

ELLIPSIS, REFERENCE & SUBSTITUTION AS COHESIVE DEVICES *THE BEAR* BY ANTON CHEKHOV

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ABSTRACT

There are several cohesive relations that link the sentences into a text. In this one act play "The Bear" by "Anton Chekhov", there will be highlighted substitution, ellipsis and reference. These mechanisms of cohesion, common to all languages, make a series of sentences coherent, so they do not seem to occur randomly. Their common purpose is to avoid the burdening repetitions within the text, and to make the whole text cohere. The linguistic devices of "ellipsis, substitution and reference" will be illustrated on selected one act play "The Bear". Finally, we find that each of the elements however, has identifiable functions which contribute to the effective meaning of the story. It can therefore be concluded that these elements trigger and play important roles in passing the intention of the writer across.

Keywords: Cohesion, ellipsis, substitution, reference

INTRODUCTION

Cohesion occurs where the interpretation of some elements in the discourse is dependent on that of another. The one presupposes the other in the sense that is cannot be effectively decoded except by recourse to it. When this happens, a relation of cohesion is set up, and the two elements, the presupposing and the presupposed. (Halliday & Hassan 1976 – p.4)

In Halliday's book "An Introduction to Functional Grammar" (1994). Halliday gave up the original classification of conjunction; he regarded substitution and Ellipsis as "Variants of the same type of cohesive relation" (p. 317)

Hassan (1984, 1985) enlarges the concept of cohesion and divides in to structural and non-structural cohesion. There are grammatical devices (Reference, substitution, Ellipsis) lexical (general and intestinal relation).

Coherence, on the other hand, according to McCagg (1990) refers to the logical relationship of ideas. Further, it refers to a semantic property of textuality. It is an aspect of comprehension that is establishes in the mind of the reader as a result of perception of relatedness among a text's propositions and between the text and the knowledge that the

However, what is important is that the text can only include some factors from the context which can be relevant to its interpretation. A text is not just a sequence of sentences strung together, but a sequence of units, be they sentences or parts of sentences; connected in some contextually appropriate ways. "A text as a whole must exhibit the related, but distinguishable properties of cohesion and coherence" (Lyons, 1983:198). Thus, cohesion is concerned with formal connectedness. Moreover, schemas' activation according to McCarthy (2001) is very necessary to contribute to forming a text because

The text is not a container full of meaning which the reader simply downloads. How sentences relate to one another and how the units of meaning combines to create a

coherent extended text is the results of interaction between the readers world and the text. (McCarthy 2001:97)

Style

The concept of style has had a troubled history in the modern period both within and outside literary study. It has commonly been argued that we use the term 'style' without knowing its meaning. According to Leech (1969) "style is the way in which something is spoken, written or performed" Narrowly interpreted, it refers to word use, sentence structures and figures of speech. More broadly, style is considered to be a manifestation of the person speaking or writing. He further refers to 'style' as *elocutio*- a latin term which means style and also means *lexis* in Greek. *Elocutio* is the style and diction of a language.

Leech and Short (1981, p. 10) believe that the word "style" has a fairly uncontroversial meaning: it refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on. Birch (1989, p. 10) says that language and style never moves beyond a concentration on the supremacy of words; he believes firmly that these words somehow 'contain' meanings and is effectively language manipulated in ways that signal it as different from 'ordinary' language.

Stylistics

Many attempts have been made by different scholars to define stylistics. To Freeman (1971, p.1) "stylistics, is a sub-discipline which started in the second half of the 20th century". It can be seen as a logical extension of moves within literary criticism early in the 20th century to concentrate on studying texts, rather than authors.

Widdowson (1975, p.3) defines stylistics as "the study of literary discourse from a linguistic orientation". He takes the view that what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is a means of linking the two. He also proposes that stylistics occupies the middle ground between linguistics and literary criticism and its function is to mediate between the two. In this role, its concerns necessarily overlap with those of the two disciplines.

