as an emphazier of *a(n)*. Here it refers back to the one addition made by nature that makes so much difference to the writer's «voice» (though it could also be dealt with as exophoric reference).

The comparative references by *more* and *less* (l. 5) establish a relationship of contrast rather than of co-reference through the terms of comparison they carry with them.

## 2.2 Ellipsis

*A woman's gentle heart, but ( ) not acquainted (it is / one which is<sup>20</sup>)  
( ) A man in hue, all hues in his controlling (thou art)  
Which steals men's eyes and ( ) women's souls amazeth (which)  
By adding one thing ( ) to my purpose ( ) nothing (to thee; has  
been added)  
Mine be thy love, and thy love's use ( ) their treasure (be)*

E:C = ellipsis: clausal  
E:V = ellipsis: verbal  
E:N = ellipsis: nominal

Fig. 6. Lines analysed for ellipsis.

Fig. 6 shows those cases of ellipsis occurring in the poem. For the sake of brevity we have limited it to the lines with elliptical structures. On the right-hand side we find the presupposed items implicit in the cases of ellipsis, to be inserted within the empty brackets. It also gives us the type of ellipsis, whether the structure at issue implies presupposition of a whole clause, a verb phrase or a nominal group.

Ellipsis is included in our study since it contributes to the overall semantic structure, although, unlike reference, it does not set up semantic ties but structural ones. Substitution is usually examined here as well but in our poem there is not a single case except for *mine* (l. 14) perhaps, which is a combination of the possessive adjective (personal reference item) and the nominal substitute, yet it could also be treated as an elliptical form with the modifier (*my*) functioning as head and with tonic prominence in the tone group of the elliptical noun phrase (i.e. *thy love be MY love*).

Three types are identified. Clausal ellipsis can be yes/no ellipsis implying omission of the whole clause or of part of it, and also wh-ellipsis with the same two categories. This is tantamount to saying that the structure containing the ellipsis can be rephrased in a question-answer sequence typical of a dialogue:

A: What is thy heart like?

B: (Gentle but) (it is) not acquainted with shifting change

in e. g. l. 3. Under the label «implying the whole clause» we must understand the whole except «the item that is the response to the wh-element» (Halliday 1985: 299), i. e., the information-bearing element. The introduction of such a



sequence is no doubt of great importance for the retrieval of the presupposed item.

Here ellipsis in coordination by *but* of a repeated (or implied) subject in the second clause does not apply because the semantic relationship is not one in which the second conjoin restates affirmatively what has been said negatively in the first (Quirk 1985: 259). To be sure, this instance illustrates only a phenomenon of a very local effect, which does not enter into full cohesion. The clause is an elliptic non-finite participle clause that could be considered to contain ellipsis of the modal element of the verbal group. The subject and the appropriate form of *be* are elided. The subject is coreferential with that of the superordinate clause, which would be a presupposed «your heart is gentle» derived from the object of the verb *hast* (it = the heart), or the elliptical items could be *which is*, with *which* functioning as a pronoun for the head of the Od of the superordinate clause. But the subordinator *but* (rather than coordinator as pointed out: *but* = *though* here) is present and precludes the latter analysis, unless we postulate ellipsis of the substitute *one* (for *heart*), thus resulting in *but one which*.

Line 7 shows the residue of ellipsis of the modal element (thou hast). Line 8 presents a structural, not very cohesive example of ellipsis in which the subject of the introduced conjoin by *and* is omitted because it is coreferential with that of the first linked clause. In line 12, both parts are dependent on each other for the retrieval of the elliptical presupposed elements. The following correspondence could be made to locate the presupposition in the previous modal group: *one thing has been added to thee but nothing has been (added) to my purpose*. The missing words *to thee* can only be recovered by virtue of the context, more specifically the sense hinted at from l. 9 onwards, namely that although the poet's young friend has a body like a woman's, there is only one thing that distinguishes him from women, the object of the poet's desire. That thing, interpreted as the friend's sex organ, is then evoked by l. 12. The Oi of *adding* must then be the poet's interlocutor. The sequences (see lexical cohesion below) whose elements are interwoven into each other by their denotative meanings and which are established by *woman, created, wrought, nature, a-doting, addition, adding, thing*, make this clear and provide the source for missing information.

