Chapter VI

6 Style as Selection, Parallelism, and Cohesion: Mansfield's art under Scrutiny

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Style as Selection, Parallelism, and Cohesion

6.1 SPC: Definition and Explanation

As already seen in chapter V, selection, parallelism, and cohesion are necessary to the making of a text. A writer adheres to these strategies for the selection of materials. Selection, restricts the writer to the choice of best word phrase, clause, or sentence in the best order of expressions. The components of selection invoke a regular use of language and the required number of repetition in a variety of linguistic level of verbal structures. Such repetitions or re-occurrences are named as parallelism—a feature expressed in the form of alliteration, onomatopoeia, anaphora, cataphora etc.

Cohesion is instrumental in tying all kinds of connections, which exists within the text. The cohesive links may be pronouns, ellipses, lexical relations, conjunctions, comparison, collocation, casual substitution, syntactic repetition and anaphoric and cataphoric elements. George Yule in his book The study of Language remarks on the utility of this feature as:

Analysis of these cohesive links within a text gives us some insight into how writers structure what they want to say, and may be crucial factors in our judgements on whether something is well written or not. It has also been
noted that the conventions of cohesive structure differ from one language to the next and may be one of the sources of difficulty encountered in translating texts. However, by itself, cohesion would not be sufficient to enable us to make sense of what we read. It is quite easy to create a highly cohesive text which has a lot of connections between the sentences, but which remains difficult to interpret. (136).

Richard Bradford in his book *Stylistics* illuminates the purposiveness of cohesion as:

Linguistics has devised a number of methods to document the ways in which consecutive sentences create broader patterns of meaning. Textual cohesion, a termed coined by Halliday and Hasan in their book *Cohesion in English* (1976), is the trailing of ‘ties’ between constructive sentences. Each sentence in a text, following the first, is linked to the context of one or more preceding sentences by at least one tie. A tie is made by some constituent that resumes, re-states or reminds as something designated by a predicate or referring expression in a preceding sentence. (62).
6.2 a) Analysis of SPC Features in *Bliss and Other Stories*

Katherine Mansfield is highly imaginative and picturesque in her narrative pattern, which shows her knack for using the most effective use of language to the context. The story is wreathed with repetitions and alliterations, which shows her prose not only blessed with the potential to elevate but also to transport to her make-believe world with in the frame work of textuality.

The story begins with Bertha’s intensity to live life to its maximum. She is thirty in age but her exhilaration at the sight of everything makes her a robust lively character. A set of trailing non- finite phrases in collocation shows her vitality. Her desire to laugh “at nothing, at nothing, simply” shows how Katherine Mansfield draws emphatically the confirmation over her healthy attitude to life through parallelism. The paragraph reads as:

(1) *Although Bertha Young was thirty, she still had moments like this when she wanted to run instead of work, to take dancing steps on and off the pavement, to bowl a hoop, to throw some thing up in the air and catch it again, or to stand still and to laugh at nothing at nothing simply.* (117).

The sentence begins with conjunctive feature ‘although’ hence, explicit cohesion. It echoes the healthy attitude to life, which the author believes, is not only a proper attitude to life but is also *rewarding.*
Authorial confirmation is made in conversational tone which links the above sentence to the succeeding ones hence, a perfect example of cohesion. Further trailing non-finite clauses intensify a reader’s curiosity by heavy co-ordination. This is perfect example of Syndetic co-ordination.

(2) "What can you do if you are thinking and turning the corner of your own sheet. You are overcome suddenly a feeling of bliss absolute bliss! As though you have swallowed a bright piece of that late afternoon sun and it burned in your bosom sending out a little shower of sparks into every particle into every finger and toe?..." (117).

This is a conventional sentence implying contextual unity through inter sentence and implicit cohesion. Thirty reechoes Bertha’s age hence, what implies to her age may apply to others. A specific sense is here generalized, hence covert cohesion through enophoric reference. Besides linkage unites the entire sentential segments into a whole. Repetitive use of consonant ‘b’ is a noticeable and selective choice to rhyme “Bertha” with ‘bliss’ ‘absolute bliss’, ‘bright’, ‘burned’ and ‘bosom’. “A feeling of bliss” and “absolute bliss” constitutes a rhetorical device.

Further explicit or overt cohesion is noticeable in the repetition of the word ‘bliss’, ‘absolute bliss’. this is also an example of anadiplosis. H.A. Gleason in Linguistic and English Grammar writes,
“Stylistic choices can not be made independently. Each influences many others, a web of interdependencies extends throughout the text.” (453).

Therefore the choice of lexical replacements like “turning the corner of your street” for “ageing” and “swallowed a bright piece of … “for bliss” adds to the relatedness of the text to the context, where by continuity of lexical meaning is maintained.

