

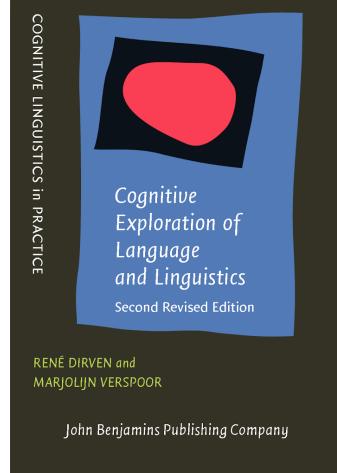
Introduction

What is a Text?

Text Linguistics

"The spoken or written evocation of an event or series of events."

(Dirven & Verspoor, *Cognitive Exploration of Language and Linguistics*, p.193)



Dirven, R. & Verspoor, M. (2004). "Cognitive Exploration of Language and Linguistics". John Benjamins Publishing. Retrieved from <https://books.google.ca/books?id=OM58J4nQJaYC>

What is a Text?

texere = 'to weave'

text = utterances
into a perceived whole



Weave Texture: Lonely__/iStock/GettyImages; Couple: Baluchis/iStock/Thinkstock

What is a Text?

texere = 'to weave'

text = utterances coherently woven
into a perceived whole
excluding

- *paraverbal elements*
(intonation, volume, rate, pitch, ...)
- *nonverbal elements*
(gesture, "body language", clothing, ...)



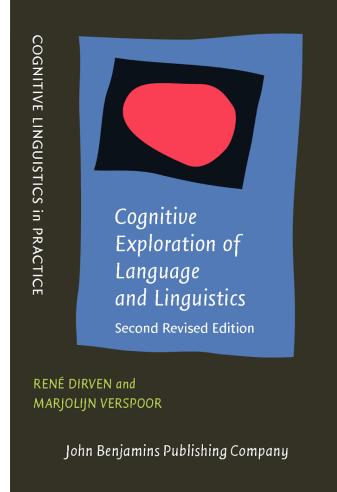
i.e., intonation, rhythm,
gesture, and "body
language" are excluded
from the notion of text

Weave Texture: Lonely__/iStock/GettyImages; Couple: Baluchis/iStock/Thinkstock

Looking Beyond the Text

"In written communication, the text is almost all there is."

(Dirven & Verspoor, *Cognitive Exploration of Language and Linguistics*, p.194)



Dirven, R. & Verspoor, M. (2004). "Cognitive Exploration of Language and Linguistics". John Benjamins Publishing. Retrieved from <https://books.google.ca/books?id=OM58J4nQJaYC>

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Hand: Noedelhap/iStock/Thinkstock; Couple: Baluchis/iStock/Thinkstock

Looking Beyond the Text

Missing the typographical boat

There are all kinds of paratextual elements that condition how a text is received

- Typeface
- Weight
- Space
- Proximity
- Shape
- Size
- Colour
- Medium

Letter: University of Waterloo



Randy Allen Harris
Department of English
University of Waterloo
200 University Avenue
Waterloo ON Canada N2L 3G1

James Peltz,
Editor-in-Chief
State University of New York Press
80 State St., Suite 700
Albany NY 12207

Dear Mr. Peltz:

I am editing a collection of essays which bring the rhetoric of science to bear on one of the most profound, and certainly the most interesting, issues in contemporary studies: incommensurability.

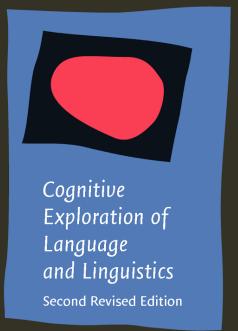
This topic has preoccupied not just philosophy of science over the last three decades, but also literature and sociology of science and other fields of which I know, roughly over the same period, have been greatly influenced by it, notably as well as entailing many strands of postmodern critical thought.

And incomensurability, since it implicates argumentation so heavily, is an issue that rhetoric is exceptionally well placed to address. Indeed, rhetoric in both the general scholarly sense and the specific disciplinary sense entered contemporary studies of science largely because of the work of Kuhn and Feyerabend pursued upon their considerable influence.