*To thee* is concluded to be this missing information as it constitutes the likeliest systemic opposition eligible for selection by the verb form *adding*, given the context of the poem. And this option is indeed structurally essential if we are to make any sense of the line, and in order that we may see the relation of *one thing* and *nothing* as one of contrast stemming from their respective, separate positions in the line. This is the main reason for its highly elliptical nature. This ellipsis is felt to be all the more cohesive for setting up a structural relation with

the semantic dimension on which the communicative process of the poem takes place, and also for helping properly construe through presupposition the other part of the structural parallelism established in the line: *to my purpose* and the ellipsis it contains (*has been added*). As Halliday puts it, a reference item signals that the meaning is recoverable, but here in the form that best suits the preceding clauses of the poem, which provide *thee* as the head of the missing phrase.

In l. 14 we see a verbal group with a structure that does not fully represent all its systemic features (finiteness, polarity, voice, and tense). It only consists of the bare form: a restricted type of clausal ellipsis. There is an ellipsis of the lexical verb and the operator. The elided verb is a special literary or archaic be-subjunctive with special ordering. The operator *may* (or the quasioperator, the catenative *want to*) is elided, but the real equivalence is  $X, Y = X \text{ be } Y = \text{may } X \text{ be } Y$ , or:  $X \text{ be } Y = I \text{ want } X \text{ to be } Y$ . The verbal group can also be taken to be an imperative form (let  $X \text{ be } Y$ ), and therefore finite with nonfinite overtones. Finiteness also has to be explicit in verbal ellipsis. The same goes for voice. The elliptical «be» cannot repudiate the selection of voice carried over by the presupposed clause except when in operator ellipsis the agent/affected relationship is reversed, but this does not apply here as we are dealing with an intensive relation. In sum, only the elements that contrast with those in parallel structure are retained.

### 2.3. Conjunction

Conjunction does not play an important part in the cohesion of the poem. However, it is clear that what little there is belongs to the category of interpersonal or internal conjunction, in which the logical-semantic relations take place between messages (within the clause or beyond it) that are things said or arguments rather than things happening or processes related to experience.

There are only four instances of conjunctive cohesion (*buy* in l. 3, *as* in l. 4, *and* in l. 9, *and* in l. 11). Most join clauses within a clause complex, except for *and* in l. 9 (the most important cohesive conjunction), so the relation established is one of interdependency rather than one of conjunctive cohesion proper. All are various types of paratactic expansion except *as*, which is hypotactic. *But* sets up an adversative additive link: *as* is comparative; the first *and* signals positive addition between two clause complexes or sentence structures, and the final *and*, also additive, joins two paratactic clauses embedded in a superordinate one.

## 2.4. Lexical Cohesion

A woman's face, with nature's own hand *painted*,  
S: Hyp / *created*<sup>21</sup>

Hast thou, the master-mistress of my *passion* -  
coll: *master-mistress*  
Mer: *love*

A woman's gentle heart, but not acquainted  
Rep

With shifting change, as is false *woman's* fashion;  
Rep

An eye more bright than theirs, less *false* in rolling,  
Rep

*Gilding* the object whereupon it gazeth;  
S: id/ S: Hyp/ Coll/  
*bright thing* S: id/eye

A man in hue all *hues* in his controlling,  
Ant: *woman* Rep

Which steals *men's eyes* and *women's* souls amazeth.  
Rep Rep Rep

And for a *woman* wert *thou* first created,  
Rep Rep

Till *nature* as she wrought thee fell *a-doting*,  
Rep S: hyp/ Rep S: mer: *love*  
*created*

And by addition me of *thee* defeated,  
Rep

By *adding* one *thing* to my purpose *nothing*.  
Rep Coll: *use* Ant: *thing*

But since she *pricked thee* out for *women's* pleasure,  
id: *thing* Rep Rep Coll: *master-mistress*

*Mine* be thy love, and thy love's use their treasure.