Stylistic Analysis

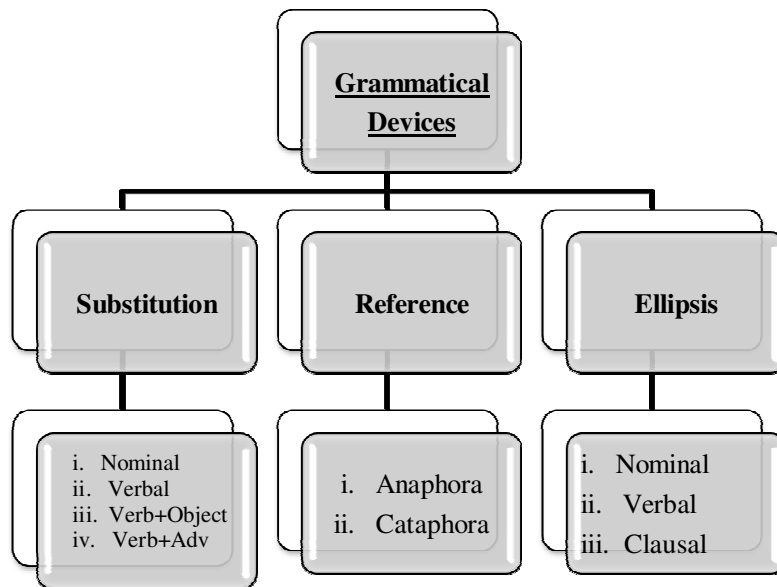
Stylistic analysis in linguistics refers to the identification of patterns of usage in speech and writing. Stylistic analysis in literary studies is usually made for the purpose of commenting on quality and meaning in a text. Stylistics, in other words, is the study of style used in literary and verbal language and the effect writer or speaker wishes to communicate to the reader or hearer. It attempts to establish principles capable of explaining the particular choices made by individual and social groups in their use of language, such as socialization, the production or reception of meaning, literary criticism and critical discourse analysis.

A literary genre can be seen as a set of style characteristics that is commonly recognized and agreed upon. For example, prose and poetry, the latter often involve rhyme while the former does not. Other aspects include the use of dialogue, the description of scenes, the use of active passive voice and the distribution of the sentence length etc. Stylistic analysis is a normal part of literary studies. It is practised as a part of understanding the possible meanings in a text. It is also generally assumed that the process of analysis will reveal the good qualities of the writing.

Grammatical Devices

Halliday and Hassan (1976) give taxonomy of the types of cohesive relationship which can be formally established within a text. Therefore, the main cohesive devices which bind a text

together are of two main categories. Grammatical and lexical devices. The kinds of grammatical cohesive ties discussed by Halliday (1978) and Osisanwo (2005) are reference, substitution, Ellipsis and conjunction. This is represented below for explicitness.



(Osisanwo, 2005:38)

Reference

This implies the use of language to point to something. Reference therefore has the ability to point to something within or outside a text. Halliday and Hassan (1976) states that co-referential forms are forms which instead of being interpreted semantically in their own right, make reference to something else for their interpretation. When the interpretation is within the text, this is an „endophoric“ relation but in a situation where the interpretation of the text lies outside the text, in the context of situation, the relationship is „exophoric“. However, exophoric relations play no part in textual cohesion. Endophoric relations on the other hand, form cohesive ties within the text. Endophoric relations are also of two types, those which look back in the text for their interpretation (anaphoric relations) and those which look forward to the text for their interpretation (cataphoric relations). For instance, the following sentences show the use of reference.

Referring expressions help to unify the text and create economy because they save writers from unnecessary repetition.

Substitution

Everyone has some experience with text substitution. The basic idea is to replace a small bit of text with a larger bit of text. So maybe you set 'name' to 'your full name'. Admittedly, this is probably overkill, but it gets the idea across. Apply a small amount of effort and simple substitution becomes a tool more powerful and dynamic than you might have imagined.

This is the replacement of one item by another. It is a relation in the wording rather than in the meaning. This implies that as a general rule, the substitute item has some structural function as that for which it substitutes. There are three types of substitution.

These are nominal, verbal and clausal substitution.

Ellipsis

The idea of omitting part of sentences on the assumption that an earlier sentence will make the meaning clear is known as ellipsis. There is nominal, verbal and clausal ellipsis.

- a. Time flies
- b. You can't they fly so quickly.

The above lines from Halliday show that „cohesion“ is expressed no less than three ties:

- c. The Elliptical form „you can't“
- d. The Reference item “they”
- e. The Lexical item “fly”

These cohesive devices combine to give the two sentences the quality of being a complete text analysis.

METHODOLOGY

The selected story for the analysis is “The Bear” a classic one act play by Anton Chekhov. The play will be analysed stylistically and the three levels of cohesive analysis as “*Reference, Ellipsis and Substitution*” given by “Halliday and Hassan” (1976) will form the basis of the analysis.

Text Analysis**Text**

POPOVA

I shall never go out... Why should I? My life is already at an end. He is in his grave, and I have buried myself between four walls.... We are both dead.

