LEXICAL COHESION AND THE RHETORICAL STRUCTURE OF ENGLISH FICTIONAL TEXTS

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Abstract: The paper deals with the study of the lexical cohesion's role in the rhetorical structure of the English fictional texts. The rhetoric function of cohesion has been investigated in line with its other functions in the process of text construction. The hierarchical relations and the functional approach are major issues in the rhetorical structure theory introduced by Thompson and Mann. The rhetorical value of the cohesive devices under analysis have strong link to the wholeness of the information conveyed in text, the ways of expression of the peculiarities of the author's intention and text pragmatics. There is a logical connection between the linguistic units that make up the text. This connection has both semantic and grammatical basis. In the lexical system of any language, linguistic units have different semantic carriers. Various metaphors found in the text play an important role in the rhetorical structure; especially metaphorical, metonymic, hyperbolic as well as ironic transference play an important role in this context. This approach to lexical units differs from traditional linguistics; the difference lies in their breadth of functional scope and their role in organizing the text. The study of the rhetorical structure of the text in this aspect is actual from the point of view of studying the functional features of the lexical units of the language in the context of the text. There is a gradual development of the theory of rhetorical structures and their main features, the place of coherence of the text in the rhetorical structure, as well as the coordinating function of auxiliary units of the language – connectors, conjunctions, alliances, etc. modal words in the rhetorical structure of the text.

Keywords: Cohesion, Function, Interrelationship, Pragmatics, Rhetorical, Text.

1 Introduction

As the lexical cohesion plays an important role in the construction of text, it is equally important in the introduction of text pragmatics. In fictional texts, such a complicated and delicate function of lexical cohesion has a multifaceted nature. The role of lexical cohesion in the construction of coherence is in harmony with its rhetoric function complementing each other. As M. Taboada suggests, "rhetorical relations have been proposed as an explanation for the construction of coherence in discourse" [16]. It is specifically the case in fictional texts.

The main goal of the study is to determine the role of lexical cohesion in construction of the rhetorical structure of the English fictional texts. The novels written by Elizabeth Gilbert ("Stern Men", 2000) and by Evelyn Waugh ("Decline and Fall", 2012) have been analyzed in order to determine the rhetorical function of lexical cohesion in the micro and macro texts. In order to achieve this goal, it is necessary to determine the rhetorical function of lexical cohesion in the chapters of the fictional texts under analysis and the formation of the peculiarities of lexical cohesion, as well as to shed a light on their role in text pragmatics.

The study has been conducted based on Rhetorical Structure Theory introduced by Mann and Thompson (1988) and further developed by Mann, Matthiessen, and Thompson (1992), Yuemin, Hongyun and Curi (2000), Taboada and Mann (2001), Gruber (2005), Skoufaki (2020). According to this theory, all the units constructing text are semantically interconnected. These relations are considered as the rhetorical relations. Mann et al. determine three types of rhetorical structure of the text [10, p. 243-281]:

- *Superstructure.* It includes headlines and their components based on high level organization of the text;
- *Relational structures.* Purposeful lining beginning from the sentence till the textual entity;
- *Syntactical structure*, *which provides* the syntactical structure of the sentence;
- *Syntactic structure.* That is, the syntactical structure of the sentence.

This classification provides the highest organization of the superstructure of text. Halliday and Hasan`s "Cohesion in English" (1976) also provides the theoretical framework for the analysis of the rhetorical relations in fictional text: 1) Reference. Two language units are interconnected: "John studies at the University. He goes there every day". Here is John and he denotes a human being; 2) The language unit is not repeated, but is substituted: "Mary likes yogurt. She has one every day". Here "yogurt" is substituted by "one". 3) Ellipsis. For instance: "We all had an ice-cream today. Eva chose strawberry. Arthur had orange". In these sentences, "ice-cream" has become an ellipsis. 4) Conjunction. Cohesion can also be realized by conjunctions, which provide the semantic relation. 5) Lexical cohesion. Two or more lexical units distinguish a set phrase or a common semantic field.

Thus the paper aims to reveal the role of lexical cohesion in the rhetorical structure of English fictional texts.