Rep Rep Coll: Rep Rep Rep: *hues*  
master-  
mistress

Coll: collocation

Rep: repetition

S: synonymy

S: id = identity of reference

S: hyp = hyponymy

S: mer = meronymy

S: ant = antonymy

Fig. 7. Poem analysed for lexical cohesion.

To further clarify figure 7, some comments are called for. *Nothing* is considered an antonym of *thing* due to the latter's sexual connotations in this poem.<sup>22</sup> Hence the fact that we should also read *nothing* as *no-thing* (i. e. vagina).

*Passion* is also a meronym of *love* if *passion* is not interpreted as aesthetic / spiritual attraction, a meaning not at all alien to its semantic range at least in the sense it acquires in the poem.

*Gilding* expresses the same reference as *bright* by virtue of its contextual relations with the culture of the Elizabethan age:

Este magnetismo se presenta bajo la forma metafórica tradicional del renacimiento («Gilding the object whereupon it gazeth» v. 6) ya que, al igual que la luz del sol dora los objetos al incidir en ellos, se pensaba que los ojos emitían luz y, a la vez, se entendía que esta mirada confería belleza al objeto de su atención y eliminaba de éste toda imperfección. (MacCandless 1986: 262-3)

*Use* can be considered a repetition of *hues*:

hay confusión en cuanto a la cuestión de la pronunciación u omisión de la /h/ inicial en *hue* y *hues*. Si se omitiera, podría resultar en equivalencias entre *hues* y *use*, éste último con connotaciones sexuales. (MacCandless 1986: 264)

*Pricked* evokes the same referent as *thing*, although it belongs to a different class, taking into account the overall context of the poem.

Repeated items are regarded as such even if they do not appear in the same identifiable form, e. g. *thou-thee*, *addition-adding*.

The superordinate of *gilding* would be, in this context, its synonym *brighten*, since *brighten* expresses a higher order of generality than *gilding*. There is identity of reference, though not to a participant, since both synonyms belong to different word classes.

The superordinate of *prick*, evoked by the verb *pricked*, is *thing*; the latter expresses more generality (here *thing* = that which hangs between a man's legs, whatever it may be; *prick* = male sex organ), although both could be regarded as strict synonyms with the same reference in the context of the poem.

A *woman* *a* and *man* (three times the former) are two examples of identification of participants in the discourse of the poem thanks to the reinforcement of lexical cohesion by means of indefinite reference (*a*). Thus two different ties coexist between these items in these instances of cohesion, although one is referential.

Hyponymy and meronymy are defined by Halliday thus: «Given a lexical set consisting of either hyponyms, where *x*, *y* and *z* are all 'kinds of' *a*, or meronyms, where *p*, *q* and *r* are all 'parts of' *b*, the occurrence of any pair of items within the set will be cohesive.» These are exemplified by *painted* and *wrought* as cohyponyms of *create*, or *a-doting* (to dote = to show a great deal of love and care, according to the CED) as comeronyms of *love*, though there is no clear line between meronymy and hyponymy with abstract terms; ours is a good example, since *doting* could also be «a part» of *love*.

Items that collocate, or collocates, tend to co-occur or to be found together in a more or less close association depending on the context. For example, *thing* collocates with *use* in typical sentences such as «what's the use of that thing» and the like.

Some items that present both collocation and synonymy are *passion*, *love* and *pleasure*, all three related to *master-mistress*. In this case there is a systematic semantic relationship, so there is a fairly weak cohesive effect, but in the case of *thing-use* there is a noticeable cohesive result.

