A Preliminary Approach to Text Rhetoric in English: A Functional Analysis of Two Children’s Stories

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ABSTRACT
This essay is aimed at studying phenomena of discourse analysis in English from a functional point of view. It starts with a summary of theoretical aspects relevant to our analysis of two stories for children. That includes definitions of coherence and textual cohesion, as well as thematic structure and its influence on text progression. The practical analysis is made from two complementary perspectives: intersentential and intrasentential. After establishing the generic structure of both texts, our essay discusses their cohesive devices, the thematic structure of each sentence and, finally, their thematic progression.

RESUMEN
El objetivo de este trabajo es el estudio del análisis del discurso en inglés desde un punto de vista funcional. Primero resume aquellos aspectos teóricos más relevantes para el posterior análisis de dos historias para niños. También define los términos de coherencia y cohesión textual, así como los de estructura temática y su influencia en la distribución de la información de un texto. El análisis práctico se realiza teniendo en cuenta dos perspectivas que son complementarias, la interoracional y la intraoracional. Tras comprobar la estructura genérica de ambos textos, nuestro trabajo analiza los recursos cohesivos encontrados, la estructura temática de cada oración y, por último, su progresión temática.

KEYWORDS
Discourse Analysis, texture, coherence, cohesion, theme, rheme, thematic progression.

1. INTRODUCTION

Considering language as an instrument for communicating and as the right instrument for conveying meanings, modern studies in linguistics focus on the text, and not on the sentence itself, as the main communicative unit of language. A text of any length, either a slogan or a whole novel, is recognized as such for being coherent and cohesive. Therefore, coherence has to do, on the one hand, with one situation in which the participants identify a specific type of text attending to their experience, to their culture; on the other, it has to do with a situation in which there is one topic, one specific type of language and vocabulary (field), one language
channel, either spoken or written (mode), and some participants maintaining certain relations (tenor). In other words, a text is coherent if it has both a genre and a register respectively.

Cohesion, in turn, refers to the internal connectivity of the text which associates words semantically, connects different sentences and organizes its sentences from an informational perspective. It is the linking among different elements within the sentences and among sentences through certain resources which the speaker or the writer uses in order to encode a given message. It is those cohesive mechanisms which we are interested in.

This project has different purposes, the first one is to provide a theoretical synthesis of the grammatical devices that contribute to a text cohesion. We will follow the theories and explanations of relevant Prague School’s linguists like Firbas (1992), as well the insights from Halliday’s (1994) Functional Grammar. The first section of that part of the paper shows those explicit devices that connect, forward and backward, one sentence with another; while the second part is devoted to those relations which the different information units maintain within the sentence. Another purpose is to prove how the thematic structure within the sentence affects a whole paragraph or a whole text, and how this information goes through the text.

Finally, in order to apply all these theoretical notions to a text, we have chosen, for a first approach to discourse analysis, two stories for six-year-old children. Stories play an important role in the linguistic development of children; they are expected to influence children and to improve their language and the way they produce texts. Six-year-old children begin to organize language structures and the semantic and pragmatic meanings according to their general knowledge of the world and of their social context.

The analysis consists, on the one hand, in highlighting the generic coherence as well as the five cohesive resources found in the stories, that is, reference, substitution, ellipsis, conjunctive cohesion and lexical cohesion. On the other hand, it will show the thematic structure of every sentence, attending to the division of each one into Theme and Rheme. In the end, for a further understanding of that division and according to Danes´ (1974) models of textual organization, we will provide the main models of Thematic Progression used in the different paragraphs of the short stories.

2. THEORETICAL FOUNDATIONS
2.1. Intersentential relations

In his analysis of discourse, Michael Halliday, as the most influential representative of Functionalism, proposes three different functions of language: one experiential function, which “makes reference to the categories of our experience” for using language, one interpersonal function that shows information shared by the speaker or writer and the listener or reader; and a textual function of language which is the one of creating a text. This textual function includes two types of textual relations which enable the speaker or the writer to create a text, inter-sentence and intra-sentence relations, following Halliday’s (1974: 46-53) terminology.

A text can be studied attending to the links among sentences that connect one sentence with others or with paragraphs, or attending to the relations among the elements within a sentence. In the following section we will deal with those relations among sentences, intersentential relations or, as Halliday also calls them, “relations of presupposition” (ibid: 52) that focus on cohesion, the main criterion of textuality, and which help the listener or reader to encode the whole meaning of a text.

2.1.1. Texture of a text: coherence and cohesion

We will start our approach to cohesion defining what a text is. According to Halliday and Hasan (1976: 1): “A text is any passage, spoken or written, of whatever length, that does form a unified whole”. In other words, “any speaker of English who hears or writes a passage which is more than one sentence in length” is able to understand whether it forms “a unified whole” or whether it is “a disconnected sequence of sentences” (Eggin 2004: 23). Thus, any speaker of English knows when a piece of language is a “text” and when one is a “non-text”.

A text is considered a semantic unit which is realized by sentences. A text must have a communicative purpose and a well-organized structure, that is, a unity, that allows the reader or the listener to understand the writer or the speaker’s intentions. With this perspective of a text, Halliday and Hasan talk of “texture” (1976: 2). It has to do with the semantic unity of a text which distinguishes a text from a non-text; in that way, a text without texture would be only a group of sentences with no relationship between them.

All texts have texture, that is, all of them are coherent and cohesive. Coherence and cohesion were both introduced by Halliday and Hasan as the two basic interactive components in the texture of any discourse.
A text is coherent if every part is related to the previous one, if the content of every part, or every sentence is related; in sum, if the text is fully understood. Eggins (2004: 29) refers to coherence as the contextual properties of a text, and distinguishes two types:

1. **Registerial coherence**: a text has registerial coherence when we can identify one situation in which all the clauses of the text could occur […], the domain the text is focusing on (its field), what roles the writer or interactants are playing (its tenor), and how closely language is tied to the experience it’s commenting on (its mode).

2. **Generic coherence**: a text has generic coherence when we can recognize the text as an example of a particular genre, […] a unified purpose motivating the language […], usually expressed through a predictable generic or schematic structure.¹

So that, we will have ‘acceptable’ or ‘unacceptable’ texts depending on the presence or lack of both types of coherence.

A text is cohesive if the words, sentences or parts are connected. Cohesion distinguishes texts from non-texts and enables readers or listeners to establish relevance between what was said, is being said and will be said through appropriate use of the necessary lexical and grammatical cohesive devices, which will be analyzed deeply later on. Beyond the cohesion as the explicit way of linking a text, Halliday and Hasan argue (1976: 4) that “cohesion occurs where the INTERPRETATION² of some element in the discourse is dependent on that of another. The one PRESUPPOSES the other, in the sense that it 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, are thereby at least potentially integrated into a text”. In consequence, some elements need other elements in the text for being interpreted. If we say, for example: *Peter has many old books. He buys them in the street markets.* We notice that we need *Peter* for interpreting *He* and *the old books* for the interpretation of *them*; that means the presence of the presupposing element (*He* and *them*) plus the presupposed (*Peter* and *the old books*) give cohesion to the text since they refer to the same thing, there is only one meaning for each. Presupposition is also linked to the general knowledge of the listener or the reader.

### 2.1.2. Textual cohesion

Following Halliday and Hasan’s (1976) explanation of cohesion, for the interpretation and analysis of any passage, it is necessary to study the different explicit devices, the grammatical

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¹ Bold type in the original
² Capital letters in the original
and lexical cohesive devices, namely: reference, substitution, ellipsis, conjunctive cohesion, and lexical cohesion.

2.1.2.1 Reference
If we come back to the idea of presupposition, some elements in the text presuppose others which can be either within the text (anaphora or cataphora) or outside the text, in the extralinguistic context (exophora).

Eggins (2004: 33) adds to that idea two new concepts “presented” and “presuming” reference; she refers, on the one hand, to those items that can be presented in the text as new elements, they are not known by the reader or listener and, on the other, to those ones which can be presumed by the reader or listener, they can be recovered from the context, linguistic or extralinguistic. Only those items which have “presuming” reference contribute to the cohesion of a text.

According to the previous paragraph, there are two general types of reference: exophoric, which deals with the information retrieved from the context of situation, it cannot be found within the text, and endophoric reference, which deals with the information that can be obtained directly from the text, either cataphorically or anaphorically.

In order to understand the unit referred to by an anaphoric reference, the reader or the listener has to look back in the text because this reference has already been introduced earlier in the text. On the contrary, if the referent item has not been introduced yet and the reader has to look ahead in the text, we are referring to a cataphoric reference. But Eggins (2004: 35) adds a third type of endophoric reference, esphoric, that is, the referent item can be found in the same noun phrase in which the presuming referent occurs; she explains it with this example when the storm of grief had spent itself, where the referent item of the storm is of grief, it means that “we learn which storm from the immediately following prepositional phrase of grief” (2004: 35). It is this endophoric reference “which creates cohesion, since endophoric ties create the internal texture of the text, while […] exophoric reference contribute to the text’s (situational) coherence” (Eggins, 2004: 34).

Halliday and Hasan distinguish three types of cohesive references: personal, demonstrative and comparative. Personal reference includes: personal pronouns (I, you, he, they, …), possessive adjectives (his, her, their,…) and possessive pronouns (mine, yours, hers,…). They all refer through the category of person, recognizing three types of referents: speaker (first person), addressee (second person) and the other participant (third person).
Halliday and Hasan point out that while the third person is typically anaphoric, the first and the second persons are typically exophoric. However, the third person may also refer cataphorically (personal pronoun *it* when referring cataphorically to, for instance, a relative clause or a subject of a clause which has been nominalized) as well as the first and the second persons can be anaphoric, but only in quoted speech. That means that the third person is the only one which creates cohesion since the reference can be retrieved endophorically.

Demonstrative reference involves the identification of a location in time and space on a scale of proximity; nominal demonstratives like *this, that, these and those*, demonstrative adverbs (*here, there, now, then*) and the definite article *the* are within this type of reference.\(^3\)

Halliday and Hasan (1976: 70-74) pay special attention to the definite article *the*; it may refer to the text or to the context, it comes from the general knowledge of the listener or reader, from its culture; this has been called homophoric reference (Eggins, 2004: 34).