Ellipsis

In given lines, Anton Chekhov uses the device of Ellipsis to show the stander of Popova's inane love (which she exposes afterwards) with her late husband and in terms of loyalty here through Verbal ellipsis Popova replies the given advice of Luka that she ought to leave her house as she has confound herself in for walls for six month due to her husband's death and says Why should I? Means, why should I go out to enjoy the pleasers of life because my life has unready ended with the end of my husband.

Text

POPOVA

[Looks at the photograph]

You will see, Nicolas, how I can love and forgive.... My love will die out with me, only when this poor heart will cease to beat.

[Laughs through her tears]

.And aren't you ashamed? I am a good and virtuous little wife. I've locked myself in, and will be true to you till the grave, and you... aren't you ashamed, you bad child? You deceived me, had rows with me, left me alone for weeks on end....

Ellipsis

Here through the help of nominal and clausal ellipsis and by shading crocodile's tears

Popova in mournful condition ,shows her fabulous love with her husband .Infect this is the farcical(a humorous play or film where the characters become involved in unlikely situation, usually it happens that the play suddenly changes from farce to tragedy) One Act Play where firstly Popova shows here heartedly feeling for her deceased husband named Nicolas ,who often deceived her and rows with her and that thing she exposes with the help of nominal ellipsis and says with tears in her eyes in front of his photograph and says him ,look at my mournful condition in which I am since your death and see although you beguiled me ,thought me as deaf ,dumb and blind to your illegitimate activities (although I knew everything) yet I will ever remain in your love and forgive you .infect this is the device of ellipsis which makes her discourse attractive and pathetic for readers.

Text

POPOVA.

[Annoyed]

Very well, ask him in.... What manners!

[Exit LUKA]

How these people annoy me! What does he want of me? Why should he disturb my peace?[Sighs]No, I see that I shall have to go into a convent after all.

[Thoughtfully] Yes, into a convent....

Ellipsis

In the given passage Popova's using ellipsis your flexibility and elasticity in her speech against her strict attitude which she has been adopting from the start of the play regarding her heartedly fabulous and fictitious love for her deceased husband when she allows outdoor person to come in due to his perpetuity and persistency to come in. From the start of the play she was using in her discourse ellipsis to show her love with her husband but here it shows her figment and imaginative nature.

SMIRNOV.

And I'm in a state of mind which, if I don't pay the interest due to-morrow, will force me to make a graceful exit from this life feet first. They'll take my estate!

POPOVA.

You'll have your money the day after to-morrow.

SMIRNOV.

I don't want the money the day after tomorrow, I want it to-day.

POPOVA.

You must excuse me, I can't pay you.

SMIRNOV.

And I can't wait till after to-morrow.

POPOVA.

Well, what can I do, if I haven't the money now!

SMIRNOV.

You mean to say, you can't pay me?

POPOVA.

I can't.

SMIRNOV.

Hm! Is that the last word you've got to say?

POPOVA.

Yes, the last word.

SMIRNOV.

The last word? Absolutely your last?

POPOVA.

Absolutely.

SMIRNOV.

Thank you so much. I'll make a note of it.

Ellipsis

Here used verbal ellipsis shows her evil innocent and stubborn nature not to pay depth back to its own who infect appears in the stage as hero and revealer of her true nature. When she learns about Smirnov's status and her deceased husband's more fatalist nature unfolds before her she however seems mournful but her ellipsis using in her discourse appears as her shadowing tears as crocodile's tears. Through ellipsis Anton Chekhov presents farce nature and artificiality of Popova regarding her love with her late husband.

Text

POPOVA.

But didn't you tell him that since the death of my husband I've stopped receiving?

LUKA.

I did, but he wouldn't even listen; says that it's a very pressing affair.

Substitution

In the above mentioned lines taken from "The bear" by Anton Chekhov, shows substitution used by Luka in his reply given to Popova when she asked him about the arrival of stubborn person who wants to get back his "one thousand and two hundred roubles" because he has been given oats to her deceased husband. Here in the sentence Popova asked her, has he not told him that he does not meet anyone since the death of her husband. Luka replies but in concise and smart way when he says that "I did" instead of saying yes I told him that her husband had died therefore she had stopped to receive anyone. Why he uses verbal substitution here because writer wants to bring forth coherence in the text moreover by the tongue of Luka he did so because he wanted to give her message abruptly and with respect. If he uses complete sentence here it seems as if he were replying out of respect.

Text

POPOVA.

I do not receive!

LUKA.

I told him so, but the... the devil... curses and pushes himself right in.... He's in the dining-room now.

