

**COHERENCE AS A BASIS FOR LINGUISTIC
NATURALISM IN SELECTED
PLAYS OF ARTHUR MILLER**

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Prolegomenon

One of the discourse notions studied by Negm (1982) is coherence. It was mistakenly argued that the discourse of Miller's semi-literate characters lacked coherence. Ong (1967), Brown and Yule (1983), Coulthard (1985), Van Dijk (1977) and Fairclough (1989) discuss the notion of speaking topically which promises a much more adequate and richer analysis of this phenomenon. Brown and Yule (1983:84) argue that speaking topically is a feature of oral discourse especially conversation in which there is no fixed direction. They further argue that speaking topically has the single discourse constraint that speakers follow Grice's maxim of relevance by making their contribution relevant in terms of the existing topic. They go on to argue that we could say that a discourse participant is speaking topically when he makes his contribution fit closely to the most recent elements in the topic framework.

Coulthard (p. 80) supports the same notion. He contends that in a conversation which is progressing well, talk drifts from one topic to another. He adds that talking topically does not consist of blocks of talk about one single topic. Ong (1967) remarks that in speaking, there is no single topic but a set of topics that are relevant to each other and which

can not be integrated into one unified topic (see also Erickson (1984 : 88-91) for the same argument). Similarly, Fairclough (1992 : 154 - 155) maintains that one may be assured that others will try to talk topically with what you have talked about. Although People engaged in a conversation have an infinite number of topics they will choose the ones that relate to the last topic.

This paper has two aims which are not completely different or mutually exclusive but which complement each other. The first aim is that the notion of coherence in Miller will be revisited by refining the claim made earlier (1985 : 154 -157) that the discourse of Miller's uneducated characters lacks coherence. It will be argued that there is coherence of a particular nature. Being orally based, their discourse displays the phenomenon of talking topically. Had their talk been void of coherence, it would have made no sense. As de Beaugrande and Dressler (1981) have argued coherence is an indispensable condition of textuality (1). This particular kind of coherence will be used as a springboard for the second aim of this paper, namely, to link this discourse feature to the way the characters have been portrayed. Being almost illiterate, Miller's uneducated characters are incapable of speaking on a topic which is a concomitant of literacy. In order to validate this claim, the following methodology will be followed. Van Dijk's (1977) model for discourse coherence will be reviewed. Then, it will be mapped onto the discourse of Miller's semi-literate characters to exhibit that they talk topically, which will be used as a basis for their naturalistic portrayal. The educated characters on the other hand will be shown to speak on a topic which is a feature of debates and lectures and hence of literate people (2). Third, the implications of this analysis to dramatic discourse, discourse analysis and

language teaching will be discussed. In short, this paper has 3 main heads: theoretical apparatus, analysis and conclusion.

I. THEORETICAL APPARATUS

Van Dijk's model (1977) of macrostructure or topic coherence is the most elaborate and worked out in this context. Thus, Brown and Yule (1983:108) remark that his model is an influential approach to the analysis of the semantic representation of a text. Hence, they draw on some of his notions like topic, proposition and "macro structures." Macrostructures, for Van Dijk, are identical with topic (3) of discourse. Hence, the need arises for a distinction between sentential topic and discourse topic.

According to Hocket (1985: 201) speakers announce a sentential topic and then say something about it (comment). Van Dijk and Kintsh (1983) see the topic as the initial noun phrase in a sentence. Tomlin (1983:415) sees the topics as that knowledge which the speaker assumes is relevant to the goal of the communicative event. Brown and Yule (1983:71) define topic as "what is being talked about". Similarly, Chafe (1987:22) uses the term "starting point" for topic and added information for comment". Van Dijk (p. 117) argues that the topic of a sentence "has the particular cognitive function of selecting a unit of information or concept from knowledge. He goes on to maintain that a sentential topic may be a general concept like "love," or an individual concept like "Peter". Topic can also refer to "some particular time, place or world as in:
It is hot
It was raining

The term discourse topic, on the other hand, was first used by Keenan and Schieffelin (1976) to distinguish it from sentential topic. For any fragment of discourse, they argue, there must be a single proposition which represents the discourse topic of the whole fragment (4). Van Dijk elaborates the concept of topic of discourse through the notion of macrostructures which are compound propositions including a sequence of individual propositions or "micro propositions". Van Dijk, thus goes on (P. 131) to argue that: Our linguistic behaviour shows that we can say that a discourse or part of it, was about something, that is, we are able to produce other discourses, or parts of discourses, expressing this aboutness (5).