(3) Oh, there is no way you can express it without being “drunk and disorderly”? How idiotic civilization is why be given a body if you have to keep it shut up in a case like a rare, rare fiddle?

F.R. Palmer in his book Semantics says, “A great deal of our meaning is not ‘ideational’ at all but is ‘inter-personal’ or ‘social’ relating ourselves to others” (35). The inclusion of such a sentence that facilitates a conversation with the reader is a direct attempt to establish quick relationship through readability of the text. It is the patterning of one structure against another that is stylistically most significant.

The use of conversational tone here carries the stylistic value of familiarity of emotive nature. Hence the Selection stands justified. Michael Stubbs in Discourse Analysis recognize this feature as a cohesive tie, “…several formally recognizable mechanics of discourse. cohesion are shifts in addressee, synchronization in time and lexical repetition. (23).
Further the choice of the lexical items “drunk” and disorderly are mutually interchangeable in the environment of the contextual meaning. Hence it re-inforces the textual meaning.

Repetition of ideas in the form of “... a feeling of bliss, absolute bliss” (117) is an example of parallelism hence, cohesion is the agency used.

The insertion rhetorical question “why be given a body if you have to keep it shut up in a case like a rare, fiddle” (117) maintains cohesive relationship with the event described. With the rise of simile ‘rare fiddle’, Mansfield once again repeats the idea that life is for bliss, therefore, expose it to the beauties of life and not to treasure it like a fiddle which does not play music if kept in lock and key. This reaches what is earlier stated, hence, an example of cohesion through parallelism and partial reference.

(4) “But in her bosom there was still bright glowing place that shower of little sparks coming from it. It was almost unbearable”.

Further, Bertha’s realization of ‘bright glowing place’ (118) and ‘the shower of little sparks’ (118) makes a highly enthusiastic characters. ‘ Bright glowing place’ is a metaphor to suggest the heart throbbed with bliss. ‘There’ and ‘still’ are indexical features hence, the choice is for contributing textual unity through explicit cohesion.

Further, Bertha is scared of putting her heart to overwhelming or over
brimming state of excitement, which is again metaphorically expressed as:

(5) *She hardly dared to breathe for fear of fanning it higher, and yet she breathed deeply, deeply. She hardly dared to look into the cold mirror but she did look and it gave her back a woman, radiant with smiling, trembling lips, with big, dark eyes and an air of listening, waiting for something...divine to happen...that she knew must happen...infallibly.*" (118).

Repetition of an element establishes an identity after various occurrences. Repetition may be of two kinds; if the consecutive occurrences of the same element are not widely spread out, the phenomenon is called ‘local’ or epizeuxis. But if separated by a considerable interval then the phenomenon is called ‘distant’ or ‘ploce’. This is the hallmark of Mansfield’s fiction and she employs it to her maximum for aesthetic sensibility. Mansfield repeats not only content-words but also funct-words like preposition, article, conjunction, pronoun etc. Further verbal repetition like the repetition of a phrase is also an oft-repeated stylistic device for achieving structural coherence.

Lexical cohesion is also seen in the given sentence where trailing noun phrases define the incredible happiness Bertha had stored in her heart. Expressions like ‘radiant’, ‘smiling’, ‘trembling leaves’,
‘big dark eyes’, ‘air of listening’, ‘waiting for something’, ‘divine to happen’ are the local repetition signifying the same feeling but contributing to the overall structural and thematic unity of verb. Such symbolic but cluster repetitions cover a broad semantic spectrum denotatively as well as connotatively although, they may not be fully synonymous.

(6) “Mary brought in the fruit on a tray and with it a glass bowl, and a blue dish very lovely, it was as though it has been dipped in milk”. (118).

The selection of concrete words adds to a sense of visibility. Michael Stubbs in Discourse Analysis says, “Transcribing conversation into a visual medium is a useful estrangement device, which can show up complex aspects of conversational coherence…” (20).

Further the selection of coordinate phrases gives syntactic and semantic focus to each connected phrase. With the use of attributes ‘glass’ and ‘blue’ the bowl and the dish are concretized. The choice of inherent adjectives of passive nature lends a picturesque quality to the objects described.

(7) “There were tangerines and apples stained with strawberry pickle. Some yellow pears, smooth as silk, some white grapes covered with a silver bloom and big cluster of purple ones”.

Another noticeable example of similes in a cluster is the fruits served by Mary (the nurse) to Bertha (the mistress of the house), ‘smooth as silk’, ‘some white grapes covered with a silver bloom’ and ‘big cluster of purple ones’. (118).