Finally, the comparative reference is expressed by means of adjectives and adverbs of comparison referring to identity or similarity; two things can be the same thing or they can be like each other. It is called by Halliday and Hasan “general comparison” and is recognized by the use of *same, similar, different, similarly*, and so on. They also talk of “particular comparison”, which can be defined in terms of quantity (*more in more books, less, so in so many books, as, etc …*) and of quality (*more in more comfortable, so in so comfortable, as, etc…*). Both general and particular comparison have either endophoric (anaphoric or cataphoric) or exophoric reference.

2.1.2.2. Substitution

Whereas reference is a semantic phenomenon, substitution is a grammatical one, it deals with the “relation in the wording rather than in the meaning” (Halliday and Hasan 1976: 88). Substitution is not ellipsis for substitution is the possibility the speaker or writer has to use other words in order to avoid the repetition of what has been said or written and ellipsis is related to “some normally obligatory element of a grammatical sentence that has been missed” (Greenbaum and Quirk, 1990: 249).

Following Greenbaum and Quirk, the elements that replace other elements, anaphorically or cataphorically, are also called “pro-forms” or substitutes; substitutes are endophoric, so

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\(^3\) Eggins uses the term *locational* to name this type of reference and also adds more referents such as *above* and *below* (2004: 36).
that, the antecedent will be only recovered within the linguistic text; they have to fulfill the same function of the antecedents.

There are pro-forms for nouns, verbs and clauses; in that way Halliday and Hasan (1976:90) distinguish three types of substitution: nominal, verbal and clausal. Nominal substitutes which replace a noun are: one, some, any, none, another, other and others when functioning as indefinite pronouns. The same and so are also considered nominal pro-forms and are explained in great detail together with one(s).

Verbal substitution only acts in the verb phrase; verbal substitutes act as pro-forms for a verb or a predication. Do and do so are the main indicator of this type of substitution. What is replaced by these substitutes is the main verb (the head of the verb phrase) of a sentence or the verb plus the complementation. Do it and do that are also frequent verbal pro-forms. Greenbaum and Quirk (1990: 254) establish that if so appears in a construction followed by the subject plus the operator, it is a pro-form for predication as well.

The last type of substitution which Halliday and Hasan describe is the clausal one. Whereas the substitutes discussed above only replace part of a phrase or a sentence, so and not can replace a whole clause. These pro-forms are commonly used to replace that clauses representing beliefs, assumptions or emotions; they usually go with verbs like believe, suppose, hope, suspect,… etc. Pro-forms so and not replace conditional and modal clauses, too. While substitute so is frequent in reported clauses with communication verbs (say, tell, etc), not is found with modal adverbs such as probably, perhaps, certainly, etc.

It is noticeable that in her classification of textual cohesion, Eggins (2004: ch. 2) does not include substitution.

2.1.2.3. Ellipsis
As has been pointed out above, ellipsis is not substitution, ellipsis is the omission of some elements within the sentence which can be recovered without word repetition. Halliday and Hasan (1976: 145) make a distinction between substitution and ellipsis, while “in the former a substitution counter occurs in the slot, and this must therefore be deleted if the presupposed item is replaced, […] in the latter the slot is empty – there has been substitution by zero”. It means that if substitution replaces one item with another, ellipsis is the absence of that item.

Elliptical constructions omit some structural elements that can be presupposed and recoverable if we go back in the text, so that it can be argued that ellipsis has an anaphoric
reference, although sometimes it may be exophoric. The initial construction can be reconstructed without a meaning change.

Greenbaum and Quirk (1990) distinguish several types of ellipsis according to the position of the elided elements, if it appears in initial, medial or final position; according to the recoverability of those elements, they talk about situational, structural and textual ellipsis.

“In SITUATIONAL ellipsis, the interpretation may depend on a knowledge of the extralinguistic context”. It is typically initial. Structural ellipsis “depends on the knowledge of grammatical structures, […] is the omission of some determiners, pronouns, operators and other closed-class words (that, for)”. Textual ellipsis can be anaphoric or cataphoric and has to do with “what is said or written in the linguistic context”. Greenbaum and Quirk (1990: 256-257).

They also include a third type of ellipsis according to the grammatical elements that have been elided, but it is Halliday and Hasan (1976: 146) who study it in detail. They refer to nominal, verbal and clausal ellipsis. Nominal ellipsis omits the head and the postmodifiers of the nominal group. Deictic words such as the, yours, hers, this, those, all, some, each, same, certain, etc. and numerative elements as first, next, hundred, many, a little, and so on are considered by Halliday and Hasan the most characteristic elements in nominal ellipsis.

Verbal ellipsis occurs in the verb phrase and not only the verb can be elided but also the operators where “the lexical verb always remains intact” (Halliday and Hasan 1976: 174), lexical and operator ellipsis, respectively.

Finally, clausal ellipsis consists in the omission of the subject and the operators of the verb phrase, in the omission of the main verb and the complements, or even an entire clause. Greenbaum and Quirk (1990: 260) summarize it as the ellipsis of “the whole clause or the whole clause except for an introductory word”: wh-word. They also include in this classification the ellipsis of a to-infinitive clause, where the only element which has not been omitted is the particle to, or not to, in the case of negations.

2.1.2.4. Conjunctive cohesion
This type of cohesion deals with the use of grammatical elements or formal markers in the text in order to relate one sentence, clause or paragraph to another. These items create a semantic relationship between different parts of the text and give to it a cohesive effect. These markers are mainly used in initial position of the sentence and their meaning “extend over the entire sentence” (Halliday and Hasan 1976: 232). Those formal markers are not only
grammatical words, such as *but, and, for, or*, etc. but they can also be present in the text implicitly by the use of juxtaposition. In that sense Greenbaum and Quirk (1990: 262) talk about asyndetic coordination.

Halliday and Hasan (1976: 231) distinguish three types of conjunctive adjuncts: adverbs (simple and compounds, e.g. *but, accordingly, anyway, …*), prepositional phrases (e.g. *on the contrary*) and prepositional expressions with a reference item (e.g. *instead of that*). According to that distinction, these authors classify them depending on their meanings: additive, adversative, causal and temporal.

The following table shows a summary of Halliday and Hasan’s (1976: 242-243) classification of conjunction.

<table>
<thead>
<tr>
<th>additive</th>
<th>adversative</th>
<th>causal</th>
<th>temporal</th>
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<tr>
<td>simple: and, nor, or</td>
<td>proper: yet, but, however</td>
<td>general and specific: so, for this reason</td>
<td>simple: then, finally</td>
</tr>
<tr>
<td>complex: in addition, alternatively, by the way</td>
<td>contrastive: in fact, on the other hand</td>
<td>reversed: for, because</td>
<td>complex: at once, meanwhile</td>
</tr>
<tr>
<td>apposition: that is, for instance</td>
<td>correction: instead, at least</td>
<td>conditional: then, otherwise</td>
<td>internal: next, secondly</td>
</tr>
<tr>
<td>comparison: similarly, by contrast</td>
<td>dismissal: in any case, anyhow</td>
<td>respective: in this respect</td>
<td>‘here’ and ‘now’: at this point, to sum up</td>
</tr>
</tbody>
</table>

Eggins (2004: 47) in her attempt to describe conjunctive cohesion, does not follow that classification but rather she bases her argument on the following categories that she borrows from Halliday and Matthiessen (2004: 538-549): “elaboration”, which clarifies what has been said before, “extension”, which adds information about the previous sentence or helps to change the meaning of another sentence, and “enhancement”, which includes those elements “by which one sentence can develop on the meaning of another” (Eggins, 2004: 48). We provide a summary of this complex classification in the next table.

<table>
<thead>
<tr>
<th>elaboration</th>
<th>apposition</th>
<th>in other words, for example</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>clarification</td>
<td>at least, by the way, to sum up, in fact, in particular</td>
</tr>
<tr>
<td>extension</td>
<td>addition</td>
<td>and, nor, however</td>
</tr>
<tr>
<td></td>
<td>variation</td>
<td>on the contrary, apart from</td>
</tr>
</tbody>
</table>
2.1.2.5. Lexical cohesion
Lexical cohesion occurs when two or more items in a text are related in terms of their meaning. In that sense an idea of unity and co-reference arise from the text since the semantically related words create chains in order to encode the meaning of the text. There is a tendency on the part of the listener or reader to find related words in every text; they expect to find a text about the same topic and this is only achieved by the use of a selected vocabulary that is related semantically.

Closed-class words such as pronouns, articles, prepositions and auxiliary verbs do not provide lexical cohesion; on the contrary, only content words will be taken into consideration, that is, nouns, main verbs, adjectives and adverbs.

Halliday and Hasan (1976: chapter 6) give a classification of lexical cohesion based on the type of dependency that can exist among words. The two basic categories are, on the one hand, reiteration, which means the repetition of a word or similar words in terms of meaning. Reiteration includes the repetition of the same word, the use of synonyms, superordinate words (e.g. transport: train) or a general word (e.g. food). On the other hand, they consider collocation, which deals with the semantic relation between words (e.g. ask a question). They will be items that are likely to be found together within the same text because of the nature of the topic (e.g. summer: July, swim); in respect of that, the general knowledge of the listener or reader plays an important role, for they will be able to establish relations among the words in the text.
Eggins (2004: 42-43), in turn, distinguishes two main types of lexical relations among words: taxonomic and expectancy. According to her, “expectancy can be used to capture the relationship between the individual lexical items and the composite, predictable, nominal group they form”, for example, *rain: storm*; though she also adds other nuances, such as the predictable relation between the action and the performer of the action (e.g. *to water: gardener*) or between the event and its place (e.g. *operation: hospital*). Taxonomic lexical relations or relations of classification involve words that are related to each other in a class/sub-class (“classification”) or in a part/whole basis (“composition). Synonyms (*hard*- *difficult*), antonyms (*tall*- *short*), repetition of the same item, or hyponyms (*table, chair: furniture*) are included in the classification relations. Composition includes those words which are related as whole to part (e.g. *car: wheel*) or as members of a same whole (e.g. *face: mouth*), that is meronymy and co-meronymy respectively.

