Function and Linguistic Organization: An Analysis of Character and Setting in Thomas Pynchon's Under the Rose *Rewritten in* V

M.ª Ángeles MARTÍNEZ MARTÍNEZ
Universidad Complutense de Madrid

ABSTRACT

This study investigates the extent to which differences in linguistic organization can be functionally motivated by differences in overall communicative purpose, and the ways in which this may affect text comprehension. The analysis of two versions of the same fictional story —one apparently more felicitous than the other— by the American writer Thomas Pynchon, has enhanced the important role played by mental representations or constructs in text production and interpretation. The construction of appropriate mental representations for both character and location in the reader's mind seems to successfully account for some of the linguistic differences between these two texts, as revealed by analysis of anaphoric reference, the system of transitivity at clause level, and the occurrence of spatial information in N-Rheme position.

The present study is based on the assumption that functional motivation lies at the root of the existence of syntactic variation. This functional approach involves the recognition that language is intended for communication, and claims attention to sentences in longer stretches of speech in context since these will reveal properties of language not possibly discoverable in any other way.

Functional grammar views language as a system of choices which the speaker or writer can make use of when encoding meaning. Therefore, the language user may manipulate language (Brown & Yule,1983:127) in order to convey an intended message, and each possible linguistic choice will influence —or rather "construct"— the message itself.

Naturalistic, non-contrived instantiations of this linguistic potential are frequent and easy to find in the spoken language (ongoing self-monitoring and repair), but not so easy to find in the written form, probably because the very nature of the written mode allows the language user to plan in advance, and reflect in writing only an end-product.

Nevertheless, this study will focus on two fictional narrative texts by the American novelist Thomas Pynchon. Text A consists of the opening pages of Under the Rose, a short story written in 1961, which the author himself describes as an apprentice effort (Pynchon,1984:5). Text B is a version of the same story, rewritten to constitute chapter 3 in V, one of the writer's most acclaimed novels, first published in 1963. It seems possible that a comparison of the linguistic choices made by the same language user in two versions of the same story —one of them being apparently more felicitous than the other— can provide useful insights into the process of linguistic selection followed by a writer to improve the effectiveness of his message.

The most obvious difference between both texts is the role shift undergone by one of the characters, *Aïeul, café waiter and amateur libertine*, who was just a minor scenario-bound character (Sanford & Garrod,1981:136) in Text A *(Under the Rose)*, and eventually became an internal focalizer in Text B *(V)*, i.e. a witness within the setting itself (Toolan,1988:69).This role-shift will impinge on linguistic organization: certain phrases, clauses, chains of sentences and even whole paragraphs will remain nearly intact,while other sections of the original text will suffer different kinds of modifications, or will simply and utterly disappear.

Three kinds of analysis have been applied to both texts: (a) anaphoric reference and (b) transitivity analysis (Halliday,1985; Montgomery,1993) on character construction, and (c) Theme/N-Rheme analysis (Fries,1994) on location construction. The analysis has been carried out within the framework of cognitive models, or mental representations, in particular Sanford and Garrod´s *scenario theory* (1981), Emmott's *constructs* (1994), and Zwaan and van Oostendorp's *spatial representations* (1993).

We could also refer in broad terms to Firbas's notion of communicative dynamism, 'an inherent quality of communication (which) manifests itself in constant development towards the attainment of a communicative goal,...towards the fulfilment of a communicative purpose' (Firbas,1992:7). The analysis below explores the extent to which a shift in communicative purpose may become manifest in linguistic organization.

1. COGNITIVE MODELS OF TEXT INTERPRETATION

Definitions of narrative coincide in mentioning the following elements and features of narrative discourse:

a) events and conscious entities performing or reacting to them
b) connectedness and sequentiality

Montgomery (1993:127), for instance, defines narrative as 'a sequence of at least two completed events between which we may discern some kind of consequential relationship', a definition close to that suggested by Barthes (1977, quoted in Toolan, 1988:7):«a perceived sequence of non-randomly connected events».

Toolan, on the other hand, emphasizes a further feature of narrative discourse:

> Perceiving non-random connectedness in a sequence of events is the prerogative of the addressee... The ultimate authority for ratifying a text as a narrative rest... with the perceiver addressee
>
> (Toolan, 1988:8)

This shift in emphasis from the text itself to the addressee —in our case, the reader—, will bring in a whole set of assumptions concerning the mental processes involved in discourse comprehension. According to psycholinguistic research, background knowledge of the world is stored in the human mind in the form of mental representations, and is subsequently and selectively activated for comprehension purposes. As Sanford and Garrod assert:

> The reader uses the linguistic input to address knowledge directly, in an attempt to find a recognizable episode or setting corresponding in some way to the episode itself... (Then), he must use the identified domain of reference to interpret the subsequent text as far as this is possible (1981:109).