Katherine Mansfield uses adjectives as an oft-repeated cohesive links example-adjectives are replaced by new adjectives to refer the same feature and nouns and also sup-planted with the help of metaphors. This directly channelizes the reader’s attention and, therefore, the image is evoked with total ease. Bertha buys a new carpet to enhance the colour of the table, she watch the effect as:

The choice of syndetic co-ordination passes through a reader’s focus as a series of visual images one after the other. Selection of simile as a tool to project definiteness of expression is an additional advantage to the concretization of the thought. Further the choice of the existential ‘there’ locates the presence of the fruits on the table. Hence the deitic reference is significant here. ‘Ones’ is pronominal replacement for ‘white grape’ therefore, an example of lexical as well as grammatical cohesion.

(8) When she had finished with them and had made two pyramids of these bright round shapes, she stood away from the table to get the effect and it really was most curious. For the dark table seemed to melt.
into the dusky light and the glass dish and the blue bowl to float in the air. (118).

Here ‘two pyramids’, ‘bright round shapes’, ‘dark table’, ‘dusky light’, ‘blue bowl’, ‘glass dish’ add a sense of perception to the content words. The lexical items, therefore, carry a force to evoke a world of wonder. The repetitive use of phoneme ‘b’ and ‘d’ - plosive sounds, jolt the readers by the strangeness of the implied effect.

(9) “Nurse sat at a low table giving little B her supper after her bath. The baby had on a white flannel gown and a blue woolen jacket, and her dark fine hair was brushed up into a funny little peak”

Likewise, the baby of Bertha is again painted with the help of such adjectives that shows her delight at the sight of the baby and also hints at the glory of motherhood; the baby had on a white flannel gown and a blue woolen jacket, and her dark, fine hair was brushed up into funny little peak. She looked up when she saw her mother and began to jump - once again a show of adjectival opulence. An adjective has several functions to put on amongst with delimitation, specification, and qualification distinguishing, pointing out and setting apart; it singles out a particular aspects of a noun, then emphasizing it, and directly channeling the reader’s attention to it. Sometimes more than one adjective is used to single out an aspect of the noun. Here double adjectives are used to detail the features of the head nouns. Hence, the
choice of adjectives give a sense of sight, feeling and size to the objects described.

(10) "Now my lovely, eat it up like a good girl," said nurse setting her lips in a way that Bertha knew and that meant she had came into the nursery at another wrong moment.

Anaphoric co-referential relationship is exemplified by lexical replacement 'my lovely' and 'good girl' for the baby. Hence it is endophoric cohesion.

Further pragmatic suggestion is enhanced by the choice of expression 'wrong moment'. The nurse's reaction is therefore explained in terms of commitment to her role of the baby.

The segments of the sentence are well linked and the internal pattern is well devised to focus the thought along with the intent.

Likewise, Bertha's observance is also pictured as an state emotive mother.

(11) She stood watching them, (her daughter and the nurse) her hands by her side, like the poor little girl in front of the rich with the doll. (119).

A re-inforced statement is used to describe Bertha's annoyance at not being allowed to play with her own baby at the time of supper by none other but her own nurse. With the use of the simile 'like the poor little girl' her annoyance and helplessness is well depicted. Hence it is
cohesion through substitution.

A rhetorical question is used to emphasize the pain of a mother who is forced to follow the ethics of parenting by her own hired nurse. With the aid of free direct speech, Mansfield emphasizes a particular concept or situation by repeating or explaining its essence as a sacred formulation. The second sentence re-echoes the meaning of the earlier sentence numbered as third. Here the subject is ‘baby’ where as earlier it was ‘body’.

(12) How absurd it was. Why have a baby if it has to be kept not in a case like a rare, rare fiddle but in another woman’s arm? (119)

A rhetorical question is used to emphasize the pain of a mother who is forced to follow the ethics of parenting by her own hired nurse. With the aid of free direct speech Mansfield emphasizes a particular concept or situation by repeating or explaining its essence as a sacred formulation. The sentence reechoes the meaning of the earlier sentence numbered as third. Here the subject is ‘baby’ where as earlier it was ‘body’.

(13) She ate delightfully, holding up her lips for the spoons and then waving her hands. Sometimes she wouldn’t let the spoon go and sometimes just as Bertha had filled it, she waved it away to the four winds. (120).

This again reveals the baby’s excitement at being fed by her own mother. The baby is referred by pronoun ‘she’ which on the other hand is connected with ‘her lips’ and ‘her heads’ hence lexical
cohesion. The choice of hyponymy makes a detail record of her mother’s observance of her child. Every part of the baby’s body is observed by Bertha as she watches the baby as a passive spectator. ‘She’ and ‘spoon’ are repeated extensively for external cohesion ‘and’ and ‘and then’ serve as explicit markers hence the choice of words like additive and temporal words exemplify conjunctive relations.

(14) When the soup was finished Bertha turned round to the fire. “You’re nice you’re very nice!” said she kissing her warm baby. “I’m fond of you. I like you”. (120).