Looking Beyond the Text

In written communication, the text is almost all there is.
(Dirven & Verspoor, *Cognitive Exploration of Language and Linguistics*, p.194)

COGNITIVE LINGUISTICS IN PRACTICE



RENÉ DIRVEN and
MARJOLIJN VERSPOOR

John Benjamins Publishing Company

Dirven, R. & Verspoor, M. (2004). "Cognitive Exploration of Language and Linguistics". John Benjamins Publishing. Retrieved from <https://books.google.ca/books?id=OM58J4nQJaYC>

Coherence and Cohesion

Manifesting 'Wholeness'

Perceived whole

- Coherence
 - achieved by conceptual principles
 - onomasiological
- Cohesion
 - achieved by formal devices, usually lexico-syntactic
 - semasiological

Don't believe him. He's an idiot.

reason

coherent
(not cohesive)

Don't believe him, because he's an idiot.

reason

coherent cohesive source of coherence
cohesive source of cohesion

Don't believe him, because I had chicken last night.

Don't believe him. I had chicken last night.

Hand: Noedelhap/Stock/Thinkstock

Coherence/Cohesion Analysis

A Text:

"It is true (Ladies) your tongues are held by your defensive armour, but you never detract more from your honour than when you give too much liberty to that slippery glib member. That ivory guard or garrison, which impales your tongue, doth caution and instruct you, to put restraint upon your Speech. In much talk you must of necessity commit much error, as it leaves some tincture of vain-glory, which proclaims the proud heart from whence it proceeded, or some taste of scurrility, which displays the wanton heart from whence it streamed."

Hannah Woolley

Text: Woolley, H. (1675). "A Gentlewoman's Companion". A. Maxwell for Edward Thomas. p 42.

Cohesion Analysis

A Text:

Cohesion

but
than when you give too much liberty to that slippery glib member. That ivory guard or garrison, which impales your tongue, doth caution and instruct you, to put restraint upon your Speech. In much talk you must of necessity commit much error, as it leaves some tincture of vain-glory, which proclaims the proud heart from whence it proceeded, or some taste of scurrility, which displays the wanton heart from whence it streamed."

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Text: Woolley, H. (1675). "A Gentlewoman's Companion". A. Maxwell for Edward Thomas. p 42.; Hand: Noedelhap/Stock/Thinkstock

Cohesion Analysis: but

A Text:

Cohesion

"It is true (Ladies) your tongues are held your defensive armour, but you never detract more from your honour than when you give too much liberty to that slippery glib member. That Ivory guard or garrison, which impales your tongue, doth caution and instruct you, to put restraint upon your Speech. In much talk you must of necessity commit much error, as it leaves some tincture of vain-glory, which proclaims the proud heart from whence it proceeded, or some taste of scurrility, which displays the wanton heart from whence it streamed."

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Professor Harris went through that pretty fast, didn't he? He apologizes. [Click to advance](#) through each cohesion element.

Text: Woolley, H. (1675). "A Gentlewoman's Companion". A. Maxwell for Edward Thomas. p 42.

Cohesion Analysis: than when

A Text:

Cohesion

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Text: Woolley, H. (1675). "A Gentlewoman's Companion". A. Maxwell for Edward Thomas. p 42.

Cohesion Analysis: which

A Text:

Cohesion

"It is true (Ladies) your tongues are held your defensive armour, **but** you never detract more from your honour than when you give too much liberty to that slippery glib member. That Ivory guard or garrison, which impales your tongue, doth caution and instruct you, to put restraint upon your Speech. In much talk you must of necessity commit much error, **as** it leaves some tincture of vain-glory, **which** proclaims the proud heart **from whence** it proceeded, **or** some taste of scurrility, **which** displays the wanton heart **from whence** it streamed."

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Cohesion Analysis: as

A Text:

Cohesion

"It is true (Ladies) your tongues are held your defensive armour, **but** you never detract more from your honour than when you give too much liberty to that slippery glib member. That Ivory guard or garrison, **which** impales your tongue, doth caution and instruct you, to put restraint upon your Speech. In much talk you must of necessity commit much error, as it leaves some tincture of vain-glory, which proclaims the proud heart from whence it proceeded, or some taste of scurrility, which displays the wanton heart from whence it streamed."