Van Dijk contends that whereas sentential topic determines the distribution of information in a sequence of sentences, discourse topics or macrostructures reduce and organize semantic information of sequences as wholes, that is, on a more global level. In this context, he defines a macroproposition as "a semantic representation of some kind, viz a proposition entailed by the sequence of propositions underlying the discourse or part of it" (p. 173)

Macro-rules have the function of reduction and integration. They eliminate unimportant details that are not relevant to the global semantic structure of discourse and they integrate all the relevant individual propositions or macropropositions into one unifying global semantic structure or macrostructure. Topics can be arrived at, according to Van Dijk through macro-rules. In order to clarify the roles of macrostructures and macro-rules and make these intuitive assumptions more precise, Van

Dijk (1977: 132) provides the following piece or passage of discourse quoted from a crime story:

1. Fairview was dying. In the past, it had been a go-ahead, prosperous little town and its two large factories, specializing in hand-tools, had been a lucrative source of wealth.

Now, Fairview had had its golden age. Mass production had seen to that. The little town's methods of production could not compete with the modern factories that had sprung up overnight in the neighboring districts.

Mass production and Bentonville had put paid to Fairview. Bentonville was a rapidly expanding manufacturing town some thirty miles away. It was a mushroom town. A town for the younger generation with brightly painted shops, neat, cheap little bungalows, swift trolley cars and a young, vigorous beating heart of commerce.

The youth of Fairview had gone either to Bentonville or farther north; some even went to New York. The more progressive businesses had transferred to Bentonville as soon as the writing appeared on the wall. Only the less enterprising smaller shops were left to carry on as best they could.

Fairview was defeated, you could see it in the shabby houses, the unkept roads and the quality of goods in the shop windows. You could see it in the dignified shabbiness of the small colony of retired business people who had done well in the golden age and were content to live out their days in this sad, stagnating little town. And you could see it particularly in

the numbers of unemployed who gathered at street corners, indifferent and apathetic.

Van Dijk remarks that one's intuitive knowledge tells us that this passage is about "Fairview, a little town", "The decline of Fairview" or "the decline of Fairview due to mass production and competition from another town."

Van Dijk explains (p. 133) that the macrostructure of this passage has been expressed several times through the following subtopics or less global macrostructures:

- Fairview was dying
- Fairview had its golden age
- Mass production and Bento-Ville had put paid to Fairview
- Fairview was defeated

All the aforementioned sub-topics explicate or specify the information expressed in the title. In other words, all the above sub-topics specify one unifying topic and hence are subject to integration into one unifying macro proposition. In the light of this statement, "Fairview is declining" is not as such the macroproposition of the passage due to the fact that it does not contain reference to the fact that decline was due to the competition of another city. Instead, a more unifying and integrating title, Van Dijk proposes is "A town, Fairview, is declining owing to competition from another city, Bentoville". This is the macrostructure of the whole passage by virtue of the fact that it encompasses all the other micro propositions and integrates them into one unifying concept.