2 Materials and Methods

The methods of discourse analysis and contextual analysis have been used in the process of the study in order to determine the role of the lexical cohesion in the rhetorical structure of text.

The methodology of the study is the logical-philosophical theory, which explains the intensive activation of the linguistic devices and the upgrading their functional capabilities.

3 Results and Discussion

In macro and micro contexts of the fictional text, lexical cohesion is considered in the context of its role as a component in micro-text and, on the macro level, the role of micro-texts is considered in the construction of a global system. In addition, these lexical devices have a rhetorical value. Thus, such a double idiosyncrasy of these lexical devices provides more effective construction of the communicative function of the text.

First of all, lexical cohesion ensures connection of the parts of the text in one lexical-semantic structure. Let us take a look at the following examples: *"Twenty miles out from the coast of Maine, Fort Niles Island and Courne Haven Island face off-two old bastards in a staring contest, each convinced he is the other's only guard. Nothing else is near them. They are among nobody. Rocky and potato-shaped, they form an archipelago of two. Finding these twin islands on a map is a most unexpected discovery; like finding twin towns on a prairie, twin encampments on a desert, and twin huts on tundra. So isolated from the rest of the world, Fort Niles Island and Courne Haven Island are separated from each other by only a fast gut of seawater, known as Worthy Channel. Worthy Channel, nearly a mile wide is so shallow in parts at low tide that unless you knew what you were doing-unless you really knew what you were doing-you might hesitate to cross it even in a canoe.*

In their specific geography, Fort Niles Island and Courne Haven Island are so astonishingly similar that their creator must have been either a great simpleton or a great comic. They are almost exact duplicates. The islands-the last peaks of the same ancient, sunken mountain chain-are made from the same belt of quality black granite, obscured by the same cape of lush spruce. Each island is approximately four miles long and two miles wide. Each has a handful of small coves, a number of freshwater ponds, a scattering of rocky beaches, a single sandy beach, a single great hill, and a single deep harbor, held possessively behind its back, like a hidden sack of cash The Penobscot Indians left the first human records on Fort Niles and Courne Haven. They found the islands an excellent source of sea fowl eggs, and the ancient stone weapons of these early visitors still show up in certain coves. The Penobscot didn't long remain so far out in the middle of the sea, but they did use the islands as temporary fishing stations, a practice picked up handily in the early seventeenth century by the French. The first permanent settlers of Fort Niles and Courne Haven were two Dutch brothers, Andreas and Walter Van Heuvel, who, after taking their wives and children and livestock out to the islands in June of 1702, laid claim to one island for each family. They called their settlements Bethel and Canaan. The foundation of Walter Van Heuvel's home remains, a moss-covered pile of rock in a

meadow on what he called Canaan Island-the exact site, in fact, of Walter's murder at the hands of his brother just one year into their stay. Andreas also killed Walter's children on that day and took his brother's wife over to Bethel Island to live with his family. Andreas was frustrated, it is said, that his own wife was not bearing him children fast enough. Eager for more heirs, he'd set out to claim the only other woman around. Andreas Van Heuvel broke his leg some months later, while building a barn, and he died from an ensuing infection. The women and children were soon rescued by a passing English patrol ship and taken to the stockade at Fort Pemaquid. Both women were pregnant at the time. One delivered a healthy son, whom she named Niles. The other woman's child died in delivery, but the mother's life was saved by Thaddeus Courne, an English doctor. Somehow this event gave rise to the names of the two islands: Fort Niles and Courne Haven-two very pretty places that would not be settled again for another fifty years" [1].

The text tells the story about two islands by name of Fort-Haylz and Courne Haven. When the events expand their dimension, the names of these islands are given by their referents; the names are transferred onto pronouns. In the next sentence first "the island", then their names Fort-Haylz and Courne Haven are used. Thus, Fort-Haylz, Courne Haven and 'they' substitute each other and begin to play the role of the coordinator by the way of reference and fulfill the role of the coordinator among the components of the micro text. Then the current of Worthy is added to that semantic field. Thus, there a group of lexemes belonging to the same semantic field emerges. Here another important issue is the rhetoric aspect of the lexemes "Fort-Haylz and Courne Haven", "they", "island". When these lexical devices are repeated each time, completeness emerges in that space. In addition, conditions for the exaggeration of that space rhetorically emerge there. Thus, the lexemes of the same semantic field function as a lexical cohesion and as a means of rhetoric. At the end, it becomes clear who is who, or what is what. In this way, the semantic field is closed.