This description of the steps involved in comprehension matches the top-down/bottom-up modes of information processing proposed by psycholinguistic models of reading (Bartlett, 1932; Rumelhart, 1977; Carrell, 1988:76-77) , whose underlying assumption is that 'any text, either spoken or written, does not by itself carry meaning...A text only provides directions for listeners or readers as to how they should retrieve or construct meaning from their own, previously acquired knowledge' (Carrell, 1988:76).

Mental stores of knowledge and information (Minsky's frames, Rumelhart's schemata, Shank & Abelson's scripts, Sanford & Garrod's scenarios) would enable the reader to map linguistic input onto mental representations, and in turn

to use those mental representations in the interpretation of reference and anaphor, and in the monitoring of character and setting in narrative.

2. REFERENCE AND INFERENCE IN FICTIONAL NARRATIVE

The assumptions from cognitive theories of text interpretation outlined above will have far-reaching consequences on our view of the mental activity of a reader of fictional narrative. To start with, if we accept that 'words do not refer back to other words' (Sidner, 1983:268), but to mental representations of entities in discourse, we will have to revise the notions of antecedent and reference in the traditional theory of anaphor. Recent research in computational linguistics seems to support the view that 'antecedence is a kind of cognitive pointing' (Sidner, 1983:268), with both the anaphoric expression and the antecedent co-referring to the same mental object in the reader's or listener's mind.

This seems to be particularly true in the case of fictional narrative:

> In fiction the mental representation becomes the referent. So the referent, although constructed from the text, is located not in the text or in the real world but in the mind
>
> (Emmott,1992:221)

This assumption would also prompt a revision of the view of reference as exclusively ' an action on the part of the speaker/writer' (Brown & Yule, 1983: 28), since it seems to be the listener's or reader's mind that makes reference possible.

But the process is bi-directional: in the same way as the text points to and activates the reader's mental representations, these in turn project their own features onto the text itself, providing 'a list of entities pertinent to the situation', even if not explicitly mentioned in the text, as well as 'the particular relationships which normally hold between these entities in this context' (Sanford & Garrod, 1981:110).

That is to say, mental representations enable the reader/listener to predict a whole set of participants and behaviours, and from fulfilment or unfulfilment of those predictions, to derive all sorts of inferences about events, character roles, setting, cause and effect, goals, or even author's intent and attitude (Graesser & Kreuz, 1993:148-9).

Inference has been defined as 'the process by which an assumption is accepted as true or probably true on the strength of the truth or probable truth of other assumptions'(Sperber & Wilson,1986:68). In other words, 'inferring

implies supplying missing links'(Shiro, 1994:177). In the texts under analysis, as we shall see below, linguistic choices will prompt substantial differences in the amount and type of inferencing activity expected from the reader, as well as in the ways in which reference and inference interplay to keep the reader's mind at work.

3. SCENARIO THEORY

In this sense, Sanford & Garrod's scenarios will prove to be particularly useful cognitive models for our purposes. A scenario is presented as a mental structure or representation, 'an information network called from long-term memory by a particular linguistic input ' (Sanford & Garrod, 1981:127). If an appropriate scenario is evoked by the propositional structure of the text, the reader will immediately resort to a mental representation with slots for entities, roles assigned to those entities in an event, and predicted behaviour of those entities within their roles.

The texts under analysis provide a clear example of this process. Both begin with a short locative paragraph, preserved nearly intact in the second version of the story. The two first clauses in the next paragraph in Text B (V) introduce *one P.Aïeul, café waiter, and his lone customer, probably an Englishman.* The role slots of 'Arab waiter'/'foreign customer' are most likely to immediately evoke a tourist café scenarioin the reader's mind, entailing a whole set of default elements (Brown & Yule,1983:236) and predicted behaviours, i.e. creating meaning.

The early version of the story (Text A, in *Under the Rose*), however, starts with the same locative paragraph, but in subsequent clauses the reader simply finds:

Then let it rain, Porpentine thought, rain soon. He sat at a small wrought- iron table in front of a café (Text A, par. 2).