II. LINGUISTIC ANALYSIS

In this section, Van Dijk's notions of microstructure, macrostructure and macro-rules will be used in an attempt to show that the microstructures used by Miller's uneducated characters can not be collapsed to fit into one macro structure. In other words, they do not maintain the same topic for more than two sentences. To use Brown and Yule's terminology, they talk topically. Their talk hardly ever takes one direction. On the other hand, the educated characters of Miller whose thinking is chirographically-based, talk concentrating their talk on one particular issue or topic. Features of literacy such as thinking in an elaborate sustained way are deployed in their discourse. In other words they can talk on a topic. In examining talk that is chirographically based against its orally based counterpart, Halliday's (1964: 302-303), Gutwinski's (1967:127) Traugott and Pratt's (1980) and Fairclough's (1989) programs will be followed. Halliday argues that a text is meaningful not only by virtue of what it is but also by virtue of what might have been. Gutwinski supports the same contention:

For the understanding of linguistic choices made in one literary text, we should compare them with the, choices made in another literary text.

In like manner, Traugott and Pratt have argued that style is not only a matter of what has been "taken" but also of what has been "left out". The researcher will start with the semi-illiterate characters discourse. Willy Loman's opening lines furnish a good example. The passage will be given first:

I was driving along, you understand? And I was fine. I was even observing the scenery. You can imagine, me looking at the scenery, on the road every week of my life. But it's so beautiful up there, Linda, the trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me. And then all of a sudden I'm going off the road!! I'm tellin'ya, I absolutely forgot I was driving. If I'd've gone all the other way over the white line I might've killed somebody so I went on again and five minutes later I'm dreaming again, and I nearly.

Willy's micro-propositions can be roughly worked out in this manner:

1. He was driving along
2. His state (he was fine)
3. He was observing the scenery
4. A description of nature at the moment.
5. He enjoyed the warm air
6. He forgot he was driving
7. He might have killed somebody.
8. He realized he was dreaming.

Willy's talk does not take one direction. Willy Loman shifts from one discourse topic to another that is relevant to it. He does not stick to one single topic this is why it is difficult to assign one single topic for all the ideas expressed. He starts with the act of driving, to how he felt, to a description of the natural scenery, to the warm air and so on. Willy merely talks to Linda, his wife, to externalize his feelings. From the outset, Miller points out Willy's ordeal which culminates ultimately in his suicide. It is interesting to note that a few lines later, he confesses that he does not concentrate. Willy, in short, talks in anecdotes. This is in harmony with

Gardner (1987) who believes that spoken discourse consists of episodes. To support the same contention, another passage is quoted below:

Oh, yeah, my father lived many years in Alaska. He was an adventurous man. We've got quite a little streak of self-reliance in our family. I thought I would go out with my older brother and try to locate him, may-be settle in the North with the old man. And I was almost decided to go, when I met a salesman. And he was eighty-four years old, and he'd drummed merchandise in thirty-one states. And old Dave, he'd go up to his room, y'understand, put on his green velvet slippers-- I'll never forget -- and pick up his phone and call the buyers, and without ever leaving his room, at the age of eighty-four, he made his living. And when I saw that, I realized that selling was the greatest career a man could want. Cause what could be more satisfying than to be able to go, at the age of eighty-four, into twenty or thiry different cities, and pick up a phone, and be remembered and loved and helped by so many differnet people? Do you know? When he died and by the way he died the death of a salesman, in his green velvet slippers in the smoker of New York, New Haven and Hartford, going into Boston--when he died, hundreds of salesmen and buyers were at his funeral. Things were sad on a lotta trains for months after that. He stands up. Howard has not looked at him. In those days, there was personality in it, Howard.

Willy talks about where his father lives. Before he develops this idea, he describes how he was an adventurous man, his plan to be like his fahter, how he met a salesman who conquered many states. Then he shifts to salesmaintop in general and so on. No macro-rule can integrate all these micro propositions into one unifying topic. Willy Loman does not talk in an analytically linear way; he talks in anecdotes. It is difficult to have prior

expectations as to what the next micro proposition will be like. One does not wonder that his talk ends with his father's funeral and then his yearning for the past because "in those days, there was personality in it." Willy Loman himself realizes that his discourse is difficult to follow. This is why, he keeps repeating the flow marker "you understand": Bernard, can get the best marks in school, y'understand, but when he gets out in world, y'understand, you are going to be five times ahead of him... Because a man who makes an appearance in the business world, the man who creates personal interest is the man who gets ahead.