Lexical cohesion, which is said to be the classical approach [5, 6, 11] is based on the logical relations among the lexical devices belonging to the same semantic field [4]. Such an approach to the issue plays an important and effective role in conveying the leading idea, the rhetoric function of the lexical unit in lexical cohesion is easily observed. In this case, it is possible to determine the status of the lexical device, clarify the semantic field of which it is a part, and its rhetorical function in the text. Such approach to the issue allows revealing that that the pragmatics of the text formed on the basis of several micro-texts reveals two types choices of lexical devices in text-construction and rhetoric aspects.

In the analysis of fictional texts, it is possible to determine the titles of their subtitles in this type or the rhetoric aspect of lexical cohesion in text. In this case, it is necessary to note the results of the content analysis and particularly the rhetorical value of those linguistic devices in delivering text pragmatics. In lexical cohesion, the rhetorical function of the linguistic devices envisages the functional relations among the elements of thought in discourse [3, 8]. Those relations between the lexical repetitions can be distant. In general terms, cohesion can be structural, distant, and figurative [14]. The distant cohesion provides the relation between the components of text. But the figurative cohesion covers the information entirely and is connected with the plot in fictional text. Thus, the structural-distant cohesion prevails over the figurative cohesion.

The titles of the fiction are conditioning its completeness and informing the reader in which direction the events will be developed and in which situation it would enter. It should be noted that till the first half of the last century it has become tradition to use semi-titles in the written works. But later this tradition was partly removed and the semi-titles were replaced by conventional signs. Semi-titles are the compressed representatives of the events to follow. When reading a work, it is possible to guess the direction of the events, which will follow. In this context, it is natural that the main hero of the

work would be in the focus of attention and take part in the main background of the events and assembles all the forces around himself, centralizes them. This feature plays an important role for the construction of cohesion and coherence text. Let us take a look at the texts from Evelyn Waugh's "Decline and Fall". It begins with a prologue: Pol Bennifezer, student of Oxford University, commits a mistake in the yearly traditional bowling festivity.

Then the whole work speaks of the events encountered by him. In this context, the cohesion of the text is built on Pol Bennifezer and on the characters closely connected with him. The first semi-title of the work is called "Vocation" and the lexeme "Pol Bennifezer" is repeated fourteen times explicitly. If we take into consideration that the semi-title totally is a little more than three pages, it is possible to see the activity of the mentioned lexeme in the size of that title. In this text, when the name "Pol" is repeated, the distance between the reader and the hero is reduced and it becomes evident that all the events there take place because of Pol. The rhetoric superstructure noted by us above is formed on Pol's function on cohesion background. Then "Llanabba Castle" begins, it is a little bigger than this semi-title. Here again Pol Bennifezer is repeated fourteen times. As in the previous title, Pol Bennifezer plays an important role in the formation of the rhetoric structure.

The rhetorical feature of the issue covers the completeness of information, its clarity, influence, the rhetoric share in conveying the text paradigm. The titles wholly represent a scene from the life of Pol Bennifezer. Sometimes, the titles begin and end with him, for instance as in "Trial" (the sixth title).

The beginning: *"Sitting over Common Room fire that afternoon waiting + for the bell for that, Paul found himself reflecting that on whole f the last week had not been quite as awful as he had expected. As Beste-Chetwynde had told him, he was a distinct success with his form; after the day an understanding had been established between them. It was tacitly agreed that when Paul wished to read or to write letters he was allowed to do so undistubed while he left to employ the time as they thought best; when Paul took it upon him to talk to them about their lessons they remained silent, and when he set them work to do some of it was done. It had rained steadily, so that there had been no games. No punishments? No reprisals? No exertion, and in the evenings the confessions of Grimes? Anyone of which would have glowed with outstanding shamelessness from the appendix to a treatise in psycho-analysis"* [19].