This more poorly defined scenario forces the reader to:

a) try to fill in ill-defined slots with inferences about Porpentine's role, and/or

b) 'await for further information' before seeking a properly defined scenario in which to fit the new entities (Sanford & Garrod, 1981:122).

These compensatory strategies would result in longer processing times.Consequently, one of the advantages of the early activation of an appropriate scenario,i.e. the one with the greatest predictive power, lies in its potentiality to

allow fast processing of given information in a text, thus enabling the reader to focus his/her attention on what the writer wishes for communication purposes to present as new.

4. CHARACTER AND SETTING

Finally, the problem arises of how a writer can best guide the reader in the selection of an appropriate scenario. Sanford & Garrod (1981:129-30) refer to two types of information in the mental structure which 'assist in restricting scenario selection':

a) characterization
b) spatio-temporal setting

These information types are very similar to Toolan's essential parameters of narrative fiction, i.e. character and setting (1988: 90). Emmott as well, in her research into the role of text-specific mental structures in the interpretation of narrative discourse,refers to character construct, 'an information structure which we build for any character in a story from explicit statements in the text about the character and from inferences drawn from these statements', and to location construct, which would store 'all the information which we have accumulated about any one fictional place'(1994:157).

Since both narrative theory and cognitive models of text interpretation acknowledge these two basic sources of information in fictional narrative, the analysis of our texts will follow the two-fold axis of character construction and location construction.

4.1. **Character construction: Foregrounding and focalization**

Sanford & Garrod explain characterization in the following way:
'In reading a novel, models are built of the personalities of the people involved just as with learning the character of a newly made acquaintance' (1981:130).

According to Toolan (1988:92), in this character construct process 'all sorts of extratextual knowledge...(are) brought to bear'. But it is probably Emmott who best summarizes characterization or, as she herself calls it, character construct:

'As we read we collect information from the text about each character...We build an 'image' in our mind and with every subsequent mention of the

individual we not only add to this MENTAL REPRESENTATION, but utilize it' (1992: 222).

But not all the characters present in a scenario are equally activated in the reader's mind at a given time. Rather, one character is usually foregrounded (Chafe,1972, quoted in Sanford & Garrod, 1981: 135), or in focus (Sidner, 1983: 273). Focus is relatively easier to locate in the spoken language with the guidance of prosodic features,but in the written mode the endeavour is not that simple. The analyst must pay close attention to all sorts of contextual features in the preceding and subsequent discourse, and even so it is not always possible to decide what constitutes the focus in a given stretch. In any case, there is agreement on the role of anaphor and pronominalization in focalizing. Sanford & Garrod claim that foregrounding is 'best revealed by pronominalization', i.e. by using a pronoun instead of a noun to refer to an antecedent individual (1981:135), and Sidner likewise asserts that pronominal anaphora serves to confirm the status of a noun phrase as focus in computational models (Sidner,1983:279).

In their theory of scenarios, Sanford & Garrod also introduce two important notions about character and foregrounding. They distinguish two different kinds of characters according to their dependency or relative freedom from the currently evoked scenario: principal actors and scenario-dependent entities. The latter are defined as 'auxiliary entities...(which) only have relevance to the scenario in which they occur'(Sanford & Garrod, 1981:136). These scenario-dependent entities are, in a way, given, and reference to them is usually made with noun phrases. Principal actors, on the other hand, are usually referred to with pronouns, confirming their focality.

Let us use all these premises to try to initially identify which is the entity or character that seems to be foregrounded in each of the texts, in which two participants compete for focus: Porpentine in Text A (*Under the Rose*) and Aïeul in Text B *(V)*. Although both appear in both stories, their roles have been substantially modified, as has been mentioned above, and a careful look at the way in which linguistic encoding of reference to these characters varies, may provide a preliminary picture of the extent and kind of role-shift they have undergone in the second version of the story.

TEXT A:

	N-PHRASE	PRONOUN	TOTAL
Porpentine	16	34 (he/him/his)	50
Aïeul	3	1 (you)	4

TEXT B

	N-PHRASE	PRONOUN	TOTAL
Porpentine	14	3 (he/him/his)	17
Aïeul	14	9 (he/his/I)	23

Fig. 1. N-Phrase and pronominal reference.

As we can see, Text A displays 16 occurrences of noun-phrase reference to Porpentine —14 of which just by proper name—, while pronominal anaphoric reference amounts up to 34 occurrences, thus confirming that he is foregrounded and principal actor in the original version of the story. In the second version, however (Text B), noun-phrase reference (14 occurrences, only three of which are proper names) greatly outnumbers pronominal reference (3), showing that this character is no longer foregrounded, and may have become a scenario-dependent entity.