Willy's fragmentary discourse can be further seen in the following lines where he talks about his wish to see his son, to talk to him and to find him a job. Suddenly, he shifts to the car. Later, he moves to a new topic, trimming the tree:

I'll see his (Biff) in the morning; I'll have a nice talk with him. I'll get him a job selling. He could be big in no time. ... Don't leave the hub caps, boys. Get the chamois to the hub caps. Happy, use newspapers on the windows, it's the easiest thing. Show him how to do it, Biff! You see, Happy" Pad it up, use it like a pad. That's it that's it, good work. You're doin' all right Hap.. Biff, First thing we gotta do when we get time is clip that big branch over the house. Afraid it's gonna fall in a storm and hit the roof. Tell you what. We get a rope and sling her around, and then we climb up there with a couple of saws and take her down. Soon as you finish the car boys, I wanna see ya! I got a surprise for you boys.

As a final instance of Willy's shifting from one topic to the other, the following lines are quoted:

There's more people! That's what's running this country's population is getting out of control the competition is maddening smell the stink from that apartment house! And another one on the other side How can they whip cheese?

Willy moves from crowdednes, to competition, to whipping cheese.

Eddie. Carbone, another semi-literate in **A View from the Bridge**, is incapable of maintaining one topic. He asks his step daughter for a favour. Then, he shifts to the life style of immigrants.

Do me a favor, baby, will ya? Do not teach them, and don't mix in with them. Because with that blabbermouth the less you know, the better off we're all gonna be. They are gonna work, and they are gonna come home here, and go to sleep and I don't want you payin' no attention to them.

The same principle is discerned in the follwing lines by Eddie:

I walked hungry plenty deep in this city! And now I gotta sit in my house and look at a son-of-a-bitch punk like that! Which he came out of nowhere! I take the blankets off my bed for him and he takes and puts his dirty filthy hands on her like a golden thief!

Eddie's way of thinking in anecdotes is discerned in the following lines:

You were a baby then. But there was a kid, Vinny, about sixteen. Lived over there on Sackett Street. And he snitched on somebody to the immigration. He had five brothers and the old man. And they grabbed him in the kitchen and they pulled him down three flights, his head was

bouncin' like a coconut. We lived in the next house. And they spit on him in the street, his own father and his brother.

The following passage of discourse by Eddie is cited as a final instance of his inability to talk in one single topic.

You don't think so! Katie, you're gonna make me cry here. Is that a working man? What does he do with his first money? A snappy new jacket he buys, records, a pointy pair of new shoes and his brother's kids are starving over there with tuberculosis. That's a hit- and-run-guy, baby; he's got bright in his head, Broadway. Them guys think of nobody but themselves! You marry him and the next time you see him it'll be for divorce!

Thus far, it has been shown that Miller's uneducated characters think in anecdotes. They are incapable of maintaining one topic. This is due to the fact that they have hardly been exposed to literacy which creates what Ong (1982) calls "logical linearity of thought". Writing in general is development and elaboration. It is giving details and illustration. A whole book can be written on one topic. Similarly Ph.D's are conferred on people who maintain a coherent sustained argument on one single topic. Speaking on the other hand is fragmentary. People hardly stick to one topic. Topics keep shifting in conversation. There is no fixed direction. After exhibiting the fragmentary nature of the discourse of the uneducated characters, the discourse of their educated counterparts will be examined. Quntion is a lawyer and hence a literate. It turns out that his oral discourse exhibits the internalization of literacy and its cognitive concomitants. Hence, his discourse manifests a high degree of coherence. He is capable of

maintaining one single topic in a long passage of discourse. Hence, it is no wonder that Qution's language exhibits the phenomena on of talking on a topic which is a feature of literate discourse genres (6). like debates and lectures. Hence, the microstructures deployed in his talk can be integrated into one unifying topic or macrostructure. The following lines show this principle quite clearly:

You know, more and more, I think that for many years I looked at life like a case of law, a series of proofs. when you're young you prove how brave you are, or smart; then, what a good lover. But underlying it all, I see now, there was a presumption. That I was moving in an upward path toward some elevation. Where. God knows what. I would be justified, or even condemned a verdict anyway. I think now that my disaster really began when I looked up one day and the bench was empty. No judge in sight.