At the end: *"And, Much to Paul's embarrassment? A tear welled up in each of Mr. Prendergast's eyes? And coursed down his cheeks"* [19].

The rhetoric load of the relations among the lexemes in lexical cohesion is connected with the completeness, peculiarities of the intension of the author and text paradigm. Location of "Pol" (the repeated unit) in semi-headings serves the structural-semantic entity of the text: such form of completion is more logical and pragmatic. It organizes the semantic relations connected with the ongoing processes in this part. We have already noted that the rhetoric relations express the inter-text relations. In the example given by us, Pol Bennifezer serves the inter-meaning association in conformity with the text paradigm in conveying information. Otherwise, the wholeness of the text would have not taken place. In the afore-mentioned headings, the number of repetitions of the hero (Pol) of the work proceeds from his function, which plays the role of relating the meanings and also from its pragmatic load, because each time when it is repeated, it turns into the focus of attention of the reader and determines the importance of its role in conveying the information. Its reason is the regulation of the events connected with Pol from rhetoric point of view. The beginning and end of the information with the same thing attaches great importance to its rhetoric function. Probably all the events connected with Paul Pennyfeather take place in the Castle of Lanab. Therefore, the frequency of its repetition is high in this part. From this point of view, the content analysis of the work may be conducted, its result allows determine the degree of

rhetoricness in the cohesion context of that lexeme. In connection with it, it is necessary to note one thing else: In the work, Paul Pennyfeather emerges more explicitly. It is due existing abundant dialogues connected with him and the repeated appeals of the author to him by his own name. For instance, let us pay attention to the heading of "Captain Grimes":

"After a time they all stood up, and amid considerable noise Mr. Prendergast said grace. Someone called out 'Prendy!' very loudly just by Paul's ear.
'...per Christum Dominum nostrum. Amen,' Mr. Prendergast said t. 'Beste-Chetwynde, was that you who made that noise?'
'Me, sir?No, sir.'
'Pennyfeather, did Beste-Chetwynde make that noise?'
'No, I don't think so,' said Paul, and Beste-Chetwynde gave him a friendly look, because, as a matter of fact, he had.
Captain Grimes linked arms with him outside the dining-hall.
'Filthy meal, isn't it, old boy?' he said.
'Pretty bad,' said Paul.
'Prendy's on duty to-night. I'm off to the pub. How about you'?
'All right,' said Paul [19].

In this micro text, the name of Paul Pennyfeather is sounded several times, while the author could substitute the name by pronouns explicitly. But the author makes such an inference when each time his name is pronounced, the relations of the author with him are expressed more exactly and impressively. The situationality of the noted feature may be explained by the load of that lexeme from rhetoric point of view. On the other hand, in respective situations, the abundance of participants makes the author to express his thought explicitly, for example, let us appeal to a piece from the first part of the ninth heading ("The Sports Festivity is going on"): *"The refreshment tent looked very nice. The long table across the centre was covered with a white cloth. Bowls of flowers were ranged down it at regular intervals, and between them plates of sandwiches and cakes and jugs of lemonade and champagne-cup. Behind it against a background of palms stood the four Welsh housemaids in clean caps and aprons pouring out tea. Behind them again sat Mr. Prendergast, a glass of champagne-cup in his hand, his wig slightly awry. He rose unsteadily to his feet at the approach of the guests, made a little bow, and then sat down again rather suddenly.*

'Will you take round the foie grass sandwiches, Mt. Pennyfeather?' said Dingy. 'They are not for the boys or Captain Grimes.'
'One FOR little me!' said Flossie as he passed her.
Philbrick, evidently regarding himself as one of the guests, was engaged in a heated discussion on greyhound-racing with Sam Clutterbuck.
'What price the coon?' he asked as Paul gave him a sandwich.
'It does my heart good to see old Prendy enjoying himself,' said Grimes. 'Pity he shot that kid, through.'
'There's not much the matter with him to see the way he's eating his tea. I say, this is rather a poor afternoon, isn't it?'
'Circulate, old boy, circulate. Things aren't going too smoothly' [19].