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Cohesion Analysis: which

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Text: Woolley, H. (1675). "A Gentlewoman's Companion". A. Maxwell for Edward Thomas. p 42.

Cohesion Analysis: from whence

A Text:

Cohesion

"It is true (Ladies) your tongues are held your defensive armour, **but** you never detract more from your honour than **when** you give too much liberty to that slippery glib member. That Ivory guard or garrison, **which** impales your tongue, doth caution and instruct you, to put restraint upon your Speech. In much talk you must of necessity commit much error, **as** it leaves **some tincture of vain-glory, which proclaims the proud heart from whence** it proceeded, **or** some taste of scurrility, **which** displays the wanton heart **from whence** it streamed."

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Text: Woolley, H. (1675). "A Gentlewoman's Companion". A. Maxwell for Edward Thomas. p 42.

Cohesion Analysis: or

A Text:

Cohesion

"It is true (Ladies) your tongues are held your defensive armour, **but** you never detract more from your honour **than when** you give too much liberty to that slippery glib member. That Ivory guard or garrison, **which** impales your tongue, doth caution and instruct you, to put restraint upon your Speech. In much talk you must of necessity commit much error, as it leaves some tincture of vain-glory, which proclaims the proud heart from whence it proceeded, or some taste of scurrility, which displays the wanton heart from whence it streamed."

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Text: Woolley, H. (1675). "A Gentlewoman's Companion". A. Maxwell for Edward Thomas. p 42.

Cohesion Analysis: Repetition

A Text:

"It is true (Ladies) your **tongues** are held your defensive armour, **but** you never detract more from your honour than when you give too much liberty to that slippery glib member. That Ivory guard or garrison, **which** impales your **tongue**, doth caution and instruct you, to put restraint upon your Speech. In **much** talk you must of necessity commit **much** error, as it leaves some tincture of vain-glory, **which** proclaims the proud heart **from whence** it proceeded, **or** some taste of scurrility, which displays the wanton heart **from whence it streamed.**"

Hannah Woolley

Text: Woolley, H. (1675). "A Gentlewoman's Companion". A. Maxwell for Edward Thomas. p 42.

Coherence Analysis

A Text:

"It is true (Ladies) your tongues are held your defensive armour, but you never detract more from your honour than when you give too much liberty to that slippery glib member. That Ivory guard or garrison, which impales your tongue, doth caution and instruct you, to put restraint upon your Speech. In much talk you must of necessity commit much error, as it leaves some tincture of vain-glory, which proclaims the proud heart from whence it proceeded, or some taste of scurrility, which displays the wanton heart from whence it streamed."

Hannah Woolley

The topic of women losing honour through speech

Text: Woolley, H. (1675). "A Gentlewoman's Companion". A. Maxwell for Edward Thomas. p 42; Hand: Noedelhap/iStock/Thinkstock

Coherence/Cohesion analysis

A Text:

"It is true (Ladies) your tongues are held your defensive armour, but you never detract more from your honour than when you give too much liberty to that slippery glib member. That Ivory guard or garrison, which..."

The topic of women losing honour through speech

Machinery of Overall Coherence

- argument
- Coherence relations



Text: Woolley, H. (1675). "A Gentlewoman's Companion". A. Maxwell for Edward Thomas. p 42.

Coherence/Cohesion analysis

Coherence Relations

Your tongues are regarded as a way to defend your honour.

Contrast

You detract from your honour by using your tongue too much.

X, but consider not-X (or compromised X)

Text: Woolley, H. (1675). "A Gentlewoman's Companion". A. Maxwell for Edward Thomas. p 42.

Coherence/Cohesion analysis

Coherence Relations

Much talk

Cause

Much error

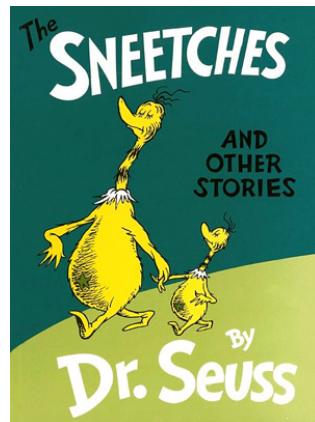
X happens because of Y

Hand: Noedelhap/Stock/Thinkstock

A Text: The Sneetches

Please follow along in your books

Please read The Sneetches story in *The Sneetches and Other Stories* by Dr. Seuss before continuing the lecture.