It is ostensible that Qution's talk can be assigned one and only one unifying topic or macrostructure. The microproposition are "life as a case". It is "a series of proofs" and underling this proof is a presumption. His disaster began when he became the only judge for his case. All the aforementioned sub-topics can be collapsed into one topic, namely, that life is like a case of law.

Qution's logical linearity of thought can be further attested in the following talk which foregrounds one single thread of coherent macrostructure:

We meet unbessed, not in some garden of wax fruit and painted trees, but after the Fall, after many, many deaths. Is the knowing all? And the wish

to kill is never killed, but with some gift of courage one may look into its face when it appears, and with a stroke of love. as to an idiot in the house forgive it, again and again for ever?

This passage rotates around the utter lack of innocence of humanity and its eternal guilt and the only way to remedy this, that is, a stroke of love.

Ong's argument (1982) that writing creates thinking in "an analytically linear fashion" can best be shown in this passage of discourse where one thought leads to the other thus revolving around one main idea. The fact that he misses his beloved, leads him to feel that he should have loved her more. This leads him to the conclusion that he needs to do something before he ever thinks of marrying again. In other words, the topic assigned to this piece of discourse is that his inability to love his ex-wife is an expression of his being incapable of loving women in general:

I miss her badly. And yet, I can't sign my letters to her "with love." I put "Sincerely" to "as ever," some such brilliant evasion. I've lost the sense of some absolute necessity, I think. Living alone does that, I walk down the street, I see the millions of apartment windows lighting up. I swear I don't understand how each man knows which door to go to. Can they all be in love? Is that what sorts them out? I don't think so; it's some kind of innocence, a deep belief that all their destinations are ordained. With me, whether I open a book or think of marrying again, it's so damned clear I've chosen what I do it cuts the string between my hands and heaven.

III. CONCLUSION: SUMMARY AND IMPLICATIONS

III.1 SUMMARY

This paper has attempted to achieve to related tasks. The first has been to refine the proposition made earlier (1982) concerning the notion of coherence where it was argued that the language of Miller's uneducated characters lacked coherence or was incoherent. In this paper this argument has been revisited; it has been proved that they have exhibited coherence of a particular kind. Since they have hardly been exposed to texts, their discourse is orally based. Hence, talking topically which is a feature of conversational interaction as argued by, Ong, Coulthard and Brown and Yule surfaces in their language. This phenomenon is a reflection of the dramatist's keenness on endowing his characters with the language they are expected to use in real life situations. This should lead the author to the second objective that is, to consolidate the hypothesis that Miller's characters are naturalistically portrayed. This argument was further supported and highlighted by the fact that Miller's educated characters exhibit chirographically based thinking. They are capable of talking on a topic, that is, of talking in a way in which all the propositions expressed cohere together around one single topic.

III. 2 IMPLICATIONS

III. 2.A. LINGUISTIC IMPLICATIONS

The statement made earlier (1985) that dramatic discourse is a neglected genre still holds true. Birch and O' Tools' (1988) *Functions of Style* which redirected the course of stylistic studies fails to pay adequate attention to drama. Dramatic Discourse is marginally studied in this book. There is only one single article on drama. On the other hand, poetry and prose receive almost all attention. Thus, Halliday studies Tennyson's *In Memoriam* as scientific discourse. Butt analyses wallace Stevens "Dry Leaf" and Hasan studied Sexton's poem "Old". And Durey concentrates on *Middle March*. The rest of the articles are oriented towards non-literary stylistics. Similarly, Bich (1989) admits that his focus is on poetry in particular.