Prendergast, Grames, Clatterback, Prendy, and Pol take part in this situation. In this situation, the implicit thought of Pol may cause confusion. Therefore, in the majority of cases, the author expresses his thoughts by his name. On the other hand, the author explains it by his name in the majority of cases. At the same time, it can be explained by the style of the creator of the text.

In the epilogue of the work, Paul Pennyfeather as a reply to Peter declares that he would serve the religion and become a clergyman, and after the departure of Peter Paul Pennyfeather turns his face towards Jerusalem and begins to pray. In the epilogue as the result of the work, the life philosophy becomes completed. On the background of the conveyed issues the dialogue currents only around Pol. His inter-human treatment is completed by a religious accord. The development of events connected directly with Pol provides the rhetoric mechanism of the completion of lexical repetition. After a short dialogue in the answer to Peter he declares that he will be a man of religion. It becomes evident that if the lexical cohesion and the rhetoric structure are related with each other, yet they do not coincide with each other, they fulfill different functions in the formation of the rhetoric structure of the text. This is focus of lexical-semantic formation of the text. As we know, the expedient unity of the language media, which forms the text and the hierarchic relation among them, derivation of the text and the role of subjects in their acceptation and descriptive approach to such issues, disclosure of its mechanism, is one of the important issues of the theory of rhetoric structure. In this sense, on the background of inter-event connection, the activity of Paul Pennyfeather is not completed as being a subject - he also forms the main line in connecting the events. It gives birth to the rhetoric construction mechanism. That is, the pragmatics of the work is formed on the events circulating around Paul Pennyfeather. Therefore, the author appeals to distant and close repetitions to draw Paul Pennyfeather into the center of the events as a lexical unit. This process continues along the text and lines up along a development line, thus providing the expedient unity of the language units. Paul Pennyfether himself and his relation to other persons take place on an explicit or implicit background. Sometimes there are microtexts, where along with Paul Pennyfezer other lexemes are also repeated. For instance, on page 11 of the same book ("Filbrik") the dialogue among Filbrik, Paul Pennyfeather, Grimes, Prendergast are repeated several times, but the structure of events, text paradigm have been built so that their activities take place because of Paul Pennyfeather; Paul is the main lexeme, which contributes to lexical cohesion in the rhetoric structure of the text:

"Next day Mr. Prendergast's self-confidence had evaporated.

'Head hurting?' asked Grimes.

'Well, as a matter of fact, it is rather.'
'Eyes tired? Thirsty?'
'Yes, a little.'
'Poor old Prendy! Don't I know? Still, it was worth it, wasn't it?'
'I don't remember very clearly all that happened, but I walked back to the Castle with Philbrick, and he told me all about his life. It appears he is really a rich man and not a butler at all.'
'I know,' said Paul and Grimes simultaneously.
'You both knew? Well, it came as a great surprise to me, although I must admit I had noticed a certain superiority in his manner. But I find almost everyone like that. Did he tell you his whole story-about his shooting the Portuguese Count and everything?'
'No, he didn't tell me that,' said Paul.
'Shooting a Portuguese count? Are you sure you have got hold of the right end of the stick, old boy?'
'Yes, yes, I'm sure of it. It impressed me very much. You see Philbrick is really Sir Solomon Philbrick, the ship owner.'
'The novelist, you mean,' said Grimes.
'The retired burglar,' said Paul.
The three masters looked at each other.
'Old boys, it seems to me someone's been pulling our legs.'
'Well, this is the story that he told me,' continued Mr. Prendergast. 'It all started from our argument about Church architecture with the black man. Apparently Philbrick has a large house in Carlton House Terrace.'
'Camber well Green.'
'Cheyne Walk.'
'Well, I'm telling you what he told me. He has a house in Carlton House Terrace. I remember the address well because a sister of Mrs. Crump's was once governess in a house in the same row, and he used to live there with an actress, who, I regret to say, was not his wife. I forget her name, but I know it is a particularly famous one. He was sitting in the Athenaeum Club one day when the Archbishop of Canterbury approached him and said that the Government were anxious to make him a peer, but that it was impossible while he lived a life of such open irregularity. Philbrick turned down the offer. He is a Roman Catholic, I forgot to tell you. But all that doesn't really explain why he is here. It only shows how important he is. His ships weigh hundreds and hundreds of tons, he told me [19].