On the completion of the eating session Bertha exclaimed, “You are nice, you are very nice”, said she, kissing her warm baby “I’m fond of you, I like you” (120). With a series of repeated statement the idea of the joy of motherhood is reinstated. Bertha shows the beauty of motherhood. The ‘baby’ is her treasure is emphasized through repetition-“ I’m fond of you? I like you.” (120). This rhetorical device is called epiphora. Here ‘fond’ and ‘like’ asserts her unabounding love for the baby.

This emotive pulse is further extended, hence re-enforcing of the idea continues:

(15) ... she loved little B so much her neck as she bent forward, her exquisite toes as they are transparent in the fire light all her feeling of bliss back again, and again she didn’t know how to express it what do
Here with the aid of cataphoric reference little B is connected to ‘her neck’, ‘her exquisite toes’, they share...firelight’ to project a mother’s vision of love for her baby. ‘Again’ is repeated twice hence a strong assertion of Bertha’s love for her daughter. The referential transparency of words and meaning shows Mansfield’s dexterity at effective selection.

(16) ‘You’re wanted on the telephone’ said Nanney, coming back and seizing her little B. (120).

On the return of the nurse with the message that Bertha is needed on telephone, a reader is provided with an opportunity to assess the feelings of the nurse towards the baby who Bertha had mothered. With the choice of the word ‘seizing’ Katherine asserts the love of the nurse bringing a silent confrontation between the mother and the nurse on the possession of the child. ‘Her’ is an apt choice for it reveals how big a claim the nurse makes on the child at the face of its biological mother. It is, therefore, the surface linguistic means by which the two claimants (the nurse and Bertha) are connected. It is also an example of implicit cohesion.

(17) Down she flew. It was Harry.

This is anastrophe and through ‘it’, a lexical substitution, external cohesion is achieved. The choice of fronting the locative word
‘down’ Bertha is put out of the environs of direct confrontation. "It was Harry" refers back to the phone-call that the nurse had announced, hence endophoric cohesion.

(18) "Oh, is that you Ber? Look here. I'll be late. I'll take a taxi and come along as I can, but get dinner put back ten minutes will you? All right?" (120).

Harry’s discourse on telephone is on the other hand an example of explicit cohesion. He says, “…Look here. I’ll be late. I’ll take a taxi is an example of cohesion through co-reference. The discourse has three graphological units each enhancing the meaning of the preceeding one hence an example of well-structured syntactical unity. Further one notices alliteration through repetitive use of ‘I’ (assonance) and ‘I’, which is of consonance nature. This lexical phonological organization draws one’s attention to Katherine’s ability of focusing thoughts through myriad ways.” Look here” is an example of lexical purposiveness, for the perlocutionary act implies ‘persuasion’.

(19) What had she to say? She’d nothing to say. She only wanted to get in touch with him for a moment. She couldn’t absurdly cry: “Hasn’t it been a divine day!” (120).

Bertha’s reply to Harry’s request is another noticeable feature of cohesion. The repetitive use of the pronoun not only signifies additive links in reading through surface additives but also implies beyond it “
what had she to say?” (120) - A use of free indirect thought implies Bertha’s excitement at her husband’s voice with who she wanted to communicate her feelings but was at wit’s end. “She’d nothing to say.” She only wanted to get in touch with him. She couldn’t absurdly cry; “Hasn’t it been a divine day!” (120) denotes the absurdity of her feelings through three geographical units. The meaning through the surface structure, hence, the choice of words denotes transparency of feelings and thoughts.

(20) “Nothing. Entendu,” said Bertha and hung up the receiver, thinking how much more than idiotic civilization was.

The selection of words maintains curiosity, which is resolved at Bertha’s exclamation at her inner desire “how much more than idiotic civilization was.” A specific situation is generalized to indicate linguistic force with emotive or persuasive drive. This is parallelism. for Bertha alludes to her weakness in a generic sense. Therefore, one can also regard this as meta-semantic suggestion as this leads to emotive connotations and have relativity within the specific context.

Chitra Fernando in her illuminating essay The Role of Coherence in the Comprehension of Literary Texts writes:

Where language rich in context-specific associations and figures, is used, the reader employs the literal level as a stepping stone to work out connotational and figurative
meanings; meanings which being only implicit are far less directly realized in terms of lexico-grammar than those at the basic semantic level. (159).

6.2(b) In a German Pension

In a German Pension is a collection of thirteen stories, contains ‘Germans At Meat’ as the first one. This book is a collection of character portrayals each bringing out the specific traits with distinguishing features. The I-narrator is the storyteller, who observes the subject at eating hours. With direct speech and cataphoric reference ‘Herr Rat’ is projected with simple but deft details. Herr Rat is pleased at the sight of ‘bread soup’, the dish that his weak stomach could easily absorb.