### 2.2. Intrasentential relations

As has been explained above, the use of linking devices among sentences contributes to the semantic encoding of a text, but they are not the only resources that enhance the cohesion of a text. The arrangement of information within a sentence and the particular organization of the various sentence elements enrich textual cohesion, too. Halliday (1974: 52) refers to these relations of information structure as intrasentence relations. Therefore, it can be argued that both relations, intersentential and intrasentential, work together in the text-creating function of language.

#### 2.2.1. Texture within the sentence (“Functional Sentence Perspective”)

The concept of “Functional Sentence Perspective” (FSP) is due to Mathesius (1975), the founder of the Prague School. This linguist considers the sentence as a communicative unit whose element organization takes an important role in the analysis of the discourse. Such organization deals with how content units are distributed within the sentence attending to a dual division of the sentence into Theme and Rheme. According to that School, Theme coincides with the entity which has been mentioned in the previous text or can be recovered from the context, that is, the given information, while the Rheme contains the information which has not been mentioned before in the text or is not recoverable from the context; it is called the new information. The Prague School also states that the Theme is the entity about
which/whom something is said and the Rheme is the part of the sentence in which the information of this entity is developed.

Though Halliday incorporates these two parts of the sentence into his theory of language description, Theme and Rheme, he understands that there exists a relation between theme-given information and rheme-new information, but he also states that the theme cannot always be identified with the given information and the rheme cannot be with the new. “Theme + Rheme and Given + New are typically combined in this way, but at the same time they are independent of each other” (Halliday, 1994:308). Thus he proposes two different structures for the analysis of the sentence, the thematic structure, devoted to theme-rheme distinction and the information structure which concerns given-new. The thematic structure is conveyed by word order, where the Theme is the “point of departure” (Halliday, 1994:299) of the sentence, the first element in the sentence; it connects back to the previous discourse maintaining a coherent point of view and forward to contribute to the development of the text; the theme will open the sentence as its first constituent. In contrast, the concept of information structure refers to the information already known and the one which is new to the listener or the reader. However, it does not mean that the theme has to coincide with the given information, since the speaker or the writer can choose where to place such a piece of information, either in the part of the theme or, on the contrary, in the rheme. “He has, among other things, the option of deciding not to relate what he is saying to the context of utterance. He makes his own choices” (Halliday 1974: 44).

Both notions (thematic structure and information structure) help us understand how a text is constructed, how the different sentences constitute a coherent text; that is the basis of one of the three functions of language, the textual function, proposed by Halliday (1974: 46-47). While the textual function is concerned with the creation of a text, the ideational and the interpersonal functions of language deal with the grammatical resources “to express our experience of the world” and with the interaction between the speaker and the listener, respectively (ibidem). Therefore, he interprets that only the textual function is relevant to FSP.

2.2.1.1. Theme and Rheme

As has been stated above, the theme is the element in the sentence which comes first. As a consequence, the rheme is “everything that is not the theme” (Eggins 2004: 300). The theme makes reference to some already known facts or entities while the rheme contains the actual new information; as a result, the theme as the already known information is less informative
than the rheme. It leads to a positional perspective of both elements within the sentence, where, if the elements placed to the left are presented as given and those elements to the right are new, then the rise of information will go from left to right. It means that if, in accordance with the principle of FSP, the user arranges the sentence elements in a theme-rheme sequence, he also organizes them attending to a gradual rise of information in which the elements placed to the right need those in the left part for being interpreted; Firbas calls it “interpretative arrangement” of the sentence (1992:12).

In order to identify the theme in the sentences, three notions have been taken into consideration: it is in initial position, it expresses the known information and it refers to the entity about which something is said (this criterion has already been introduced in the last section). However, Halliday (1994: 38) insists that the Theme as the starting-point of the message is the safer criterion to identify the theme, since the known or given information can be placed in another position of the sentence and since the theme may not refer to the entity about which something is said.

According to their complexity, Halliday classifies themes into two types: simple and multiple (op. cit: chapter 3). Simple theme is an independent element realized by one or more nouns, adverb or prepositional phrases; a simple theme will be considered marked if it is realized by any of those phrases which are not functioning as subject (e.g. By bus and by train the children came back: it is a simple marked theme because the first element, by bus and by train, is not the subject).

In the different types of clauses, we will prove that the unmarked theme in declarative ones always coincides with the subject, which is in first position; but, if, on the contrary, the first sentence element is an adverbial, a direct object, or a complement, we face a marked theme. The exclamative sentences have a wh-element functioning as the theme. In yes/no questions the theme is considered to be the finite verbal operator (i.e. can, do, etc) plus the subject, while in the wh- interrogative clauses, the theme is the wh-element. The initial verb, either affirmative or negative, in imperative sentences is the unmarked theme; a marked theme will only be possible if the emphatic pronoun you is introduced.

On the other hand, multiple theme means the combination of a textual and/or an interpersonal theme plus a topical theme. The topical theme is the first element in the sentence with a function in the information structure; hence, it will be the participant, a circumstance or a process. Topical theme is obligatory within the theme. Textual theme includes items that connect one sentence or paragraph with the previous one; here continuatives, conjunctions,
relative pronouns and conjunctive adjuncts are included. The interpersonal theme, in turn, reflects the speaker or the writer’s viewpoint, for example, vocatives, modal adjuncts, wh-element in interrogative clauses and the finite verbal operator in yes/no questions. Halliday (1994:54) summarizes it in the following table.

<table>
<thead>
<tr>
<th>THEMES</th>
<th>ELEMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Textual</td>
<td>Continuatives: yes, no, oh, well</td>
</tr>
<tr>
<td></td>
<td>Conjunctions and relatives (relatives can also be topical theme)</td>
</tr>
<tr>
<td></td>
<td>Conjunctive adjuncts</td>
</tr>
<tr>
<td>Interpersonal</td>
<td>Modal adjuncts</td>
</tr>
<tr>
<td></td>
<td>Finite operator in yes/no questions</td>
</tr>
<tr>
<td></td>
<td>`Wh´element in content questions (interrogative pronouns can also be</td>
</tr>
<tr>
<td></td>
<td>topical themes)</td>
</tr>
<tr>
<td></td>
<td>Vocatives</td>
</tr>
<tr>
<td>Topical</td>
<td>The first experiential element (e.g. actor, goal, location) in the sentence</td>
</tr>
</tbody>
</table>

Finally, a whole clause and non-finite verbs such as –ed or –ing phrases can also be thematic (e.g. After he played football, Michael went swimming. After he played football is textual theme and Michael is topical theme; although the temporal clause should be also analyzed in terms of theme-rheme structure).

To conclude, the theme of each sentence always has a topical theme that can be preceded or not by a textual or interpersonal theme, or both. Hence, Halliday points out: “the typical ordering is textual ^ interpersonal ^ experiential […] and anything following this is part of the Rheme” (op. cit: 53).

2.2.2. Information processing in the English sentence
2.2.2.1. Communicative factors
As far as FSP theory is concerned, a new concept is introduced by Firbas (1992: 7), “Communicative Dynamism” (CD). It refers to the way in which the sentence elements are arranged in the sentence according to the quantity of information they possess and the whole sentence is oriented toward one element that completes that information. Thus the different parts of the sentence contribute dynamically to the communicative purposes of the speaker or the writer, although some of those sentence elements contribute less than others to the

4 Bold type in the original.
development of the CD; this means that some of them are less dynamic and others are more dynamic but all of them are oriented to the most dynamic element within the sentence, which has the highest degree of CD; there is a gradual rise of CD in every sentence that closes with the most dynamic element; in relation to that, Firbas (1992: 7-8) talks about degrees of CD. To sum up, CD is realized in degrees. He points out that “any linguistic element – a clause, a phrase, a word, a morpheme or even a submorphemic feature [...] can become a carrier of CD on account of the meaning it conveys” (op. cit: 17), independently of the position they occupy within the sentence, although, depending on their position, they will have a lower or a higher degree of CD.

Going back to the theme-rheme structure of the sentence and trying to apply it to degrees of CD in the sentence, we can argue that if the theme is the given information, the already, known one, it will be less dynamic than the rheme, which is the new information, the most informative part of the sentence will be the most dynamic. The known information can be recoverable from the context while the new information cannot, that is why Firbas (1992: 6) uses the terms “retrievable” information versus “irretrievable” information, where the former (contextually recoverable) carries the lowest degree of CD and the contextually non-recoverable information has the highest degree of CD. According to Halliday, if the theme is the point of departure of every sentence, the natural way in the information structure is from the theme to the rheme, from the known to the unknown, from the less to more dynamic element. That communicative linearity (Firbas 1992: 9), or basic distribution of CD, which goes from “low to high information value [...] is referred to as the principle of END-FOCUS” by Grenbaum and Quirk (1990: 395).

2.2.2.2. Prosodic factors
The prosodic factors (intonation and accentuation) within the sentence in spoken language also influence the CD’s distribution since highly dynamic expressions receive nuclear stress. Information structure is expressed by intonation. Intonation is another factor which contributes to the FSP at the level of spoken language. According to Greenbaum and Quirk (1990:395), speech is organized in “tone units”, which coincide with grammatical units within the sentence. “A tone unit is a stretch of speech containing one intonation nucleus” (ibid: 395) which has more prominence. This nucleus is usually placed at the end of the tone unit, on the last open-class item; at this point the nucleus is closely related to Halliday’s information
structure (given-new) since the nucleus signals the focus of information which conveys the new information.

Hence, if the nucleus falls on the last open-class item of the new information, we are facing an unmarked tone unit (e.g. *I’ve just bought a DRESS*; capitals indicate the position of the nucleus, which carries the new information)\(^5\). If, on the contrary, the focus is moved from its final to another position (e.g. *MARY just bought a dress*), or an extra stress is included (e.g. *It was MARY who bought a dress*), we are dealing with a marked tone unit. The main reason for moving the nucleus from its predictable position lies on emphasis or contrast and it is the speaker who decides where to place the focus depending on his communicative purposes.