These conclusions match the evidence we have collected about the other potential focus, Aïeul, who in Text A is referred to on four occasions, showing no focus status, as well as a very minor role as scenario-bound entity, while in the second version (Text B)he is referred to on twenty-three occasions, mostly with noun-phrases (14), but with a high presence of pronominal reference as well (9)—at least much higher than that devoted to Porpentine (3)— showing that he should probably become the focus of the reader's attention.

However, while the gap in anaphoric reference between both characters in Text A(50/4) leaves no doubt about who is foregrounded, the difference is not so significant in Text B(17/23), where Aïeul does not still seem to capture the full attention of the reader.This may be due to the fact that his new role is that of internal focalizer, i.e. he has become a sort of 'camera-eye' narrator through which the reader will have to construct his/her mental representation of the fictional world. According to Toolan (1988:69), internal focalization occurs 'inside the setting of the events, and most often involves a character/focalizer'.

Thus, in Text A both characters are presented by an external narrator, and the reader's focus of attention is expected to fall on Porpentine, while in Text B the story is focalized from within, with external foregrounding of Aïeul, but with an internal focalization of Porpentinne, as the reader's attention is filtered to certain events and behaviours perceived by the focalizer, Aïeul.

Anaphoric reference, thus, seems to support the hypothesis that Porpentine has become a scenario-bound entity, though not exactly in the reader's mental

representation of the fictional world, but rather in the scenarios which Aïeul the observer is trying to evoke in order to interpret his own perceptions, i.e. in order to assign role-slots to the characters he is watching, and to expect from them a certain type of connected behaviour. This could be graphically represented in the following way:
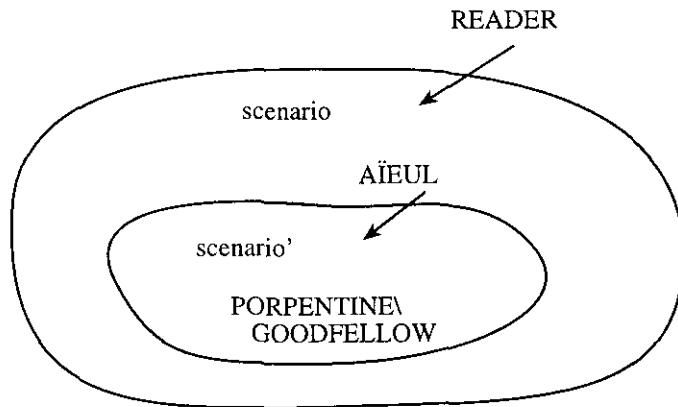

Fig. 2. Scenario layers.

We would thus have a double-layered representation in which both Aïeul and the reader would be resorting to the strategies connected with scenario activation mentioned above, though in Aïeul's case the input is mostly visual. Establishing such a connection between a fictional character (Aïeul) and a real being (the reader) will prove of the utmost importance in the final paragraphs of the story as presented in V, towards which the whole text seems to be oriented, as we shall see below.

4.2. Transitivity analysis

Transitivity analysis is concerned with 'the clause in its ideational function, its role as a means of representing patterns of experience'(Halliday,1985:101).In Halliday's model, transitivity as a semantic framework involves three components: process, participants, and circumstances. As Montgomery explains, 'Transitivity relations in the English clause can be understood in terms of the relationship between the kind of process encoded by the verb and the accompanying participant roles —basically who (or what) does what to who (or what).'(1993:132).

M.ª Ángeles Martínez Martínez

Since we are concerned with trying to capture the way in which characterization is linguistically achieved in our texts, an analysis of the kind of semantic processes at clause level in which the two main characters — Porpentine and Aïeul— are involved will increase our awareness of how the writer's linguistic choices have affected meaning, and how they are going to influence the reader's perception of what is going on.