(1). My ‘magen’ has not been in order for several days. (1)

This is a german word, a parallel synonymous word for stomach; this gives a feel of the german setting. This is also implicit cohesion for the demand of the light diet is attributed to “Weak stomach” hence, a demand of selection. Besides by the use of deitic expression, ‘several days’, explicit cohesion is maintained through cohesive marker. The NP ‘My magen’ is an alliterative unit. The unusual physical trait is well embodied by nasal sounds.

(2) “Bread Soup and just the right consistency” (1)
Here, the quality of the soup is suggested by parallel placements of NPs. There is no verb here, so the focus is totally functional. This feature is inclusive of the "Principle of Reduction"—"Whereby language allows us to condense our messages, avoiding the repeated expression of repeated ideas" (Style in Fiction, 246). Adjectives are lightly packed in Mansfield's stories. Here 'Bread soup' makes denominal adjective, functioning as NP and the right constituency is illustrative of 'right' as attributive adjective hence, choice of words as Mansfield's tool of literary ornamentation and information.

(3). "I am a good cook myself"—he turned to me (1)

Free direct speech here indicates that Herr Rat's judgement of the soup is suggestive of his culinary skill. Hence, repetition through substitution. Cross-references link ideas in multiple ways of which the above is one. Cross-reference may be a device either for the purpose of repeating meaning or for repeating the lexical referential meaning. This may also be recognized as "Elegant Variation", a device of Cross-reference. M.A.K. Halliday and R. Hasan (1978) in Cohesion in English write:

Do not reduce where reduction leads to unclarity. Other wise, reduce as much as possible (9.1.2)

The 1- narrator agrees to Herr Rat, at this he adds-

(4) "Oh-yes-when one is not married it is necessary" (1)
‘It’ refers to ‘cooking’, which is cohesion through direct reference. Besides it also facilitates the principle of end-focus. The choice of impersonal ‘one’ shifts the idea from generic to specific reference where by the reader is easily assimilated in the text. An example of ‘underlying cohesion’ as Lyons terms it in his book *Structural Semantics*:

(5) “As for me, I have had all I wanted from woman without marriage.” (1)

Here ‘have’ refers back to Herr Rat’s cooking skill. This is an additive sentence and ‘have’ makes explicit the source of his knowledge about cooking. Hence the two sentences are semantically linked and, therefore, may be placed on a scale of cohesiveness. Further the repetitive use of semi-vowel ‘w’ adds to explicit cohesion through alliteration.

While eating he further said:

(6) “Now at nine o’ clock I make myself an English breakfast, but not much four slices of bread, two eggs, two slices of cold ham, one plate of soup, two cups of tea—that is nothing to you.” (1-2).

Reference indicates exophonic relations, outside or outward to some person or object in the vicinity. Here the reference is back wards-allusion to the noun ‘breakfast’. This kind of reference is called anaphoric but of ellipted variety as ‘much’ implies back to breakfast.
Choice and selection of words or lexical items aim at creating ‘cohesion’ in discourse. “Lexical cohesion is sum total of selection of items that are related in someway to those that have gone before” (Halliday:310). Lexical cohesion works through (1) Repetition (2) Synonymy (3) Collocation.

The ‘dishes’ that make his breakfast are hyponomic words of common semantic value. It is their unity in meaning, which produces the sense and the impact of the discourse.

(7) “He asserted the fact so vehemently that I had not the courage to refute it” (2)

What we come across here is an example of elegant variation. ‘The fact’ refers back to huge breakfast scanty for the I- narrator. ‘It’ carries background reference, hence anaphoric. Further ‘vehemently’ carries perlocutionary force.

(8) “I felt I was bearing the burden of the nation’s preposterous breakfast—I who drank a cup of coffee while buttoning my blouse in the morning” (2).

Widdowson (1979) names two kinds of cohesion—‘internal cohesion’ and ‘external cohesion’. Distinguishing the two he maintains that the ‘external aspects of textuality, the link between the situation and the language are not concerned with the ‘internal’, (grammatical) cohesion but with rhetorical coherence of utterance as the act of
communication (121). The resentment of the I-narrator at having been labeled as glutton as commonly Englishmen are regarded to be, is expressed here metaphorically. The ‘feelings’ unite the response as reaction to the earlier sentence.

(9) “He turned up his eyes and moustache, wiping the soup drippings from his coat and waist coat” (2).

With the aid of recurrence, grammatical cohesion is achieved. By maintaining reference via anaphora and ellipses allusion made to the same character to make the meaning apparent and distinctive, ‘He’ is repeated for three times, therefore, functional for cohesion ‘wiping’ and ‘dripping’ rhyme in their last syllable and likewise ‘coat’ re-echoes in ‘waistcoat’; these are examples of partial ‘recurrence’.

(10) “Soup and baker’s bread and pig’s flesh, and tea and coffee and stewed fruit, and honey and eggs, and cold fish and kidney’s, and hot fish and liver?” (2).