As we have already noted, the relation of Paul Pennifezer on the background of the cohesion is conditioned with the rhetorical function of lexical repetition. The purposeful unity of Pol and other images and successful creation of lexical-semantic unity, ability of regulating the relations among the images led to the successful formation of lexical semantic unity. This repeated inter-lexeme unity is not simply a repetition, but an interconnected repetition on the background of the text.

In nature, this relation is a hierarchic relation. As we know, hierarchialism expresses the relations of dependence and subordination. In the mentioned context of repetitions, hierarchy develops on the line of cause and effect. Let us pay attention to the example taken from Chapter 4 of the Second Part of the work (Resurrection from the Dead): *"Crossing the hall one afternoon a few days later, Paul met a short man with a long red beard stumping along behind the footman towards Margot's study.*

'Good Lord!' he said.
'Not a word, old boy!' said the bearded man as he passed on.
A few minutes, layer Paul was joined by Peter. 'I say, Paul,' he said, 'who do you think's talking to Mamma?'
'I know,' said Paul. 'It's a very curious thing.'
'I somehow never felt he was dead,' said Peter. 'I told Clutterbuck that to try and cheer him up.'
'Did it?'
'Not very much,' Peter admitted. 'My argument was that if he'd really gone out to sea he would have left his wooden leg behind with his clothes, but Clutterbuck said he was very sensitive about his leg. I wonder what he's come to see Mamma about.'
A little later they ambushed him in the drive, and Grimes told them. 'Forgive the beaver,' he said, 'but it's rather important at the moment.'
'In the soup again?' asked Paul.
'Well, not exactly, but things have been rather low lately. The police are after me. That suicide didn't go down well. I was afraid it wouldn't. They began to fuss a bit about nobody being found and about my game leg. And then my other wife turned up, and that set them thinking. Hence the vegetation. Clever of you two to spot me' [19].

In this micro text Pol and Peter meet, and it leads to a new talk on the plane of dynamics of the work. In the context of the general content of the work, the mentioned reason leads to the birth of new consequences in the space of the content of hierarchy; a new talk emerges about the drowned man. The cause is the meeting of these men, but the effect is the talk between them. On the background of the development of events such a contact is logical.

This dialogue of Paul and Peter becomes the reason of a new talk on the background of the dynamics of the plot. In the general context of this novel, there arise new grounds for talks. In the context of the content of the work, the mentioned reason is able to create a result in the hierarchy of the content of the text, the talk there is on man. The reason is to make those persons encounter each other. On the background of the development of events, such relations are logical in nature. The talk between characters takes place on trajectory of derivation and comprehension of speech. The successful completion of the communication is characterized by the successful realization of the communication act. This instant is the important aspect of the formation of the wholeness of the text.

Another important act of the rhetoric approach to the text consists of a descriptive approach and decoding the mechanism of the above mentioned issues. The descriptive approach to the issue is necessary in order to see the wholeness of the text. In this very context, it is possible to determine the factors and the mechanism which create the rhetoric aspect of lexical cohesion. The mechanism is the conformity of any object to the law. But its driving means consist of the purposeful activity of its structural elements in the context of text paradigm. Therefore, the description of the lexical cohesion on rhetoric background proceeds from the necessity of determination of all the aspects of the issue.

4 Conclusion

The results of the analysis suggest the following:

The function of the linguistic devices, which take part in the rhetorical structure of text is multifaceted. Based on the interconnectedness, they serve to construct and to convey information in the process of interaction.

The rhetoric value of lexical units in lexical cohesion is connected with the peculiarities of the ways of expression of the information in text and with text pragmatics. Lexical cohesion is based on the interrelationship of the lexical units. Their interrelationship may be defined by proximity and distance that depends on the requirements of the construction of information in text. In this process, pragmatics has a determinative nature, as the linguistic devices are determined due to the pragmatics during convey of information.

The role of lexical cohesion in the rhetorical structure of text is actually a logical-rhetoric function. Lexical cohesion has such logical-rhetorical function and thus plays the role of the construction of coherence in any text type. Text pragmatics is also based on this structure.

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