Substitution

Here again Luka uses clausal substitution having the same purpose as has been above mentioned. Basically as above has been mentioned that it is a farcical One Act Play by

Chekhov in which humor and comedy brought abundantly. Here in the sentence Popova shows her loyalty to her husband as she has already disclosed that she will never go out.....why should I? My life already at an end . He is in his grave and I have buried myself between four walls.....We are both dead. She would never go out and meet anybody in the rest of her life .Luka again here says that I told him so ,instead of saying I told him that she had resolved not to meet anybody in the rest of her life because she loved her husband heartedly. Here used clausal substitution brings coherence and abruptness in the answer of LUKA with due respect.

Text:

SMIRNOV.

I have not the pleasure of being either your husband or your fiance, so please don't make scenes.

[Sits]

I don't like it.

POPOVA.

[Choking with rage]

So you sit down?

SMIRNOV.

I do.

Substitution

Here the play is on its full bloom when Smirnov (a person who came to bring his one thousand and two hundred robes back)seems stubborn and quarrel with her that he would not go out the house rather he sits and demands he money .With the help of clausal substitution Smirnov shows his steadfast attitude and replies in substitution to show his stubbornness which makes reader to laugh because through this he brings forth the theme of the play Farce as well .when Popova as has used every tool to make him get out of the house but he in substitution gives answer yes I sit down. Smirnov says “I do.”

Text

POPOVA.

He was so fond of Toby! He always used to ride on him to the Korchagins and Vlasovs. How well he could ride! What grace there was in his figure when he pulled at the reins with all his strength! Do you remember? Toby, Toby! Tell them to give him an extra feed of oats.

Reference

Reference means, as already has been mentioned, to refer back or forward .Why is it referred here by Anton Chekhov, is our major concern. Popova whose husband has left her as widower She has resolved not to leave the house since his death and will ever remain in the four walls of her house .Here in the sentence Popova ,in the ,whole sentence uses Nominal reference to recall her deceased husband and the things related to his concern. He was so fond of Toby, He always used to ride on him to the Korchagins and Vlasovs.It should be keep in mind that you recall that person whom you love or who is the corner stone of your discussion so Popova Refers here towards her late husband in regards of her love and sincerity of relation .But reveals in the coming up references, ellipses and substitution that all that she shows for her husband is just fabulous and comedy. The tears, which see showers for her husband, are just crocodile's tears.

Text

POPOVA.

This very minute! My husband had some pistols.... I'll bring them here.

[Is going, but turns back]

What pleasure it will give me to put a bullet into your thick head! Devil take you!

[Exit.]

SMIRNOV.

I'll bring her down like a chicken! I'm not a little boy or a sentimental puppy; I don't care about this "softer sex."

Reference

In the given discourse between Popova and Smirnov, message and theme of the One Act Plays comes as bright as the sun when Smirnov refers towards Popova, the word **softer sex**. We find that it is a farce. Popova who threatens hardly to him by saying to bring pistols so that she may shot her .He does not feel even a slight. This word which he refers back to Popova the real intention of Smirnov and Popova. Smirnov, who comes to bring his money back, has eyes on her and wants her to make his by hock or by crock. She threads him but she says softer sex. Certainly it is farcical and mocking of the intention of both of them .So it is as clear as well's water that through these devices (Reference ,Ellipsis,and Substitution) writer wants to support the theme "Farce "of the play.

CONCLUSION

This study has attempted to explore the various cohesive devices in one act play of Anton Chekhov "The Bear". The analysis of the cohesive devices used in this text understudy revealed that a discourse or text can only be meaningful if various segments are brought together to form a unified whole. Therefore, for a text to be cohesive, it must be held together by some linguistic devices.

The writer has used all the cohesive devices in order to create humor. The discussion shows the factor of realism in their conversation that in the conditions of strangeness people used to speak in a short way. So that is why it is true to say that he has used all the devices accurately and created cohesion in conversation. The characters of Smirnov and Popova, their dialogues create ambiguous situation and till the end readers remained in the state of bolt from the blue.

Through the continuous use of ellipsis and reference the writer lessen the anxiousness of the readers. As the characters come in the situation rapidly after one another, this rapid changing, alteration and shifting of the situation is the hub of the humor in the play.

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The Bear (Full Text). Anton Chekhov. Featuring AK Grizz. Album The Bear. The Bear (Full Text) Lyrics. [A drawing-room in POPOVA'S house.] [POPOVA is in deep mourning and has her eyes fixed on a photograph. LUKA is haranguing her.] LUKA. It isn't right, madam. You're just destroying yourself. The maid and the cook have gone off fruit picking, every living being is rejoicing, even the cat understands how to enjoy herself and walks about in the yard, catching midges; only you sit in this room all day, as if this was a convent, and don't take any pleasure. Yes, really!