Thus we have a series of interacting participant chains, including not only abstractions such as *love* or *pleasure*, or concrete interactants such as *men*, *women*, *thou*, *me*. . . but also processes such as *fall a-doting*, *gilding*, *gazing*, *pricking*, *adding*. There is no clear chain in which only processes supervene, but rather they mix with linguistic entities of quite a different nature to create heterogeneous chains. This mixing process, as pointed out by Halliday, is extremely cohesive. The interlocking that takes place between members of different chains forces us to slow down our reading and be more mindful of what it is that is going on in the poem, i. e. what the dynamics of the discourse we are unravelling consists in. In the above examples this is principally brought on by lexical verbs like *doting*,

*gilding* in their cohesive overlapping with participants (*love*, *eye* . . .). Such complexes, together with the presence of two different cohesive phenomena in one item, serve the purpose of creating text.

## CONCLUSIONS: TEXTURE AND COHERENCE

We have given an overview of those features that intermingle to create the cohesion of the sonnet, perceptible for a perspicacious reader, or, for that matter, to any reader that cares to read it a number of times. This would mean that all we have been doing to attain our goal in this paper (that is, deconstructing the sonnet and finding out the various linguistic resources deployed by the poet in his process of composition) would ultimately serve the purpose of highlighting the workings of an unconscious process (whereby a reader decodes such resources appropriately when he reads) so as to become fully aware of it. We, its recipients, need have resource to countless readings in search of textured sense. Thus it is, in the last analysis, a question of interpretation, not only of meaning but also of the artistic coherence or significance implicit in the author's personal way of manipulating textual processes, half intuitively, half consciously, to create meaningful discourse.

In this paper we have not taken account of the lexico-grammatical patterns that make for the overall structure of the utterances in the sonnet but rather have centred round its processes—both semantic and pragmatic—as they appear with a thematic-informational and a cohesive basis. We have also dealt in passing with their more strictly grammatical realization such as grammatical ellipsis or expansion within the clause. Likewise, it is obvious from the above analysis that reference and lexical cohesion (especially repetition, 5 instances, and synonymy, 9, over against collocation, 4) prove more instrumental than the other resources in furnishing the end-product with the required cohesive structure, as seems typical of poetic discourse as opposed to other types such as dialogue, or narrative-expository texts. Given the condensed nature of poetic information, and the higher semantic load found in poetic discourse, it is small wonder that ellipsis (itself a more lexico-grammatical phenomenon albeit contributory to the semantic structure of the whole discourse) and conjunction (a device to make explicit semantic relations between clausal components and complexes) should be absent to a larger extent than reference or lexical cohesion should. These two, remarkably, are accumulated at the end, and so are ellipsis and conjunction, as can be seen in the figures above. In that final part the subject matter and the theme of the poem become apparent, in accordance with the conventions of the

Elizabethan sonnet. This concentration of semantic relations, especially in the second quartet and in the final couplet, as a deliberate or at least extremely powerful stylistic effect, also serves to reinforce the explicitation of subject matter and theme (already somewhat anticipated by the juxtaposition of *men's eyes* and *women's souls* in l. 8).

Figure 8 below shows all the items that enter into some form of cohesion or other. In it we are made aware of the underlying semantic texture of the poem. As pointed out, some items (e.g. relative pronouns and some conjunctions) exhibit a considerable inclination towards the lexicogrammatical side of a cohesion line that could be postulated to span both internal (syntactic-structural proper) and external (semantic-cohesive proper) configurations encoded at different levels of description and communication in clauses and clause complexes.

A woman's	nature's	painting,
thou, the	master-mistress	my passion
A woman's	but	
	false woman's	
An eye more bright	theirs less false	
Gilding	whereupon it gazeth	
A man	hue all hues	his
Which	men's eyes	women's
And	a woman	thou created
	nature she wrought thee	a-doting
And	addition me	thee
	adding one thing	my nothing
But	she pricked thee	women's pleasure
Mine	thy love	thy love's use their

Fig. 8. Elements that enter into cohesive patterns.