2.2.2.2. Grammatical factors
The communicative function of sentences is realized by both intonation in spoken language and word order. SVO word order in English is quite fixed and the position of a particular sentence element is determined by its grammatical function. If we follow Halliday’s theory of theme-rheme structure, the theme is expressed by the subject and the rhyme by the predicate; but for a full correspondence between theme-rheme and subject-predicate, there must also be a full coincidence of the three subjects, namely, the grammatical, the logical and the psychological one; in that case the word order is unmarked or thematically neutral (e.g. *A new teacher explained the basic rules; a new teacher* is the grammatical, the logical and the psychological subject). However, when a unit typically belonging in the rheme part is placed into the theme section, the theme is marked or thematically non-neutral; in such a case, there is no coincidence of the three subjects at all (e.g. *In autumn a new teacher explained the basic rules; In autumn* is the psychological subject and *a new teacher*, the grammatical and the logical one; but in *In autumn the basic rules were explained by a new teacher*, there is no coincidence of any of the subjects, *in autumn* is the psychological, *the basic rules* is the grammatical subject and *a new teacher* is the logical one. The choice of the theme, either unmarked or marked, on the part of the speaker or the writer is relevant since it will influence the organization of the information within the sentence.

Some specific constructions permit us to emphasize certain units by placing them in a position different from the usual one, either in initial position by means of processes of

\(^5\) This neutrality is also referred to as the principle of END-FOCUS established by Greenbaum and Quirk (1990, chapter 18)
thematization or in final position by using processes of postponement. Anyway, those units will contain a high degree of communicative dynamism.

Fronting, cleft-sentences and tough movement are considered processes of thematization.

By fronting, Greenbaum and Quirk (1990: 407) understand the movement “into initial position of an item which is otherwise unusual there” (e.g. Mary her name is, Mary has been fronted for emphasis, it becomes a marked theme because the theme Mary is only the psychological subject, and does not coincide with the grammatical nor with the logical subject). Greenbaum and Quirk also refer to subject-verb inversion (e.g. Hard was that work or Here is my son) and subject-operator inversion (e.g. I passed my exam and so did Mary or I did not pass my exam nor did Mary) as ways of fronting the focus of information, they also add the placement of adverbials at the beginning of the sentence for emphasis (e.g. In the very last position he finished the race).

Cleft-sentences divide the information into two clauses in order to provide an extra focus of information in specific sentence elements such as subject (i.e. It was MARY\(^6\) who cooked a pizza in Peter’s house on Sunday), direct object (i.e. It was a PIZZA that Mary cooked in Peter’s house on Sunday), adverbials of time (i.e. It was ON SUNDAY that Mary cooked a pizza in Peter’s house) or of place (i.e. It was in PETER’S HOUSE that Mary cooked a pizza on Sunday). As we have proved, cleft-sentence makes thematic a unit that clearly belongs to the theme section.

We will explain tough movement with an example. In French is easy to learn, there is a fronting of the direct object (French) to the subject position, to the theme section, so the new information in first position becomes the most dynamic element in the sentence; therefore, the end-focus principle is destroyed since the natural word order would be with anticipatory “it”, It is easy to learn French, with the most informative element at the end. Another construction is possible: To learn French is easy, but it is not usual from a communicative point of view for a lot of information is provided at the beginning.

Processes of postponement, such as postponement, extraposition or there construction are also devices for focusing on the information. Postponement means the placing at the end of those units that typically do not come at the end, for example, the object in SVOC and SVOA constructions is been focused on (i.e. They elected president the person who was in the corner, SVCO instead of SVOC, They elected the person who was in the corner president);

\(^6\) Bold type means extra focus
postponement of one part of a noun phrase is also used to achieve the end-focus principle, we will use an example from Greenbaum and Quirk (1990: 420), *The time had come to decorate the house for Christmas*, the complex noun phrase has been split into two (*The time...to decorate the house for Christmas*).

What Greenbaum and Quirk (1990: 417-418) call extraposition, Halliday (1994: 60) refers to as postposition; it implies the postponement of a clausal subject or a clausal object to an end position and the replacement of this postponed element by an “anticipatory it”, providing two subjects and two objects respectively as we can check in the following examples: *It is said that my team will win the championship* and *I found it difficult to explain*, where *it* in both sentences is anticipating the logical subject in the former (*my team will win the championship*) and the logical object in the latter (*to explain*), *it* remaining as the grammatical subject and grammatical object respectively.

*There* constructions or existential *there* enable the speaker or the writer to postpone the logical subject, to postpone the new information to the rheme part, for instance, *There are some children doing exercise* (*some children* is the grammatical subject which has been postponed from initial position: *Some children are doing exercise*. As has been proved in the examples, the speaker or the listener postpones some elements in order to focus on some information (end-focus principle) by placing the most complex structures at the end7.

Dislocation can also be included here since it is a construction with a pronoun in the main clause and a noun phrase before or after the main clause, which is used to mark the theme or for clarification. Left-dislocation marks the given information (e.g. *The woman next to you, she sent the letter to John*) and right-dislocation is used for emphasis and end-focus effect (i.e. *They broke the window, these children*). Greenbaum and Quirk call this device “reinforcement” (*op.cit.* :431).

There are two processes that can be both classified as thematization and postponement, they are passive clauses and pseudo-cleft sentences. Passive sentences present the information from given to new, maintaining the end-focus in the agent, the most informative element has been postponed (i.e. *That book was written by his youngest student*, the *by*- element carries the highest degree of CD); but end-focus disappears if the listener or the speaker decide to leave the agent out, in such a case, the subject, the given information is more dynamic (i.e. *All

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7 It is called the end-weight principle which is closely related to end-focus principle. The structurally complex and the more informative part of the sentence is normally placed in final position.
the rooms of the hotel were reserved). The listener or the speaker decides where to focus the information.

The focus is also variable in the pseudo-cleft sentences; taking into account that there are two possible formulas for this grammatical construction, namely Nominal relative clause + BE + Complement and Subject + BE + Nominal relative clause, the speaker or the writer can place the new information, the focus of information in the part of the `BE` clause in the former formula, in such a case we are facing a postponement process; or, on the contrary, he can move the new information to the beginning of the latter formula, in this case the `BE` clause has been thematized. It can be illustrated with the following example, *What he did was to lie to his father* versus *To lie to his father was what he did*. *To lie to his father* is the focus of the information. Nonetheless, the postponement of new information is preferred following the end-focus and end-weight principle.

2.3. Thematic progression and its influence on text connection

To conclude this section, it is important to know how the thematic structure of the sentence, that is, the division into theme and rheme, is organized within the paragraphs attending to their semantic relations in order to achieve a cohesive and coherent text. Danes (1974) proposes a method for the analysis of textual cohesion and its organization, called "thematic progression". He defines TP as "the choice and ordering of utterances themes, their mutual concatenation and hierarchy, as well as their relationship to the hyperthemes of the superior text units (such as the paragraph, chapter…), to the whole text, and to the situation." (ibid: 114).

Because not all the sentences have the same degree of structural complexity, not all of them can be analyzed in the same way. Danes distinguishes three types of sentences or "utterances" (ibid: 114) before explaining his method. Simple sentences with a simple structure Theme-Rheme, composed sentences, which can have two or more simple structures T-R^8, or either a multiple T or a multiple R, and condensed sentences, which can include either a complex T or a complex R (op.cit.: 115-117).

According to Danes, the three types of TP are:

- Linear TP: this is one of the basic ways of English paragraph organization, since it shows that themes are derived from rhemes; it means "each R becomes the T of the next utterance" (1974: 18). Its expression is as follows:

^8 T = Theme; R = Rheme
E.g. *The first of the antibiotics* (T1) *was discovered by Alexander Fleming in 1928* (R1). *He* (T2=R1) *was busy at the time investigating a certain germ* (R2) *which* (T3=R2) *is responsible for boils and other troubles.*

9 - Continuous TP, which constantly repeats the same theme with different rhemes:

T1→R1
T1→R2

E.g. *The Rousseauist* (T1) *especially feels an inner kinship with Prometheus and other Titans* (R1). *He* (T2=T1) *is fascinated by any form of insurgency [...] (R2). He* (T3=T1) *must show an elementary energy in his explosion [...] (R3). Further the Rousseauist* (T4=T1) *is ever ready to discover [...] (R4).*

- Derived Hyperthematic TP: the different themes, though derived from a general theme, a general idea, are not identical. It is referred to as “hypertheme” (*op.cit* : 120). The pattern is:

- Continuous TP, which constantly repeats the same theme with different rhemes:

T1→R1
T1→R2

E.g. *New Jersey* (T) *is flat along the coast and southern portion* (R); *the north-western region* (T1) *is mountainous* (R1). *The coastal climate* (T2) *is mild, but [...] (R2). Summers* (T3) *are fairly hot* (R3). *The leading industrial production* (T4) *includes chemicals, processed food, coal, [...] (R4).*

In turn, in her method of development of the information in a text, Eggins (2004: 324) agrees with Danes in the linear and continuous models, although she refers to them as zig-zag and theme reiteration, respectively. Nevertheless, instead of derived hyperthematic TP, she includes a fourth one, multiple-Rheme pattern, in which a number of pieces of information in the R section will become the T in the following clauses (*ibid* : 325), as follows:

T1→R1 (a, b, c)
T2 (=R1a) →R2
T3 (=R1b) →R3
T4 (=R1c) →R4

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9 Examples for thematic progression patterns are taken from the original (Danes 1974: 118-120; Eggins 2004: 325).
E.g. The three main reasons babies cry (T1) are hunger, cold, and illness (R1a, b, c). Hunger (T2=R1a) can be determined by considering when the baby was last fed (R2). Babies feel cold more acutely (T2=R1b) than [...] (R2). Finally, sickness or pain (T3=R1c) may also be [...] (R3).

The most common model in texts is the linear or zig-zag one, since “it gives the text a sense of cumulative development which may be absent in the repeated Theme pattern” (op.cit: 325). The continuous or Theme reiteration makes the text boring, it often describes a central idea which relates all the themes by means of co-reference. Derived Hyperthematic TP and Eggins´ multiple-Rheme model are more common in long texts.