This article is an invitation to scholars to study dramatic discourse. It has exhibited that Miller's seemingly simple language is revealing. It displays Miller's dexterity at delineating his characters in a plausibly convincing manner. The fragmentary propositions deployed in the characters discourse betray their cognitive simplicity. It is a reflection of their inability to think in literate fashion. This contention functions as a reply to the attacks of some critics like Cohn, Moss, Eden and Popkin who condemn the language of Miller as linguistically poor because it is colloquial and simple. If the aforementioned characters behave verbally the way they should be expected in real life, the question that poses itself in this context is "Why should their language be elevated?" Hence, tribute should be paid to Miller for this kind of linguistic realism.

The second such implication has to do with the relation between language forms and their function. Birch (1989 : 46) maintains that formalism and structuralism dominated the linguistic study of literary texts. This resulted in an approach which was concerned with style as "a virtual, abstract, system of language," than with the meanings expressed. Hence, focus has been on language form rather than on their function. It is only in the late 60s and early 70s that stylistic studies incorporated language functions. Halliday's systemic stylistics reflects this attitude. The later essays in systemic stylistics as in Birch and O' Toole (1988) mark a further development. Meaning has been seen not only as the product of one aspect of meaning but as the interaction of the several factors of meaning: the ideational, the textual and the interpersonal. In the 1990's Carter and Nash continue the same approach. They regard the formal study of language as inadequate and they argue that context is one of the components of literary analysis. This study has studied language forms in relation to the functions they perform. The formal elements deployed in the language of the characters have been examined in relation to the social background of the characters.

This is in accordance with Fowler et al (1979) who argue that discourse is "inseparable from social and economic factors. Different social strata and groups have different varieties of language available to them." Similarly, Fairclough (1989) calls for an approach to language which reveals how the ways in which people communicate are constrained by the structures and forces of the social institution in which people live and function. Furthermore, Fairclough (1992 : 1) stresses "the ways in which changes in language use are linked to wider, social and cultural processes".

The third implication relates to orality and literacy. Negm (1985) saw these two modes in a dichotomous way. This study does not fail to examine the findings of the analysis in a new perspective. The conclusion should not only be that Miller achieved linguistic naturalism. Another equally important finding is that the two modes of discourse are not completely different but interdiscursive. By this Fairclough (1992) refers to the notion that one discourse genre can make use of forms that belong to a different genre or mode. To come back to Miller, Quentin's speech has revealed the use of discourse forms and devices which are quintessentially literate like talking in a topic. Hence the oral and the literate should be seen in terms of a continuum not a bifurcation. This is in accordance with Bowers (1988) who proposes a continuum "along which are found a variety of spoken and written registers."

Similarly, Chaika (1994 : 208) confirms that there is no sharp break⁽⁷⁾ between oral and literate language. Rather, there is a continuum. There are oral productions which are very "Literary" in character. These range from papers given at scholarly meetings to sermons, to political speeches, to inaugurations, eulogies and valedictorian speeches. These are more literary than oral ... then, too, there is writing which is oral in structure. Further more, Heath (1983) found no sharp division between oral and literate traditions. She adds that the two function together as "part of the total pattern of communication."

III. 2.B. PEDAGOGIC IMPLICATIONS

The first and foremost such implication is that literature courses should not overlook the role of linguistic structures in shaping the meaning of a poem. This is in accordance with Barua (1988), Hashem (1989) Birch (1989) and Widdowson (1992). Barua and Hashem argue that linguistic structures in a work of art are meaning generating mechanisms. Similarly, Widdowson attributes the role of the processes of interpretation to the linguistic features which "give warrant to these effects" One concrete example in this context is that students should be made aware of how Willy Loman's linguistic poverty has been used by Miller as one facet of realism, that is naturalistic realism. This can be further clarified by reference to Quenton's language. Since he is a lawyer, his linguistic skill is obvious. Lawyers play and fight with words. It is their tool and weapon in a court of law.