As many as twelve times ‘and’ is used to connect one sense with another. Here Katherine uses conjunction as a cohesion-tool for enumeration of what makes an elaborate meal. Conjunctions like ‘like’, ‘moreover’ ‘also’, ‘and’, ‘inaddition’, besides, furthermore are junctional expressions of ‘cohesion’.

(11) “All the ladies eat, too, especially the ladies”. (2).

Katherine Mansfield uses repetition as tool for emphatic
assertions, here the repetition of the NP- ‘the ladies’ is done with the same intent. Here what we notice is ‘local’ construction, which is immediately effective because it breaks the pattern preceding it and forces its meaning quite distinctively on a reader’s attention.

(12) "Certainly. I myself have noticed it, when I was living in a hotel in Leicester Square", cried the Herr Rat. (2).

‘I myself’, two pronouns put side by side asserts the truth embodied in the declaration by Herr Rat. Katherine Mansfield dexterity at choice of words shows the fecundity of her language for telling impressions. Personal and Reflexive pronouns are juxtaposed for co-reference, hence it amounts to cohesion. ‘It’ refers to the statement that ladies eat in abundance, hence anaphoric reference.

(13) "Ah, that’s one thing I can do", said I, laughing brightly. (2).

Cohesion is structured in this direct speech through coreference. The pro-verb ‘do’ implies the verb preceding hence, economy in expression is achieved. Further repetition of personal pronoun connects the declarative assertion directly to the speaker.

(14) "I can make very good tea. The great secret is to warm the tea-pot". (2).

Another example of repetition, this sentence is direct. Tea appears twice as noun, but the repetitive one as compound embodies a different thought for it names the object ‘Kettle’. This could,
therefore, be named as partial recurrence—using the same items, but shifting them to different lexical functions.

(15) "What do you warm the tea-pot for? Ha! Ha! That's very good! One does not eat the tea-pot, I suppose?" (2).

This may be viewed as Syntagmatic foregrounding of lexical items for specific effects. "Warm the tea-pot, very good idea" and "do not eat the tea-pot" reveal that the choice of linguistic items supply not only denotative but also conotive meaning in order to keep the reader fixed and glued to the narrative. From stylistic point of view, it is a good example of raising an assertive sentence to the level of interrogative by using question mark (?) at the end. Hence intonation according to Halliday (1978:98).

(16) "He fixed his cold blue eyes upon me with an expression which suggested a thousand premeditated invasions." (2).

Cohesion with apt choice of words is a distinguishing trait ‘cold blue eyes’ expresses the poignancy of invasion and ‘thousand premeditated invasions’ suggest the mode of verbal rivalry, in the form of cunning looks. Coldness of eyes indicates a dry gesture or cold feelings – devoid of love. Hence the meaning is well – elaborated by the attributes to the head noun ‘cold’ and ‘blue’. Through referential equivalence repetition is made colourful and the interestedness of the text is retained.
(17) “So that is the great secret of your English tea? all you do is to warm the teapot”. (2).

This is a ‘retort’ and the promptness of the reply causes the implicitness of ‘invasion’. The rhetorical question is also aimed at enhancing the biting feeling of the taunt with the selection of words like ‘great secret’. Katherine Mansfield uses hyperbolic expression to voice out annoyance. One marvels at the simplicity of her language deftly used for such emotions.

(18) “I wanted to say that was only the preliminary centre, but could not translate it, and so was silent”. (2).

The interaction, which has become unsavoury, is now internalized. With the use of free direct thought one reads the helplessness of the victim character. Preliminary centre “explains that the character wanted to give complete details hence the abstractions show proper selection.” ‘that’ co refers to the “warming of the teapot”, hence Cohesion through back-ward reference.

(19) “I eat sauerkraut with great pleasure”, said the Travleler from North Germany, “but now I have eaten so much of it that I can not retain it. I am immediately force to” (2).

Direct speech registers the use of repetition and back-ward reference to imply how intensely the speaker is satiated by eating his favourite dish ‘sauerkraut’. A German coinage is referred as his
choicest dish so the choice of the term adds specificity to the detail.' Felicity Conditions further makes the use of the German word appropriate, for the cultural and the geographical milieu demands it. The sudden breaking of an utterance in the moments of emotions is characterized as aposiopesis. Further the use of 'but' is contrajunctive expression. N. Krishnaswamy, S.K. Verma and M. Nagarjan in their book *Modern Applied Linguistics* write, "words like but, yet, however, nevertheless, etc; such words link units that are incompatible in the textual world, are called contrajunctions (120)

(20) "At five o’clock I walked for ten minutes in the wet grass. Again in bed. At half past five I fell asleep, and woke at seven, when I made an ‘over body’ washing! Again in bed. At eight o’clock I had a cold-water poultice, and half past eight I drank a cup of mint tea. At nine I drank some malt coffee, and began my ‘care’. (3)."