Finally, it would be as well perhaps to end this paper by pointing out that the cohesion of this sonnet would be of little avail were it not to show in what way cohesion is ancillary to coherence. In other words, it would be necessary to supplement this discussion on the cohesive forces of the poem with another one capable of casting any light on the significance, first linguistic then semiotic of the sonnet as a coherent text (therefore syntactically and semantically appropriate to its genre). Such a coherence results from the dialectics of structure and cohesion and their close relationship with a higher order of communicative functions, namely those of literary phenomena as a whole, as they multifariously relate to reality itself. These functions and the no doubt important role played by cohesion (as well as by, though to a lesser extent, syntactic and graphic

structure) in establishing such functions are central to the final elucidation of this poem. Such an aim lies beyond our scope. Yet our study of cohesion has, we feel, laid the groundwork for a more detailed discussion of the meaning of the poem (along the lines, for instance, of the bone of contention for many critics whether the poem is about the poet's persona falling physically or spiritually in love, or both, with his young friend —the *thou*). But it also derives to some extent, as hinted earlier, from some interpretive choices made at the lexico-semantic level. In fact, decisions on such questions as to what extent particular instances of collocation (e.g. does *thing* really collocate with *hues*?) or synonymy apply in this poem involve decisions on the semantics and the overall context of the poem.

Once we know, then, what the poem is (what it consists of) and how it is so, we can proceed in a literary commentary to try and ascertain what it is about and what it entails from the point of view of literary criticism.

## NOTES

1. By *deconstructed* we mean the same as Halliday: «destroying its [the text's] textual patterns one by one» (1985: 314); this should not, perhaps, be confused with J. Derrida's primary aim of demonstrating that a text has no fixed or stable meaning by means of deconstruction.
2. Participants in topical themes usually correspond to subject in declarative clauses, operator and subject in a yes/no question, wh-element in a wh-question, main verb or predicator in a command, according to Downing (1990: 30).
3. See Downing (1990: 30 ff.) for Halliday's definition of theme and her criticism.
4. A non-restricted appositive noun phrase
5. At the level of the premodifying adj. *gentle*.
6. With two postmodifying phrases in the line, the next beginning next line.
7. Embedded at O level.
8. With postmodifying relative clause.
9. With a postmodifying P-ing clause in all three interpretations (*a man in hue controlling all hues of his*; *a man in hue, all hues being in his control (ling)*; *a man in hue, all hues in his hues controlling something else*) plus two coordinating postmodifying relative clauses in the next line.
10. The predicator is elliptical here: *being*.
11. At sentence level.
12. At the level of the last P.
13. With elliptical S and P—*she added*—, if we construe this line as a sentence, or with elliptical conjunction *and* possibly with elliptical Oi *to me* after *one thing*, if we decide it is an A to the clause in the previous line.

14. At sentence level.
15. With elliptical P *be*.
16. By e.g. making Theme and New (or Given and Rheme) coincide.
17. For the —likely— interpretation of 1.12 as sentence see above.
18. See MacCandless (1986: 264).
19. See MacCandless (1986: 185), where he cites other examples of such archaic usage by Shakespeare himself.
20. See discussion below.
21. We have preferred this interpretation —also in agreement with MacCandless (1986: 266)— to the one which would have *painted* as a synonym of *made up*, whereby the line would mean that the addressee's face is «not made up with cosmetics» (see note 1 to Sonnet 20 on p. 875 of *The Norton Anthology of English Literature*, 5th ed., vol. 1, New York, 1986).
22. For an exhaustive account of all possible connotations and meanings of the most important lexical items see the lexico-semantic study by MacCandless (1986: 260 ff.), to which much of this paper is indebted.

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## APPENDIX

A woman's face, with nature's own hand painted,  
 Hast thou, the master-mistress of my passion -  
 A woman's gentle heart, but not acquainted  
 With shifting change, as is false woman's fashion;  
 An eye more bright than theirs, less false in rolling,  
 Gilding the object whereupon it gazeth;  
 A man in hue all hues in his controlling,  
 Which steals men's eyes and women's souls amazeth.  
 And for a woman wert thou first created,  
 Till nature as she wrought thee fell a-doting,  
 And by addition me of thee defeated,  
 By adding one thing to my purpose nothing.  
 But since she pricked thee out for women's pleasure,  
 Mine be thy love, and thy love's use their treasure.