3. SAMPLE TEXT ANALYSIS : TWO CHILDREN´S STORIES

3.1. Introduction

In order to illustrate all the theoretical argumentations referred to above, we have taken two simple texts for our first approach to a functional analysis from Bedtime Two Minute Tales by Gill Guile, England: Brown Watson10. They are two short stories for English six-years-old children, The Jungle Hospital and Timmy the Tug Boat, where the main characters are animals or objects which children are familiar with, which talk and which are involved in human problems11. Though they can seem simple and easy because of the use of repetitive vocabulary and basic grammatical structures, they are mainly adapted for English children considering that the meaning of some words can best be understood by natives, such as trundles (l.10, text 1) or chug up and down (l.18, text 2). Bedtime reading is very useful for children learning since, with their parents´ help, they enjoy reading and at the same time they are in contact with the different writing skills which will help them to produce coherent and cohesive texts in the future. With this analysis we try to know which cohesive elements we can find in these texts and which thematic structure and thematic progression patterns are used, but firstly, we will analyze the text as a unit of meaning, as being coherent.

10 Year of publication not given
11 Please refer to the Appendix for the original version of both stories.
The Jungle Hospital

Leo Lion is in hospital with a broken leg, and he feels very sorry for himself. Nurse Elephant has put his injured leg in plaster and tucked him up in bed. Leo looks around at the other patients. In the next bed is Sally Snake with a sore throat. She is swaddled in thick, wooly scarves to keep her throat warm. Then there is Timmy Tiger who is covered in itchy, red spots and can’t stop scratching.

Opposite him is Fenella Flamingo who has eaten something strange and has turned a bit green! No one is talking because they are all too busy feeling sorry for themselves. Suddenly the ward doors are flung open and Philip Frog trundles into the room in a wheelchair. Philip lost both his legs in an accident some time ago, but he is still as full of fun as he’s ever been. Nurse Elephant has asked Philip to come in and try to cheer everyone up.

Philip spins around the room, talking to everyone and making them smile. Soon the room is buzzing with chatter and laughter. Philip stays for an hour, then leaves, promising to return the next day. Everyone feels so much better after his visit.

Nurse Elephant tells her patients that it is no use feeling sorry for themselves. There’s always someone who’s worse off than they are. They nod and smile and chat away for the rest of the day – and they can’t wait to see Philip tomorrow!

Timmy the Tug Boat

Timmy is a little tugboat with big ideas. He wants to be a lifeboat and rescue people in danger. But the big lifeboats laugh at Timmy and tell him he is far too small to be of any help. They look so important and busy that Timmy tries to keep out of their way.

He spends most days just chugging up and down the coast, keeping a look out for anyone in distress.

One day, as Timmy is passing the cliffs near the beach, he hears frantic barking. It seems to be coming from one of the caves. Timmy knows that the caves are fun to explore at low tide, but as high tide approaches, the caves begin to fill with water.

Timmy thinks the dog must have gone inside the cave at low tide and now it is trapped. Timmy rings his bell to alert the lifeboats and nervously waits outside.

Two big strong lifeboats arrive within minutes. ‘Stand back, Timmy. You can leave this to us’, they call. The boats take turns to try and squeeze through the narrow cave opening, but they are far too wide. The dog sounds really frightened now and Timmy worries the rising sea might soon sweep it away.

Timmy decides he must help and launches himself through the opening. He reaches the stranded dog, seconds before a big wave sweeps into the cave, covering the very rock the dog had been clinging to. When Timmy emerges from the cave with the grateful dog, it’s to a hero’s welcome from the big lifeboats. From now on, brave little Timmy will patrol alongside the big boats, because who knows when they may need him next!
3.2. Genre and coherence

For a functional analysis of a text, apart from the study of the different intersentential and intrasentential relations of the sentences, it is necessary to recognize the text as being coherent, because a text may include many cohesive elements but it may not be coherent; in such a case, it will be an `unacceptable´ text and it will not have texture. A text is coherent when it belongs to a particular genre and when a context of situation can be identified.

Trying to guess the genre which our texts belong to, we can consider them as belonging to a narrative genre. But we need to go beyond and try to identify what kind of narrative texts we are dealing with; at first sight we can think about a short story or a tale. Murfin and Ray (2009: 509) point out that “a tale recounts a strange event, focusing on something or someone exotic, marvelous, or even supernatural […]. The tale places more emphasis on actions and results than on character, which is the chief focus of the short story. Furthermore, tales are more casually constructed […] than short stories”. According to that, we cannot identify our texts as tales because, on the one hand they do not recount any strange event, and, on the other, they do not only focus on actions and results but also on the characters; and we cannot talk about short stories either; our stories are not between 1,600-20,000 words in length as Cuddon (1998: 815) notes. The Oxford Dictionary of Literary Terms, in turn, defines a short story as “a fictional prose tale of no specified length, but too short to be published as a volume on its own […]. A short story will normally concentrate on a single event with only one or two character, more economically than a novel´s sustained exploration of social background”.

But our texts do not meet all those conditions, they are simple, they focus on action, they are optimistic, fantastic, since animals and objects familiar to children behave as human beings. The topics are related to nature and friends, they have a moral message and are repetitious in words and situations; therefore, we can conclude that we are facing children´s stories as belonging to children´s literature, for we agree with Hanlon´s definition of children´s literature as a genre.

These kind of texts are typically organized with a simple generic structure, that is “a Beginning, a Middle and an End”\(^\text{12}\) (Eggins, 2004:60). The first two paragraphs in text 1 and the first one in text 2 are used by the author for introducing the main characters and the problem they have (the jungle animals which are injured and felt sorry about themselves, and

\(^{12}\) Bold type and capital letters in the original
the tug boat, which is too small to help anyone), the next paragraph in both cases describes
the action (Philip tries to cheer the animals in hospital, and Timmy finds someone who is in
danger), the last paragraph leads the reader to a moral and happy end (there is always someone
who is worse than you in text 1, and everyone, though small, can help, in text 2).

These texts are also coherent since the language of the text is within its context of
situation. We can identify a field (to be positive and not feel sorry for oneself in the first story
or, in the second one, small boats can also help someone), we also identify a mode (a
language written to be read) and a tenor, the writer to an audience of six-years-old through an
adult, who helps the children to read, with a direct, informal language.

After checking that our texts are coherent, we will focus on cohesive analysis, such as,
reference, substitution, ellipsis, conjunction and lexical cohesion, and the Theme-
Rheme structure from an information point of view; and finally, we will provide the thematic
progression patterns.

3.3. Cohesive aspects
3.3.1. Reference
In relation to reference, we will follow Halliday and Hasan’s (1976) classification, as well as
Eggins´ (2004); that is to say, the three types of cohesive references, personal, demonstrative
and comparative, as well as general types of reference, exophoric, endophoric and
homophoric.

TEXT 1
The personal one is the most common type of cohesive reference used in the text; in all the
cases, personal pronouns (he, she, they, them, him, for example, in lines 2, 4, 17, 13, 7,
respectively) as much as possessive adjectives (his in l.10, or her in l.17, for instance) refer to
the third person, to characters already mentioned before. The word it (line 15) cannot be
treated as typical personal reference because, in this case, although it is a pronoun, it does not
refer to an entity but rather, cataphorically, to a process expressed by a clause (feeling sorry
for themselves, line 15); Halliday and Hasan (1976: 52) refer to this phenomenon as
“extended reference”.

However, as to demonstrative reference, only the adverb then, the demonstrative adverb
there and the definite article the can be found. Then in line 13 should not be confused with
then in line 5 since the former is a temporal adverb having exophoric reference and the latter
has a clear additive meaning (see section 3.3.4).
There in line 5 is not the same as there in line 15; in line 5 there is considered a locational reference which identifies a particular place, it is pointing to some special place in the room, but because we do not know which that place is exactly, we need to retrieve this information from the immediate context, in such a case, it has an exophoric reference. There in line 15, in turn, is just the grammatical subject of the sentence There’s always someone who’s worse off than they are.

It can be observed that the definite article the is one of the predominating features of demonstrative reference. We will make a distinction of the different examples of the article in the text attending to exophoric and endophoric references, though we will focus on cataphoric examples. The Jungle Hospital (1), the next day (14) have exophoric reference, both identities can only be retrieved from the immediate context; they can be recovered if we take a look to the pictures of the book from which this story is taken to understand that the hospital only has animals which live in the jungle, or in the case of line 14, the next day can be any day of the week, we do not have any reference to any specific day. As anaphoric reference we will point out the next bed (4), whose referent is in the previous line (in bed, line 3). Special cases are The other patients (4), and the ward doors (9) because the referent of the article can be retrieved anaphorically and cataphorically; it means that the other patients can have an anaphoric referent in Leo Lion (2) or, on the contrary, a cataphoric one in Sally Snake (4), Timmy Tiger (5) and Fenella Flamingo (7). A similar analysis can be done of the ward doors, it can refer anaphorically to hospital (1 and 2) or cataphorically to the room (9).

Apart from that, we can explain the rest of the day (16) as an esphoric example, where of the day modifies the rest.

The last type of reference found in the text is the particular comparison, in terms of quality and expressed by an adverb of comparison, as (10), and by a comparative adverb, better (14), or worse (16). They contribute to cohesion for they have a cataphoric referent which is equal (as he’s ever been, in the case of as), superior (it could be presumably `than before his visit’) or inferior (than they are, in the case of worse).

TEXT 2
The most frequent reference devices used in this second text are personal reference together with the use of the definite article `the’, a clear case of demonstrative reference.

It is frequent to find, as personal reference, personal pronouns, such as, he, him, they, or it and possessive adjectives like their or his with anaphoric reference. It refers to a noun
phrase, either anaphorically to a dog (line 9) and to a frantic barking (line 6), or cataphorically (line 17) to a hero’s welcome from the big lifeboats. Apart from the third person pronouns, we find you or us (line 12); as we have explained in the theoretical part of this essay, the first and second person pronouns are always exophoric but if we find a second person pronoun in quoted speech it always refers anaphorically to someone, in our text, to Timmy.