By repetition of ‘five’ and ‘again in bed’, the narrator enlists his activities exclusively by clock-time. ‘Mint tea’ and ‘malt coffee’ are hyponymic (Lyons:1963) hence, lexical cohesion. The personal pronoun ‘I’ is repeated for six times in this direct speech constituting one complete dialogue. Enumeration of the day’s activities lends ‘Cohesion’ by co-reference, para-reference, and repetition. Implicitly the indexical feature (clock time) binds the entire dialogue into a ‘Cohesive’ whole.
Cohesion and Coherence are two different concepts where as ‘cohesion’ is connectivity of the surface, ‘coherence’ is concerned with the relevance of the concepts that underlie the surface text.

6.2.(c) The Garden Party

The Garden Party: is the signature story of the collection by the same title. The title is in perfect concurrence with the theme of the story. It has a poignant feel and questions the authenticity of social outlooks at the face of various phases of life. The story has Laura, the central character who in the midst of the preparation for a soiree receives the shocking news of the demise of the father of her close friend. In terms of societal hierarchies the friendship seem quaint yet sublime. Laura belongs to a fairly rich family and her friend lives in a slum, born of poor parents.

To Laura, the loss is personal and she demands postponement of the party. But the request is turned down by her mother and she moves about during the party with a heavy heart. The loss has filled her with fear and she imagines the horridness of death. At the same time she wants to be close to her friend at the hour of loss. On the finish of the party she is sent by her mother with a basket full of delicacies and then follows an encounter with death. With a thumping heart she follows her friend into the room where the corpse is kept and to her surprise she finds that the dead body is harmless and as normal as a human being.
This story, therefore, asserts the fact that fear of the dead is a fabricated idea, which has travelled down from one generation to another, and Laura’s experience points out this fact as inane, therefore, should be eradicated.

The story begins with ‘and’ which is a junctive expression for connectivity, hence, the story has an unconventional opening. It expresses a long wait for a fair weather; hence, the story begins with an anaphoric reference. The weather is further described as-

\[(1) \text{“Windless, warm, the sky without a cloud.”}\]

This has alliteration through consonance-repetitive use of ‘w’. Widdowson calls this feature as ‘metaphorical coherence’, for it not only focuses attention but also generates meaning through apt words. ‘Windless’ and ‘warm’ constitute parallelism. The sentence is a verbless clause hence the score is well set for the drama. The use of glides (semi-vowels) sets the story into the frame and generates curiosity for quick reading.

\[(2) \text{“Only the blue was veiled with the haze of light gold as it is sometimes in early summer.”}\]

Here the ‘blue’ is an adjectival head and a ‘haze of light gold’ implies the presence of the sun, once again rhetorical coherence
leading to internal cohesion by which the land scape is well-depicted. With the use of dynamic verb ‘veiled’ the sun is projected as an instrumental object. A wonderful use of ‘selection’ for setting the introduction of a story.

“The gardener” is now located within the textuality and is described as:

(3) “The Gardener’ had been up since dawn, in mowing the lawns and sweeping them, until the dark flat rosettes where the daisy plants had been seemed to shine”. (59).

‘Dawn’ is made to rhyme with ‘lawn’ and the last syllable of “mowing” with “sweeping” to generate music and catch the attention of the readers. ‘Them’ refers back to the lawns—the work place of the gardener likewise ‘where’ connects the ‘daisy plants to the lawns’. The image of the ‘roses’ is further carried on, thus ‘cohesion’ of rhetorical kind.

(4) “As for the roses you could not help feeling they understood that roses are the only flowers that impress people at garden parties; the only flower that everybody is certain of knowing”. (59).

Here we have an example of a category of lexical cohesion named lexical re-iteration. Halliday, M. A. K. and Hasan, R. describes it in Cohesion in English as similar to reference and substitution, “only using full words rather than pronouns or other substitutes. The same
word is used in a subsequent sentence, either referring to the same object (reference), or to another instance of an object of the same kind” (substitution) (36).

The abundance of flowers is suggested by repetition and also by substitution:

(5) “Hundreds yes, literally hundreds, had came out in a single night; the green bushes barred down as though they had been visited by archangels.” (59).

The distinguishing trait of Katherine Mansfield’s style is her transparency of semantic expression. ‘Hundreds’ is repeated twice to suggest the immediacy of the blossom of flowers overnight. The richness of flowering is further elaborated by the extension of meaning—“the green bushes barred down”—this gives vividness to the thought concretized, a wonderful example of choice of words. The first half of the sentence could, therefore, be labeled as extensional with respect to ‘flowers’ mentioned in the preceding sentence. Ellis (1970:71) holds the opinion that—“the additional meaning comes into existence by the ‘choice’ exercised by the speaker from amongst available options made by language-lexical or structural…” The ‘additive’ meaning must be absorbed firstly as a ‘discourse’ feature and secondly as an ‘emphasis’.