Once you have completed the reading, please [click to advance](#)

Book cover: Dr. Seuss (1961). *The Sneetches and Other Stories*. Random House Inc.

Coherence and Cohesion in 'The Sneetches'

Cohesion (and Coherence)

Don't trust McBean, because he's a shyster.

Coherence (without Cohesion)

Don't trust McBean. He's a shyster.



McBean: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.9.

Coherence and Cohesion in 'The Sneetches'

Subordination → Cohesion

Don't trust McBean, because he's a shyster.



Evidence (Premise, Warrant) → Coherence

Don't trust McBean. He's a shyster.



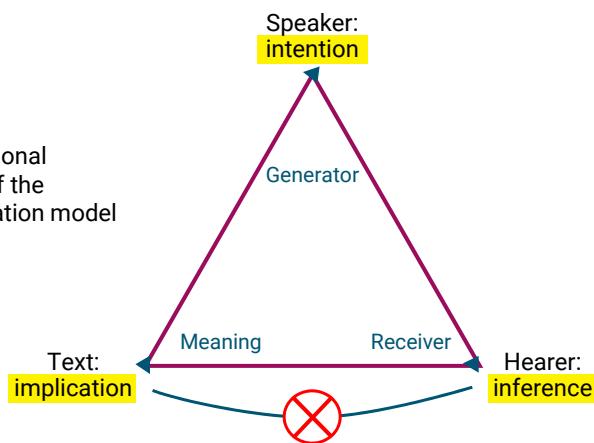
Hand: Noedelhap/iStock/Thinkstock; McBean: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.9.

Coherence and Cohesion in 'The Sneetches'

Speaker and hearer

Writer and reader

Framing these functional attributes in terms of the tripartite communication model



Hand: Noedelhap/iStock/Thinkstock

Referential Coherence and Cohesion

Referential Coherence

Explicitly we could say:



When the Star-Belly Sneetches had frankfurter roasts

Or the Star-Belly Sneetches had picnics or the Star-Belly Sneetches parties

or the Star-Belly Sneetches had marshmallow toasts,

Or picnics or parties or marshmallow toasts,

The Star-Belly Sneetches never invited the Plain-Belly Sneetches.

They never invited the Plain-Belly Sneetches.

The Star-Belly Sneetches left the Plain-Belly Sneetches out cold, in the dark of the beaches

They left them out cold, in the dark of the beaches

...

They kept them away. Never let them come near.

...

And that's how they treated them year after year.

Coherence is achieved by constructing a 'thread of references'.

Text: Seuss, D. (1961). *The Sneetches*. In *The Sneetches and Other Stories* (pp. 3-25). Random House.; Dr. Seuss (1989). *Sneetches playing*. In *The Sneetches and Other Stories*. Random House. p.5.

Referential Coherence



Referential Cohesion

When the Star-Belly Sneetches had frankfurter roasts
Or **ØØ** picnics or **ØØ** parties or **ØØ** marshmallow toasts,
They never invited the Plain-Belly Sneetches.
They left **them** out cold, in the dark of the beaches
They kept **them** away. Ø Never let **them** come near.
And that's how **they** treated **them** year after year.

Devices:

- full
- ellipses
- anaphoric

Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.; Hand: Noedelhap/iStock/Thinkstock;
Sneetches playing: *The Sneetches and Other Stories*. Random House. p.5.

Referential Coherence



Prominence

- Star-Bellies subjects
- Star-Bellies' actions the topic
- Star-Bellies' perspective

When the Star-Belly Sneetches had frankfurter roasts
Or **ØØ** picnics or **ØØ** parties or **ØØ** marshmallow toasts,
They never invited the Plain-Belly Sneetches.
They left **them** out cold, in the dark of the beaches
They kept **them** away. Ø Never let **them** come near.
And that's how **they** treated **them** year after year.