As to demonstrative reference, we will point out a cataphoric use of the demonstrative pronoun this (13), although there is not an explicit nominal referent, the reader can deduce it if he continues reading, that is, a rescue. Or the demonstrative adverb now (15), whose referent can be retrieved anaphorically from the text or exophorically in line 20 (From now on). Or the relevant and repetitive use of the article the, which has mainly an anaphoric referent (1, 8, 9, 10, 11, 13, 14, 15, 17, 18, 19, 20, 21); only in line 3 does it have cataphoric reference. The cliffs near the beach (7) and the very rock the dog had been clinging to (18) are clear examples of esphoric reference, where near the beach (7) and the dog had been clinging to (19) are functioning as postmodifiers of the cliffs and the very rock respectively. Although exophoric reference does not contribute to the cohesion of the text, we note two examples, the coast (5) and the narrow cave opening (14), the caves (8).

In the case of comparative reference, so (4), as a particular comparison in terms of quality is the only example; its cataphoric referent is in the same line, that Timmy tries to keep out of their way.

3.3.2. Substitution

Of the three types of substitution, Text 1 only provides examples of a nominal one. Although neither Halliday nor Greenbaum & Quirk include compound indefinite pronouns as pro-forms for substitution, they include one, some, any, so that we will identify no one (8) and everyone (12, 15) as nominal substitutes for the different characters of the tale (Leo Lion, Sally Snake, Timmy Tiger and Fenella Flamingo).

Something (7) and someone (17) are also nominal substitutes whose antecedent can only be found exophorically and, in such a case, it does not create cohesion. Both antecedents, any kind of food Fenella Flamingo has eaten and any person anywhere, must be looked for in the extralinguistic context and not in the linguistic one.
All, both and some can function either as pronouns or as determiners, but in the story all (8), both (10), some (10) are not substitutes, they only function as determiners followed by a noun.

In text 2, we find, as well as in text 1, only nominal substitution. We will include the indefinite pronouns anyone (6) and one (8), where we assume that there are several caves and the sound comes from one of them. In contrast, one in line 7 is not an example of substitution since it only functions as a determiner, as well as any in line 4.

3.3.3. Ellipsis

Because something is presupposed and can be recovered endophorically, ellipsis greatly contributes to cohesion.

TEXT 1

<table>
<thead>
<tr>
<th>Examples</th>
<th>Types of ellipsis</th>
</tr>
</thead>
<tbody>
<tr>
<td>and * tuck him (3)</td>
<td>initial textual</td>
</tr>
<tr>
<td>and * can’t stop scratching. (6)</td>
<td>initial textual</td>
</tr>
<tr>
<td>and * has turned (7)</td>
<td>initial structural</td>
</tr>
<tr>
<td>to come and * try to cheer everyone up. (11)</td>
<td>initial structural</td>
</tr>
<tr>
<td>* talking [...] and * making them smile. (13)</td>
<td>initial structural</td>
</tr>
<tr>
<td>* then * leaves. (14)</td>
<td>medial textual</td>
</tr>
<tr>
<td>* promising to return the next day. (15)</td>
<td>initial structural</td>
</tr>
<tr>
<td>* They nod and * smile and * chat away (17)</td>
<td>initial textual</td>
</tr>
</tbody>
</table>

We check that ellipsis in our text is most commonly used after `and´, and that the elements which have been omitted are in initial position and can be easily recoverable from the text, the reader presupposes them; in such a case, we are dealing with textual ellipsis; the readers easily understand the empty site can be filled with some element which has occurred before or is going to occur afterwards. As structural ellipsis we will point out the omission of the infinitive marker to in line 11 (Nurse Elephant has asked Philip to come and to try to…). The reader knows that the formula is always the same, that is, to ask someone ‘to’ do something. The omission of the initial conjunctions in line 13 (while talking and while making them smile) and 15 (but promising to return the next day).

According to the grammatical element which has been elided, the examples of ellipsis are mainly nominal, since there is an omission of the head of the noun phrase, and she tucked (1), and he can’t (6), and she turned (7), then he leaves (13), and they smile and they chat (16). All those elided elements have occurred before, therefore they are clear cases of anaphoric ellipsis.
According to the position, the most common type of ellipsis in text 2 is initial; those elements which have been missed can be recovered from the text in some cases (textual ellipsis) but in other cases (structural ellipsis), only from the reader’s knowledge of his language; we will mention the usual omission of the conjunction that in lines 3, 10, 15 and 17, or while in line 5 (while keeping a look), the conjunctive adjunct thus in line 18 (thus covering the very rock) the relative pronoun which (the very rock which the dog had been clinging to, line18); all these elements omitted can only be retrieved from the reader’s knowledge of the grammatical structures.

According to the elided grammatical elements, in turn, we find clausal ellipsis with the omission of subject and main verb (and he wants to rescue) and nominal ellipsis which just has to do with a pronoun functioning as subject, they in line 3 and he in 11 and 17.

### 3.3.4. Conjunctive cohesion

In order to illustrate conjunctive cohesion, the texts do not provide so many examples. They are basically simple conjunctive adjuncts. We will follow Halliday and Matthiessen’s (2004) classification of conjunction.

According to their meaning, in text 1 we only find one example of the extension category, then (5) with an additive meaning (“moreover”, “on the other hand”). It is considered an example of “conjunction” as a cohesive device by Halliday (1994: 323).\textsuperscript{13}

Juxtaposition is another way of conjunctive cohesion; though it has no formal marker, it has an additive meaning similar to `and’: ...swaddled in thick, woly scarves... (4-5) ...covered in itchy, red spots (5-6), ...stays for an hour, then leaves, return... (13); this additive and positive meaning gives a great simplicity and fluidity to the text.

\[\textsuperscript{13} \text{Quirk et alii (1985: ch.8) call this type of adverb “conjunct”.}\]
Similarly, in text 2 there is a scarce use of conjunctive adjuncts, only but in line 3, meaning “however”, belongs to addition subclassification of the extension category. But in the rest of the cases (l.9, l.14) is simply a conjunction.

### 3.3.5. Lexical cohesion

For the analysis of lexical cohesion we will take into consideration Eggins´ (2004: 42-43) classification. Lexical cohesion, as has been checked, is one of the most productive cohesive devices in our texts, so a great number of content words are semantically related. It is a simple, daily vocabulary which is very familiar to children.

#### TEXT 1

<table>
<thead>
<tr>
<th>expectancy</th>
<th>relation action-performer</th>
<th>open(l.9)-ward doors(l.9); trundle(l.9)-wheelchair(l.10); spin around(l.13)-wheelchair(l.10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>relation event-place</td>
<td>broken/injured leg(l.2/3)-hospital(l.1)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>taxonomic</th>
<th>synonym</th>
<th>smile(l.13)-laughter(l.14); chat(l.17)-talk(l.13)-tell(l.16)</th>
</tr>
</thead>
<tbody>
<tr>
<td>antonym</td>
<td>feel sorry(l.8)-cheer up(l.11), full of fun(l.10); stay(l.14)-leave(l.14); worse(l.17)-better(l.15)</td>
<td></td>
</tr>
<tr>
<td>repetition</td>
<td>feel sorry(l.2,8,16), bed(l.3, 4), leg(l.2,3,10), room(l.9,13,14), chat(l.14,17), smile(l.13,17), talk(l.8,13), hospital(l.1,2), patients(l.4,16)</td>
<td></td>
</tr>
<tr>
<td>hyponyms</td>
<td>hospital(l.1); nurse(l.2); patients(l.4); wheelchair(l.10); accident(l.10); bed(l.4); ward(l.9) jungle(l.11); lion(l.2); elephant; snake(l.4); tiger(l.5); frog(l.9); flamingo(l.7); injured(l.3); broken(l.2); put in plaster(l.3); sore(l.4); itchy(l.6); scratching(l.6); turn into green(l.7)</td>
<td></td>
</tr>
<tr>
<td>hypernym</td>
<td>illness/physical disorders; broken leg(l.2); sore throat(l.4); red spots(l.6); turned green(l.7); lost both legs(l.10); cover; tuck up(l.3); swaddle(l.4); put in plaster(l.3)</td>
<td></td>
</tr>
</tbody>
</table>

| composition | meronymy | body: leg(l.2), throat(l.4) |

#### TEXT 2

<table>
<thead>
<tr>
<th>expectancy</th>
<th>relation action-performer</th>
<th>rescue people(l.2)-lifeboat(l.1), ring(l.10)-bell(l.11), help(l.16)-hero(l.19), rescue(l.2)-hero(l.19)</th>
</tr>
</thead>
<tbody>
<tr>
<td>relation event-place</td>
<td>explore(l.8)-the caves(l.18), launches himself(l.16)-opening(l.16), chug up and down(l.5)-coast(l.5), emerges(l.18)-cave(l.18), sweeps(l.15)-cave(l.14), passing cliffs(l.7)-beach(l.7), squeeze(l.14)-cave opening(l.14)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>taxonomic</th>
<th>synonym</th>
<th>in danger(l.2)-in distress(l.5), little(l.2)-small(l.3), keeping a look(l.5)-patrol(l.19), chug up and down(l.5)-patrol(l.19), launch(l.17)-squeeze(l.14)</th>
</tr>
</thead>
<tbody>
<tr>
<td>antonym</td>
<td>little(l.2)-big(l.3), narrow(l.14)-wide(l.14), high tide(l.9)-low tide(l.9)</td>
<td></td>
</tr>
<tr>
<td>repetition</td>
<td>Lifeboat(l.2, 3, 11, 12, 19), big(l.2, 3, 12, 19, 20), opening(l.14, 16), cave(l.8, 9, 10, 14, 18), dog(l.10, 14, 17, 18), tugboat(l.1), boat(l.13, 20)</td>
<td></td>
</tr>
<tr>
<td>hyponyms</td>
<td>boat(l.1); lifeboat(l.2), tugboat(l.1)</td>
<td></td>
</tr>
</tbody>
</table>
3.3.6. Conclusions
This analysis indicates that cohesion plays an important role in the construction of texts, even in those for children, as we can find examples of all the cohesive devices explained above, although some of them are more productive than others. The most frequent strategies used in these stories to create cohesion are reference and lexical cohesion, though ellipsis has also a relevant role. Ellipsis is, in almost all the cases, initial, textual, nominal and anaphoric, which means that the children can recover those elided elements, which refer basically to the characters of the stories, from the previous text; this helps the children not to get lost while reading. Personal reference and the repetitive use of the article the, both anaphoric and cataphoric contribute to a better interpretation of the text because the use of pronouns avoids repetitions which can confuse children or make the text boring. We can also add that the lexical cohesion is the best exploited cohesive device in the stories; children are not ready to face complex texts, that is why there is a scarce use of substitution and conjunctive cohesion, but, on the contrary, they are ready to assimilate a lot of vocabulary; the stories are full of vocabulary about the same thing, it can mainly be either by means of repetition in both texts or by hyponyms in the first text or relation event-place in the second one; this large number of semantic relations among words gives to the texts an idea of unity.