The proposition made in this paper that speaking and writing are interdiscursive modes has the following pedagogic implication. The four language skills (Listening, speaking, reading and writing) should not be seen in separate compartments any more. They should be seen as related. In other words improvement in one skill should logically enhance another skill. Thus, focus on fluency and accuracy in conversation should be a helpful factor in writing. In this context Wells (1985) has found out that children's oral and written competence in school were related (8). Di Pietro (1987) found that speaking and writing are interrelated. He argues in this context (p. 99) that "learners develop a strong foundation for literacy in the target language when they can derive the practice of writing from their own active participation in spoken discourse." Similarly, Ehri (1985)

attempted to discover a relation between phonology and orthography. Ehri has shown that children detect, judge and remember the oral forms by means of their written representation. And finally Barron (1985) has concluded that the phonologically and the orthographic interact in both reading and spelling.

Conversely, inefficiency in one skill can have the effect of negative carry-over into another skill. Hence, Bourdieu (1977) has cogently remarked that children who go to school with communicative strategies different from those of the majority of the society have problems in reading and writing. They even perform poorly in examinations. Stubbs (1980) documents problems in spelling the pronunciation of the indigenous language is different from the standard dialect. And Fasold (1990) maintaining that children whose spoken is different from the standard will have problem with writing. Kroil (1981 : 44) suggests that promoting oral skills should have positive effect on writing. She remarks that the ability to use speech for a variety of purposes "Will benefit writing development." Lundsteen (1976) thinks along the same lines in his words that "oral language is basic to writing, both draw on past experience of organizing speech in appropriate sequences choosing words properly, and using language patterns. If a child's written composition is poor the teacher probably needs to help his words on his oral language. Usually a child will not write better than he speaks".

NOTES

1- This is also supported by Longacre (1983 : 99) who remarks that one of the most obvious features of discourse as opposed to non-discourse is that the former is characterized by mutual interdependence of parts such as does not characterize the latter. Likewise, Scinto argues that a text is coherent if it is connected in "such a way as to form a whole"

2- This is in accordance with Chang et al (1988:105) who remark that while it would probably still be agreed that literate thinking is most likely to occur in connection with reading and writing, it is now recognised that thinking which displays many of the same characteristics can occur in relation to oral interaction.

3- Brown and Yule (1983) cogently argue that the title of a passage should not always match or be conflated with its macrostructure due to the fact that sometimes, the title of a fragment of discourse differs from its macrostructure.

4- Hobbs (1993 : 33) regards a text coherent if it exhibits structural relationships between its various segments (see also Langleben (1982) for the same argument. This is in line with Faircough (1989: 160) who argues that the topic of a passage of discourse is its "experiential or content aspect."

5- Van Dijk (1977) remarks that we talk about global structures by recognising them as being different from local structures. We can see, treat and use many objects as wholes with respect to members, parts and

sections of these objects. The Global Structure is considered a whole. One part will be closely seen and observed as an object of another object whether it is seen for itself or it is seen in relation to other parts of the whole subject. Language users make a difference between local and global structures of discourse. These language users talk of details of what was said and also use theme, topic, gist to characterize it. So words and sentences are seen as parts of the discourse and the topic is seen as a property of the whole.

6- Fairclough (1994) uses the term "discursive formation" instead of genre.

7- Similarly, Fowler (1988) rejects the oral / written dichotomy because it ignores the manifest stylistic and modal heterogeneity of most texts and the neutrality or ambiguity of most segments of other texts. One genre which challenges this dichotomy as proposed by Fowler is newspapers which "remind us that the world of discourse is not neatly divided simply into two modes, written and spoken.

8- Kroll (1981 : 39) has noticed that a learner's written utterances in the early stages of learning to write "rely, heavily on his or her spoken language repertoire." She proceeds to argue that in this case writing and speaking are relatively integrated and writing is very nearly talk written down." Wilkinson and Swan (1980) find that young children mix the spoken and the written and that they write the way they speak.

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