Hand: Noedelhap/iStock/Thinkstock; Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.;
Sneetches playing: *The Sneetches and Other Stories*. Random House. p.5.

Referential Coherence and Cohesion

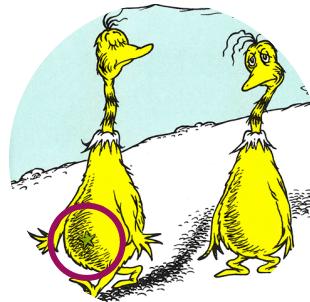
Star-Belly Sneetches;_i

Anaphoric

They_i never invited...

Elliptical

Ø_i Never let them...



Sneetch with star: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House, p.3.; Hand: Noedelhap/iStock/Thinkstock

Anaphoric/Cataphoric

Cataphoric

- A pronoun comes first.
 - The postcedent comes after.
- And he laughed as he drove
In his car up the beach

"They_i never learn.

No. You can't teach a sneetch!"

Anaphoric

- The general term for pronominal activity.
 - A pronoun looks back to an antecedent.
- When **the Star-Belly Sneetches_i**
had frankfurter roasts

They_i also had marshmallows.

Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.; Hand: Noedelhap/iStock/Thinkstock

Cataphoric Example

Cataphoric

- A pronoun comes first.
- The postcedent comes after.

Then I was deep within the woods
When, suddenly, I spied them.
I saw a pair of pale green pants,
With nobody inside them!



Text: Seuss, D. (1961). What Was I Scared Of?. In *The Sneetches and Other Stories* (p. 44). Random House.; Green Pants: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.63.

Indefinite Reference

Indefinite Reference

- Signaled by an indefinite determiner
 - a
 - an
 - some



entity

A stranger zipped up in the strangest of cars.

Homer at the door: Brooks, J. L., Groening, M., & Simon, S. (Executive Producers). (2015, May 1). Uh oh! Looks like Homer just walked in on a VERY important meeting. You'll have to watch this Sunday to find out what this is all about! [Facebook, Timeline Photos] Retrieved from <https://www.facebook.com/TheSimpsons/photos/a.473850413696.246070.29534858696/10152876535953697>; McBean: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.9.

Indefinite Reference

Indefinite Reference

- Signaled by an indefinite determiner
 - a
 - an
 - some



There's a man at the door.

The man is at the door.

Homer at the door: Brooks, J. L., Groening, M., & Simon, S. (Executive Producers). (2015, May 1). Uh oh! Looks like Homer just walked in on a VERY important meeting. You'll have to watch this Sunday to find out what this is all about! [Facebook, Timeline Photos] Retrieved from <https://www.facebook.com/TheSimpsons/photos/a.473850413696.246070.29534858696/10152876535953697>; McBean: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.9.

Indefinite Reference

Indefinite Reference

- Signaled by an indefinite determiner
 - a
 - an
 - some
- Used to introduce (new) topics and characters.



Homer at the door: Brooks, J. L., Groening, M., & Simon, S. (Executive Producers). (2015, May 1). Uh oh! Looks like Homer just walked in on a VERY important meeting. You'll have to watch this Sunday to find out what this is all about! [Facebook, Timeline Photos] Retrieved from <https://www.facebook.com/TheSimpsons/photos/a.473850413696.246070.29534858696/10152876535953697>; McBean: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.9.

Definite Reference

Definite Reference

- Signaled by a definite determiner
the
- Used to refer to understood
(given) topics and characters.



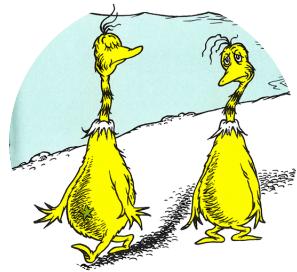
The man is at the door.

Homer with door: Adapted from 20th Century Fox Television; Hand: Noedelhap/iStock/Thinkstock; Sneetch with star: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.3.