3.4. Theme-Rheme structure
As we explained in the theoretical part of this essay, English has a very fixed word order, and in terms of theme-rheme structure, the theme, which is the very first part of the sentence, and the three kinds of subjects should coincide; when there is not such a coincidence, the speaker or the writer wants to emphasize these items, this information, by placing them in a different position to the usual one; for that purpose, the writer uses certain syntactic strategies as fronting or postponement and in this section we will study the different grammatical factors which affect the natural word order of language and also the theme-rheme structure; in order to analyze it we will divide the texts into sentences. Then we will distinguish the different themes, that is, textual, interpersonal, and topical and will underline those themes that can

\[14\] TX = Textual; INT = Interpersonal; TOP = Topical
be considered marked themes. And if some sentence has an embedded one, it is also analyzed in terms of Theme and Rheme.

**The Jungle Hospital**
Leo Lion\texttt{TOP} is in hospital with a broken leg.
\texttt{and}_\texttt{TEX} he\texttt{TOP} feels very sorry for himself.
Nurse Elephant\texttt{TOP} has put his injured leg in plaster and tucked him up in bed.
Leo\texttt{TOP} looks around at the other patients.  
In the next bed\texttt{TOP} is Sally Snake with a sore throat.
She\texttt{TOP} is swaddled in thick, wooly scarves to keep her throat warm.
Then\texttt{TEX} there\texttt{TOP} is Timmy Tiger who is covered in itchy, red spots and can’t stop scratching.
Opposite him\texttt{TOP} is Fenella Flamingo who has eaten something strange and has turned a bit green!
No one\texttt{TOP} is talking because they are all too busy feeling sorry for themselves.
Suddenly\texttt{INT} the ward doors\texttt{TOP} are flung open
and\texttt{TEX} Philip Frog\texttt{TOP} trundles into the room in a wheelchair.
Philip\texttt{TOP} lost both his legs in an accident some time ago,
\texttt{but}_\texttt{TEX} he\texttt{TOP} is still as full of fun as he’s ever been.
Nurse Elephant\texttt{TOP} has asked Philip to come in and try to cheer everyone up.
Philip\texttt{TOP} spins around the room, talking to everyone and making them smile.
Soon\texttt{INT} the room\texttt{TOP} is buzzing with chatter and laughter.
Philip\texttt{TOP} stays for an hour, then leaves, promising to return the next day.
Everyone\texttt{TOP} feels so much better after his visit.
Nurse Elephant\texttt{TOP} tells her patients that it is no use feeling sorry for themselves.
\texttt{that}_\texttt{TEX} it\texttt{TOP} is no use feeling sorry for themselves.
There\texttt{TOP}’s always someone who’s worse off than they are.
\texttt{who}_\texttt{TEXT/TEX}’s worse off than they are.
They\texttt{TOP} nod and smile and chat away for the rest of the day
– and\texttt{TEX} they\texttt{TOP} can’t wait to see Philip tomorrow!
We find some cases of fronted adverbials: *In the next bed* (l.6), *there* (l.8), *Opposite him* (l.11), these adverbials of place, which normally go at the end of the sentences, have been placed in the theme part in order to emphasize where the characters are, and at the same time they become marked themes because there is not a full coincidence of the three subjects\(^{15}\); it means that, in the three cases, those fronted elements are functioning as the psychological subject of the sentence, the logical and grammatical subjects are *Sally* (l.6), *Timmy* (l.8) and *Fenella Flamingo* (l.11). As processes of postponement, we can find an extraposition example in line 28 (*it is no use feeling sorry for themselves*), it implies a postponement of the subject to the end of the sentence and the replacement of this element by an anticipatory *it*; this is the normal way of presenting the information: *it*, functioning as grammatical subject, is anticipating the most informative part (*feeling sorry for themselves*), which comes at the end. We could place the logical subject, the most informative part of the sentence, at the beginning (*feeling sorry for themselves is no use*), but in such a case it would not be a natural or neutral word order: so much information at the beginning would turn to be abrupt for the reader. In this case we are also dealing with a marked word order since there is no coincidence of the three subjects.

Another example of postponement is the *there* construction in line 29 (*There’s always someone who’s worse off than they are*), where the logical subject (*someone who’s worse off than they are*), which has to be in the theme part, has been postponed to the rheme part. Again we are dealing with a marked word order.

Passive voice is considered either a process of thematization or postponement; line 16 (*the ward doors are flung open*) provides an example of thematization because the writer focuses the information on the subject, and not on the agent, thus becoming the most informative part of the sentence.

At this point, we must talk about the “Communicative Dynamism” principle according to which the most dynamic, informative elements should be placed in the rheme part; therefore, our first story keeps the theory of this principle in almost all the sentences, except in those cases of fronting referred to above. We can also explain that, while the writer emphasizes the locational adverbials in lines 8 and 11, he also follows the end-weight principle and has to invert the word order (AVS) because of the subjects’ length (*Sally Snake with a sore throat, Timmy Tiger who is covered in itchy, red spots and can’t stop scratching,*

\(^{15}\) Line numbers quoted in this analysis refer to the text on the previous page.
and Fenella Flamingo who has eaten something strange and has turned a bit green); they are too long to come at the beginning.

In terms of the division of the themes into textual-interpersonal-topical, we realize that the themes of the different sentences are mainly topical and that they are realized chiefly by noun phrases (e.g. Leo Lion in l.2 and 5, Nurse Elephant in l.4, 21 and 27, Philip in l.17, 18, 22, 23, or 25) or pronouns (he in l.3, 19, 20; she in l.7; they in l.15, 31, 32, 33; no one and everyone in l.14 and 26 respectively) which refer to the characters of the story and which help the children to follow the narration and not get lost; we also need to mention the topicalization of the adverbials of place in lines 6, 8 and 11, explained in the previous paragraph and which help the reader to locate himself within the hospital. Textual themes, which are used to connect two sentences, are mainly simple conjunctions (and in l.3, 17, 33; but in l.19; because in l.15, as in l.20 or that in l.28) or relative pronouns (who in l.10, 13, and 30), they can be pointed out as textual theme but also as topical themes; then (l.8), as a conjunctive adjunct, is also considered a textual theme. Suddenly (l.16) and Soon (l.24) are modal adjuncts and the only examples of interpersonal themes, they help the writer to catch the children’s attention. As a summary, we can point out that the scarce use of multiple theme is related to the simplicity of the text because of its readership.

**Timmy the tug boat**

Timmy TOP is a little tugboat with big ideas.

He TOP wants to be a lifeboat and rescue people in danger.

But TEX the big lifeboatsTOP laugh at Timmy and tell him he is far too small to be of any help.

he TOP is far too small to be of any help.

TheY TOP look so important and busy that Timmy tries to keep out of their way.

thatTEX Timmy TOP tries to keep out of their way.

He TOP spends most days just chugging up and down the coast, keeping a look out for anyone in distress.

One day TOP, as Timmy is passing the cliffs near the beach, he hears frantic barking.

asTEX Timmy TOP is passing the cliffs near the beach, he TOP hears frantic barking.

It TOP seems to be coming from one of the caves.

Timmy TOP knows that the caves are fun to explore at low tide,

thatTEXT the cavesTOP are fun to explore at low tide,

butTEX asTEX high tideTOP approaches,

the cavesTOP begin to fill with water.
Timmy\textsubscript{TOP} thinks the dog must have gone inside the cave at low tide
and TEX $\text{n_{TOP}}$ it is trapped.

Timmy\textsubscript{TOP} rings his bell to alert the lifeboats
and TEX nervously\textsubscript{TOP} waits outside.

Two big strong lifeboats\textsubscript{TOP} arrive within minutes.

`Stand back `TOP, Timmy.
You\textsubscript{TOP} can leave this to us`,
they\textsubscript{TOP} call.

The boats\textsubscript{TOP} take turns to try and squeeze through the narrow cave opening,
but TEX they\textsubscript{TOP} are far too wide.

The dog\textsubscript{TOP} sounds really frightened now
and TEX Timmy\textsubscript{TOP} worries the rising sea might soon sweep it away.

The rising sea\textsubscript{TOP} might soon sweep it away.

Timmy\textsubscript{TOP} decides he must help and launches himself through the opening.

He\textsubscript{TOP} reaches the stranded dog.
seconds before\textsubscript{TOP} a big wave sweeps into the cave, covering the very rock the dog had been clinging to
the dog\textsubscript{TOP}

had been clinging to.

When TEX Timmy\textsubscript{TOP} emerges from the cave with the greatful dog, it’s a hero’s welcome from the big lifeboats.

it\textsubscript{TOP}’s a hero’s welcome from the big lifeboats.

From now on\textsubscript{TOP}, brave little Timmy will patrol alongside the big boats,
because TEX who\textsubscript{TEX/TEX} knows when they may need him next!

when\textsubscript{TEX/TEX} they\textsubscript{TOP} may need him next!

Generally speaking, this text provides a neutral, unmarked word order, except the one in line 15 (\textit{the caves are fun to explore at low tide}), where we are facing a process of fronting. There is a fronting of the Direct Object (\textit{the caves}) to the subject position, to the theme section; it is called “tough-movement” in which the most informative part comes at the beginning in order to emphasize this element; in such a case the end-weight principle has been destroyed and to recover the neutral word order we would need an anticipatory “it” (\textit{it is fun to explore the caves at low tide}).
As in the previous text, the themes are mainly topical and coincide with the subjects in terms of noun phrases or pronouns which refer to the characters; as in lines 12, 21, 23 and 36 the topical themes do not coincide with the subjects but rather with adverbials, they should be pointed out as marked themes. They are mainly temporal adverbials and try to situate the reader in the order in which the facts take place. Though the topical theme in line 25 does not coincide with the subject, we cannot underline that as marked theme because, as we explained, the emphatic pronoun you is not included in the imperative sentence. In order to connect one sentence with another, the writer uses simple conjunctions or relative pronouns as textual themes (but, and, that, because, when and who); however, when (47) and who (46) can considered both textual and topical. When in line (41) is only textual theme because it is just a conjunction, not a relative pronoun, meaning “at which time”. Again simple themes are related to the simplicity of the text.