Laura comes back to the garden where she decides the place for
the marquee to be fit. Her interaction with the men is much like her mother:

(6) "Good morning" she said, copying her mother's voice but that sounded so fearfully affected that she was ashamed and stammered like a little girl... (60).

Laura is portrayed as playing a mother-role whereby, rhetorical cohesion is maintained. Katherine Mansfield attaches a great significance to lexical item. By extending the functionality of the lexical item 'copying' further to how Laura sounded through imitation and her reaction at having enacted badly. "Sounded so painfully" and then "ashamed and stammered" intensify the effect of copying. "...ashamed and stammered" is an example of verbal opulence.

"...like a good girl is", therefore, a good example of parallelism. So, 'and', 'but', 'like' are junctive features of cohesion, hence, the lexical patterning of the sentence well interprets the meaning.

Textual cohesion is further made visible at Laura's recovery (7): "What nice eyes he had, small, but such a dark blue! And now she looked at the others, they were smiling too. 'Cheer up we won't bite', their smile seemed to say". (61).

'Cheer up we won't bite' makes co-referential sentence. Laura's shame at having enacted her mother miserably reappears here, therefore, one can marvel at a good use of partial reference. Further
eyes are referred twice first with the help of the complement ‘nice’ and second with the epithet ‘dark blue’.

This feature is recognized as epizeuxis. ‘Nice’ is further carried on to the succeeding line. Free indirect thoughts stylize as exclamatory sentence-“how very nice workmen were.”

(8) “How very nice workmen were! And what a beautiful morning! She mustn’t mention the morning; she must be business –like The marquee”. (61).

She now appreciates morning, which is first mentioned as ‘beautiful’ and second as just a phase of the day. The sentences are exclamatory as well as assertive. Like wise ‘must’ is also repeated twice and the sentence has a phonological trait to be recognized that is repetitive use of the nasal sounds ‘m’ and ‘n’. The place is once again discussed where the marquee is to be put up, hence, back reference.

(9) “Against the karakas. Then the karaka- trees would be hidden. And they were so lovely with their broad, gleaming leaves, and their clusters of yellow fruit”. (63).

The trees that covered the place are repeated through superordinate reference. The karakas trees is repeated twice and then its leaves as “broad, gleaming leaves and their clusters of yellow fruits”. The trees are anaphorically referred with the pronouns like ‘they’,
‘their’ (twice). Hence, it is grammatical cohesion. The image of the tree is further extended to structure a cohesive landscape.

(10) “They were like tree you imagined growing on a desert island, proud, solitary, lifting their leaves and fruits to the sun in a kind of silent splendour. Must they be hidden by a marquee” (63).

The syntactical structure adds vividness to the already foregrounded idea of ‘trees’. Here, the focalizer, that is Laura, adopts a conversational tone, a cohesive link inviting readers for immediate participation. Further the trees are concretized as ‘proud’ and ‘solitary’; a use of pathetic fallacy (investing non-human with animistic traits). Trees “lifting their leaves” and “fruits to the sun” in a kind of “silent splendour” makes repetitive use of the phoneme ‘s’.

Equally significant is the metaphorical expression ‘silent splendour’ which is reflective of the gaze with which trees stand under the sun. “Must they be hidden by a marquee?, makes a pronominal reference to the tree by the use of ‘they’ hence, cohesion is the distinguishing trait. The question is rhetorical, therefore, not implied to answer but to emphasize the thought.

Supervising the work she notices the movements of one of the workers as:

(11) “He bent down, pinched a spring of lavender, put his thump and fore finger to his nose and snuffed up the smell”. (63).
Here is an example of cohesion through ellipses. The pronoun is ellipted in successive expressions and the clauses are, therefore, collocated to put all four dynamic verbs in quick succession. This is how the ‘tie’ is maintained within the sentence. Here, the pronoun ‘he’ is the tie, which links the verbal content of each clause with the earlier and the following ones.

Laura is impressed by the workman’s keen observations. Her appreciation is recorded as:

(12) “Oh! How extraordinarily nice workmen were, why couldn’t she have workmen for her friends rather than the silly boys she danced with and who come to Sunday night supper? She would get on much better with men like these”. (63).

With free direct thought the appreciation of the workmen is encoded here. The appreciation is further expressed as a desire to have them as her ‘friends’; instead of the friends she had who knew no skill except eating and dancing. Workmen is repeated through implicit cohesion-use of noun ‘friends’ and the silly boys which recur again in the form of relative pronoun ‘who’. Once again the psyche of a child is well exhibited with the help of verbal reference, which includes suggestion to the physical world of Laura. Such cohesive effects re-enforces expectation.
Works Cited


... *In a German Pension*. London: Stephen Swift, 1911.