Definite Reference

Definite Reference

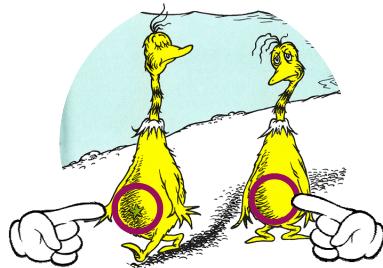
- Signaled by a definite determiner
the
- Used to refer to understood
(given) topics and characters.



Now, the Star-Belly Sneetches
Had bellies with stars.

Homer with door: Adapted from 20th Century Fox Television; Hand: Noedelhap/iStock/Thinkstock; Sneetch with star: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.3.

Definite Reference Example



Now, the Star-Belly Sneetches

Had **bellies** with **stars**.

The **Plain-Belly Sneetches**,

Had **none** upon **thars**.

Alternate analysis

[**Plain-Belly**, **Sneetches**]

... **thar**, **Ø**s.

Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.; Hand: Noedelhap/iStock/Thinkstock; Sneetches: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.3.

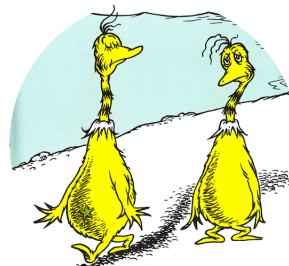
Referential Coherence and Cohesion

Referential Coherence

The linkage that threads through a text of the same entities, actions, or objects.

Referential Cohesion

The devices by which the linkages are made.



Sneetches: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.3.

Relational Coherence

Analyzing the Local Relationships Between Textual Constituents

Relational coherence is more specific and local relation between two chunks of text

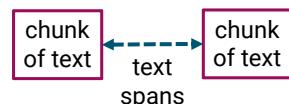
Paratactic

among elements of equal importance to the text
nuclei

Hypotactic most textual relations are hypotactic

among elements of equal importance to the text

- satellite – revolves around the nucleus
- nucleus – more important to the text

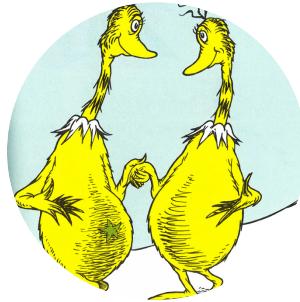


Paratactic Relations

Contrast

- theme
 - character
- Sequence

plot element



Now, the Star-Belly Sneetches
Had bellies with stars.

Nuclei

The Plain-Belly Sneetches
Had none upon thars.

Text: Seuss, D. (1961). *The Sneetches*. In *The Sneetches and Other Stories* (pp. 3-25). Random House.; Hand: Noedelhap/iStock/Thinkstock; Sneetches: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.24.

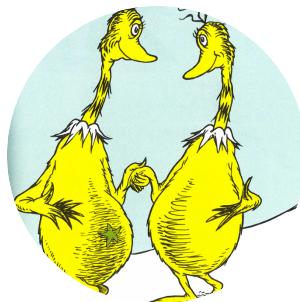
Paratactic Relations

Contrast

- theme
- character

Sequence

plot element



Nuclei

Off again! On again!
In again! Out again!

Nuclei

Text: Seuss, D. (1961). *The Sneetches*. In *The Sneetches and Other Stories* (pp. 3-25). Random House.; Hand: Noedelhap/iStock/Thinkstock; Sneetches: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.24.

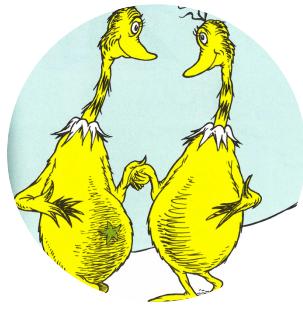
Hypotactic Relations

Nucleus

Utterance that contributes to the core of the text.

Satellite

Utterance that is peripheral to text, and which depends on a nucleus.



Sneetches: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.24.

Hypotactic Relations

Then ONE day, it seems, ... while the Plain-Belly Sneetches
Were moping and doping alone on the beaches,
Just sitting there wishing their bellies had stars ...
A stranger zipped up in the strangest of cars.



Text: Seuss, D. (1961). *The Sneetches*. In *The Sneetches and Other Stories* (pp. 3-25). Random House.; McBean: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.9.