3.5. Thematic progression

In order to have a complete analysis of the texts, we will examine the thematic organization of them attending to Danes (1974: 118-120) and Eggins’ (2004: 325) models of thematic progression: linear or zig-zag, continuous or theme reiteration, hyperthematic and multiple-rheme.

Before explaining the thematic patterns found in text 1, we should point out that there are seven main themes: Leo Lion (l.2, 3), Nurse Elephant (l.2, 11, 16), Sally Snake (l.4), Timmy Tiger (l.5), Fenella Flamingo (l.7), Philip Frog (l.9), and patients (l.16), which can become repetitive by the use of pro-forms, as personal pronouns (he in l.2, 10, 11, she in l.4, they in l.8, 17, 18) or substitutes as no one (l.8) or everyone (l.15) and by the use of anaphoric ellipsis (l.3, 7, 14, 17). However, there is a hypertheme which comes from the title, The Jungle Hospital, and which affects the whole text, that is, Nurse (l.2, 11, 16), the ward doors (l. 9), the room (l.14) and her patients (l.16).

According to the patterns, there is a mixture of models of thematic progression. Although zig-zag and continuous theme are the most usual patterns found in the text, we notice an example of multiple-rheme, where Sally Snake (l.4), Timmy Tiger (l.5), Fenella Flamingo (l.7), No one (l.8) and Everyone (l.15) are derived themes from the rheme patients in line 4 (Leo looks around at the other patients.). We are considering here Sally Snake.

---

16 Line numbers quoted in this analysis refer to the texts on page 23.
Timmy Tiger and Fenella Flamingo part of the theme because these elements are supposed to be part of it in neutral word order but, because of the adverbials in front position, they have been moved to the rheme section. This pattern helps the writer to introduce the rest of the characters who are at hospital.

The story starts with a theme reiteration pattern which will continue in the next two paragraphs:

Leo Lion is in hospital with a broken leg, and he feels very sorry for himself. Nurse Elephant has put his injured leg in plaster and tucked him up in bed. Leo looks around at the other patients. […]

Opposite him is Fenella Flamingo who has eaten something strange and has turned a bit green! No one is talking because they are all too busy feeling sorry for themselves. Suddenly the ward doors are flung open and Philip Frog trundles into the room in a wheelchair. Philip lost both his legs in an accident some time ago, but he is still as full of fun as he’s ever been. Nurse Elephant has asked Philip to come in and try to cheer everyone up.

Philip spins around the room, talking to everyone and making them smile. Soon the room is buzzing with chatter and laughter. Philip stays for an hour, then leaves, promising to return the next day. Everyone feels so much better after his visit. […]

With bold type we realize how, at least two sentences have the same theme but with different rhemes. The use of this pattern allows the writer to emphasize and describe the characters; he repeats the themes to add information in each rheme about them and to help children not to get lost; with repetition of characters’ names and pro-forms referring to them, the children can follow the story.

In the same proportion zig-zag or linear pattern appears in the text, it means that the rheme of a sentence becomes the theme of the following sentence.

In the next bed is Sally Snake with a sore throat. She is swaddled in thick, wooly scarves to keep her throat warm. (line 4)

T1 (In the next bed)→R1 (is Sally Snake …)

T2 (She)→R2 (is swaddled …)

Then there is Timmy Tiger who is covered in itchy, red spots and can’t stop scratching. (line 5)

T1 (Then there)→R1 (is Timmy Tiger)

T2 (who)→R2 (is covered…)

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Opposite him is **Fenella Flamingo** who has eaten something strange and has turned a bit green! (line 7)

T1 (Opposite him)→R1 (is Fenella Flamingo)

T2 (who)→R2 (has eaten…)

Philip spins around the **room**, talking to everyone and making them smile. Soon the **room** is buzzing with chatter and laughter. (line 13)

T1 (Philip)→R1 (spins around the room …)

T2 (soon the room)→R2 (is buzzing …)

There’s always someone who’s worse off than they are. They nod and smile and chat away for the rest of the day – and they can’t wait to see Philip tomorrow! (line 17-18)

T1 (There)→R1 (is always someone… than they are)

T2 (They)→R2 (nod…tomorrow)

We also find the zig-zag pattern linking paragraphs one and two (lines 5-7):

*Then there (T1) is Timmy Tiger who is covered in itchy, red spots and can’t stop scratching* (R1).

*Opposite him (T2=R1) is Fenella Flamingo […] (R2)*

and two with three (lines 11-13):

*Nurse Elephant (T1) has asked Philip to come in and try to cheer everyone up (R1). Philip (T2=R1) spins around the room […] (R2)*

With the linear pattern the ideas are linked from one paragraph to another and in this way the story is developed naturally.

Text 2 includes four different themes which are realized by a noun phrase, by the use of personal pronouns referring to them or by ellipsis. *Timmy* is one of the themes which can be found as such in lines 2, 4, 7, 8, 10, 11, 13, 15, 17, 19 and 21, as personal pronoun, *he*, in lines 2, 3, 5, 7, 17, or elided in lines 2 and 11. *The boats* (l. 3, 12, 13, 21), *the caves* (l. 8, 9) and *the dog* (l.10, 14) are the other three themes which are also repeated by the use of *they* (l.4, 13, 14, 21) and ellipsis (l.3) in the case of *the boats* and *it* (l.10) in the case of *the dog*.

After that, we can deduce that the story follows a theme reiteration pattern from the tittle (*Timmy the Tug Boat*). The main character, *Timmy*, becomes the most repetitive theme in the text. It helps children to concentrate on this character about whom much more information
is added in the different rhemes. Because the text is not so long, it does not turn to be boring. This pattern is only modified by the linear model in:

He (T1) wants to be a lifeboat and rescue people in danger (R1). But the big lifeboats (T2=R1) laugh at Timmy[…](R2) (lines 2-3)

One day, as Timmy(T1) is passing the cliffs near the beach (R1), he (T2) hears frantic barking (R2). It (T3=R2) seems to be coming from one of the caves (R3). Timmy (T4) knows that the caves are fun to explore at low tide (R4), but as high tide (T5=R4) approaches (R5), the caves (T6=R4) begin to fill with water (R6). (lines 7-9)

`Stand back (T1), Timmy (R1). You (T2=R1) can leave this to us (R2)’, they (T3=R2) call (R3). (line 13)

To sum up, the thematic progression pattern the writer uses mostly in both stories is theme reiteration, the second most common is zig-zag, while the other patterns are rarely employed or non-existent. Theme reiteration is the easiest model which a child can follow without getting lost during the reading.

4. CONCLUSIONS

We can conclude that the cohesion of a text should not be studied without making reference to its thematic structure and thematic progression. While cohesion only shows the linking between the different sentences and elements in the sentence through grammar and vocabulary, the thematic structure and thematic progression show that a text is not a group of disconnected ideas which lacks coherence. Therefore, this functional analysis has served to reinforce the idea that a text, even for children, can combine textual cohesion and cohesion in meaning; a children’s story, despite a scarce use of some cohesive devices, is also coherent, it makes sense; the inexperienced readers are guided to the understanding of a text through the use of certain grammatical and lexical mechanisms and easy patterns of organization of the information.
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APPENDIX
The Jungle Hospital

Leo Lion is in hospital with a broken leg, and he feels very sorry for himself. Nurse Elephant has put his injured leg in plaster and tucked him up in bed. Leo looks around at the other patients. In the next bed is Sally Snake with a sore throat. She is swaddled in thick, woolly scarves to keep her throat warm. Then there is Timmy Tiger who is covered in itchy, red spots and can't stop scratching.

Opposite him is Fenella Flamingo who has eaten something strange and has turned a bit green! No one is talking because they are all too busy feeling sorry for themselves. Suddenly the ward doors are flung open and Philip Frog trundles into the room in a wheelchair. Philip lost both his legs in an accident some time ago, but he is still as full of fun as he's ever been. Nurse Elephant has asked Philip to come in and try to cheer everyone up.
Philip spins around the room, talking to everyone and making them smile. Soon the room is buzzing with chatter and laughter. Philip stays for an hour, then leaves, promising to return the next day. Everyone feels so much better after his visit.

Nurse Elephant tells her patients that it is no use feeling sorry for themselves. There's always someone who's worse off than they are. They nod and smile and chat away for the rest of the day - and they can't wait to see Philip tomorrow!
Timmy the Tug Boat

Timmy is a little tugboat with big ideas. He wants to be a lifeboat and rescue people in danger. But the big lifeboats laugh at Timmy and tell him he is far too small to be of any help. They look so important and busy that Timmy tries to keep out of their way. He spends most days just chugging up and down the coast, keeping a look out for anyone in distress.

One day, as Timmy is passing the cliffs near the beach, he hears frantic barking. It seems to be coming from one of the caves. Timmy knows that the caves are fun to explore at low tide, but as high tide approaches, the caves begin to fill with water. Timmy thinks the dog must have gone inside the cave at low tide and now it is trapped. Timmy rings his bell to alert the lifeboats and nervous waits outside.
Two big strong lifeboats arrive within minutes.

'Stand back, Timmy. You can leave this to us,' they call. The boats take turns to try and squeeze through the narrow cave opening, but they are far too wide. The dog sounds really frightened now and Timmy worries the rising sea might soon sweep it away.

Timmy decides he must help and launches himself through the opening. He reaches the stranded dog, seconds before a big wave sweeps into the cave, covering the very rock the dog had been clinging to. When Timmy emerges from the cave with the grateful dog, it’s to a hero’s welcome from the big lifeboats. From now on, brave little Timmy will patrol alongside the big boats, because who knows when they may need him next!