Hypotactic Relations: Circumstance

Then ONE day, it seems, ... while the Plain-Belly Sneetches
Nucleus Were moping and doping alone on the beaches, ——————
 Just sitting there wishing their bellies had stars ... **Circumstance Satellites**
 A stranger zipped up in the strangest of cars.

Circumstance

- A satellite which gives the framework in which the reader is intended to interpret the situation described in the nucleus.
- Most satellites provide a 'why' mechanism.

Perpetuates:

- sadness
- isolation
- alienation

Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.; Hand: Noedelhap/iStock/Thinkstock

Hypotactic Relations: Justification

And I've heard of your troubles. I've heard you're unhappy.
Nucleus But I can fix that. I'm the Fix-it-up Chappie. ——————
 I've come here to help you. I have what you need. **Justification Satellites**

And my prices are low. And I work at great speed.

And my work is one-hundred percent guaranteed.

Justification

A satellite which increases the reader's readiness to accept the writer's right to present the information in the nucleus.

Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.; Hand: Noedelhap/iStock/Thinkstock

Hypotactic Relations: Elaboration

And I've heard of your troubles. I've heard you're unhappy.

Nucleus But I can fix that. I'm the Fix-it-up Chappie.

I've come here to help you. I have what you need.

And my prices are low. And I work at great speed. Elaboration

And my work is one-hundred percent guaranteed. Satellites

Elaboration

A satellite which presents additional detail about (some element of) the situation described in the nucleus.

Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.;

Hypotactic Relations: Motivation

And I've heard of your troubles. I've heard you're unhappy.

Nucleus But I can fix that. I'm the Fix-it-up Chappie.

Justification I've come here to help you. I have what you need.

Motivation
Satellites

Elaboration And my prices are low. And I work at great speed.

And my work is one-hundred percent guaranteed.

Coherence relations overlap and interact with one-another.

Motivation

A satellite which motivates the hearer to perform the action described in the nucleus.

Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.; Hand: Noedelhap/iStock/Thinkstock

Rhetorical Interlude

Building ethos

Motivation?! Hey, that's persuasion, isn't it?

And I've heard of your troubles. I've heard you're unhappy.
But I can fix that. I'm the Fix-it-up Chappie.
I've come here to help you. I have what you need.
And my prices are low. And I work at great speed.
And my work is one-hundred percent guaranteed.

Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.; Hand: Noedelhap/iStock/Thinkstock

Rhetorical Interlude

Building ethos

A	P	E
r	h	u
e	r	n
t	o	o
e	n	i
	e	a
s	i	s
		s

Motivation?! Hey, that's persuasion, isn't it?

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But I can fix that. I'm the Fix-it-up Chappie.
I've come here to help you. I have what you need.
And my prices are low. And I work at great speed.
And my work is one-hundred percent guaranteed.

Phronesis

→ practical
wisdom

Arete

→ virtue

goodwill ← Eunoia

Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.; Hand: Noedelhap/iStock/Thinkstock

Text Linguistics

Text linguistics vs. other analyses

- Text linguistics

Only cares what a satellite is doing.

- Rhetoric

Cares (from a suasive viewpoint) about where, how and why.

- Literary analysis

Cares (from an aesthetic viewpoint) about where, how and why.

Hypotactic Relations: Cause

The satellite presents a situation that caused the situation presented in the nucleus.

But, because they had stars, ...

"We're the best kind of Sneetch on the beaches."
(The presence of stars causes their superiority)

Cause: Satellite
Nucleus ↘

You only could play if ...

plain belly sneetches had none upon thars.
(The lack of stars causes them to be prevented from playing)

Cause: Nucleus
Satellite ↘

We're all just the same, now, ...

we can go to your frankfurter parties.

(The same appearance causes the same treatment)

Cause: Satellite
Nucleus ↘

those with stars all got frightfully mad ...

wearing a star now was frightfully bad.

(Having a star (now) causes anger)

Cause: Nucleus
Satellite ↘

Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.

Hypotactic Relations: Concession

So they clambered inside. Then the big machine roared. ——————
Concession Satellites
And it klonked. And it bonked. And it jerked. And it berked.
—————
And it bopped them about. But the thing really worked!
Nucleus
When the Plain-Belly Sneetches popped out, they had stars!
They actually did. They had stars upon thars.

Concession

A satellite which concedes potential incompatibilities with the information presented in the nucleus.

Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.; Hand: Noedelhap/iStock/Thinkstock

Hypotactic Relations: Restatement

So they clambered inside. Then the big machine roared.
And it klonked. And it bonked. And it jerked. And it berked.
And it bopped them about. But the thing really worked!
Nucleus
When the Plain-Belly Sneetches popped out, they had stars!
They actually did. They had stars upon thars.

Restatement

A satellite which reformulates (paraphrases) the information given in the nucleus.

Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.; Hand: Noedelhap/iStock/Thinkstock

Hypotactic Relations: Solutionhood

Solution
Nucleus

And I've heard of your troubles. I've heard you're unhappy.

Problem
Satellites

I can fix that. I'm the Fix-it-up Chappie.

I've come here to help you. I have what you need.

And my prices are low. And I work at great speed.

And my work is one-hundred percent guaranteed.

Solutionhood

The nucleus is a solution to the problem described in the satellite.

Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.

Hypotactic Relations: Solutionhood

Solution
Nucleus

I've heard of your troubles.

Problem
Satellites

I can fix that. I'm the Fix-it-up Chappie.

I've come here to help you. I have what you need.

And my prices are low. And I work at great speed.

And my work is one-hundred percent guaranteed.

Solutionhood

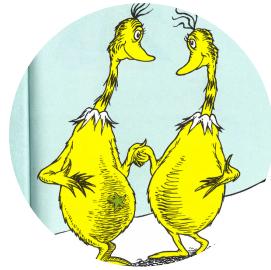
The nucleus is a solution to the problem described in the satellite.

Text: Seuss, D. (1961). The Sneetches. In *The Sneetches and Other Stories* (pp. 3-25). Random House.

Review

Review

Text:
Coherence and Cohesion
↑
conceptual lexical
 syntactic

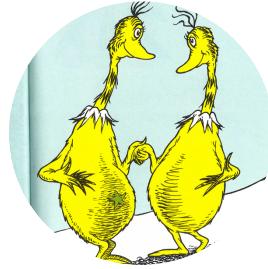
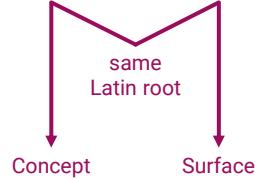


Sneetches: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.24.

Review

Text: A perceived discursive whole.

Coherence and Cohesion



Hand: Noedelhap/iStock/Thinkstock; Sneetches: Dr. Seuss (1989). *The Sneetches and Other Stories*. Random House. p.24.

Review

Text: A perceived discursive whole.

Coherence and Cohesion

↓
Onomasiology Semasiology
(Concept) (Form)

Homer with door: Brooks, J. L., Groening, M., & Simon, S. (Executive Producers). (2015, May 1). Uh oh! Looks like Homer just walked in on a VERY important meeting. You'll have to watch this Sunday to find out what this is all about! [Facebook, Timeline Photos] Retrieved from <https://www.facebook.com/TheSimpsons/photos/a.473850413696.246070.29534858696/10152876535953697>

Review

Text: A perceived discursive whole.

Coherence and Cohesion

- Referential Cohesion
 - full
 - anaphoric
 - (cataphoric)
 - ellipsis
- Referential Coherence
 - reduced
 - definite
 - indefinite
- Relational Coherence
 - Paratactic (among nuclei)
 - Hypotactic (between nucleus and satellite[s])



anaphoric

Homer, he showed up
at my house last night.

cataphoric

He showed up at my house
last night, that Homer.

Homer with door: Brooks, J. L., Groening, M., & Simon, S. (Executive Producers). (2015, May 1). Uh oh! Looks like Homer just walked in on a VERY important meeting. You'll have to watch this Sunday to find out what this is all about! [Facebook, Timeline Photos] Retrieved from <https://www.facebook.com/TheSimpsons/photos/a.473850413406.246070.29534858606.101528765350.53607>