Halliday (1985:131-132) refers to the following fundamental types of semantic processes, with their main accompanying participant roles:

PROCESS TYPE	PARTICIPANT ROLES
Relational	Carrier-Attribute/Identifier-Identified
Mental	Senser-Phenomenon
Verbal	Sayer-Target
Material	Actor-Goal
Behavioural	Behaver
Existential	Existent
	Beneficiary or Recipient
	Range
	Circumstance

Figs. 3 and 5 present the process types and participant roles associated with Porpentine and Aïeul in both texts, showing the number of occurrences of each:

PORPENTINE		TEXT A	TEXT B
PARTICIPANT ROLE:	Actor	33	14
	Carrier	19	12
	Senser	19	2
	Sayer	9	2
	Behaver	8	5
	Goal	1	1
	Circumstance	2	3
	Recipient	4	2
	Phenomenon	0	1
	Range	1	0
		TEXT A	TEXT B
PROCESS TYPE:	Material	37	15
	Relational	19	15
	Mental	19	3
	Verbal	12	4
	Behavioural	9	8
	Existential	0	1

Fig. 3. Character construction and the system of transitivity: Porpentine.

As we can see, in Text A we find Porpentine in the participant role of ACTOR on 33 occasions which, added to the BEHAVER function, make up a total of 40 occurrences of this character in the role of 'doing', i.e. in an active role. In Text B,on the contrary, he occurs as ACTOR only on 14 occasions, plus 5 as BEHAVER, making a total of 19. This is not significantly above the occurrences of his role as CARRIER (12).

Furthermore, if we add up all the occurrences of participant roles which could be termed 'active' (ACTOR, BEHAVER, SAYER, SENSER), and compare them with those of Porpentine in a 'passive' role (CARRIER, GOAL, RECIPIENT, CIRCUMSTANCE, RANGE,PHENOMENON), we will find the following significant differences:

	TEXT A	TEXT B
a) Active participant role-type		
(ACTOR+BEHAVER+SAYER+SENSER)	69	23
b) Passive participant role-type		
(CARRIER+GOAL+REC.+CIRC.+RANGE+PHEN.)	27	23

Fig. 4. Active vs. passive participant role-types for Porpentine.

Linguistic evidence shows that, in the original version of the story (Text A), the reader finds clues for the mental representation or 'construct' of Porpentine as an active character, usually presented as doer, senser or sayer in the material, behavioural, mental and verbal processes in which he is involved, whilst in Text B he is predominantly presented as a passive character, more dependent on events around him than in control of them. This feature, apart from being consistent with his new status as scenario-bound entity, is not fortuitous, since as narrative discourse proceeds in V chapter 3, from whichText B has been taken, the text will convey a mounting impression that there is little this character can do to alter his fate.

Actually, the seed for this shift in role is already in one of the text stretches that has remained practically intact in both versions (Text A, par.24, Text B, par.14), where Porpentine and his companion spy, Goodfellow, are presented as *minor chess pieces* being moved *across the board of Europe*. No doubt syntactic organization in the second version of the story seems to much more successfully respond to this communicative purpose by creating a scenario-dependent, predominantly passive character.

AÏEUL		TEXT A	TEXT B
PARTICIPANT ROLE:	Carrier	1	3
	Senser	2	11
	Actor	1 (implicit)	4
	Behaver	1	4
	Recipient	2	1
	Circumstance	0	1

		TEXT A	TEXT B
PROCESS TYPE:	Verbal	2	1
	Relational	1	4
	Mental	2	11
	Material	1 (implicit)	4
	Behavioural	1	4

Fig. 5. Character construction and the system of transitivity: Aïeul.

Aïeul is mentioned in just six clauses in Text A, and is treated more as a default element in the evoked scenario, i.e. a completely scenario-dependent character. In the only material process in which he is involved as ACTOR, his agency is only implicit: *Goodfellow's coffee arrived* (Text A,par.15), which could be read as *Aïeul delivered the coffee* (Text B,par. 8). It seems significant that this only occurrence of Aïeul as ACTOR in Text A has been linguistically avoided by means of an ergative structure, whilst in Text B the nominative one has been preferred.

If we again add up all the occurrences of 'active' and 'passive' role types involved in the character construct for this character, we will find:

	TEXT A	TEXT B
a) Active participant role-type (ACTOR+BEHAVER+SAYER+SENSER)	4	19
b) Passive participant role-type (CARRIER+GOAL+REC.+CIRC.)	3	5

Fig. 6. Active vs. passive participant roles for Aïeul.

In text B we find 19 occurrences of Aïeul as an active participant, vs. just 5 as a passive one. This finding confirms the role-shift he has undergone, and matches our previous observation that this character has received foregrounding treatment in the second version of the story (Text B).

On the other hand, more than half of Aïeul's 19 occurrences as an active participant in Text B (11) are in the role of SENSER. His function as internal focalizer is thus linguistically enhanced by choices in the transitivity system.

4.3. Character construction: summary

Our guiding assumption in this section can be summarized in Montgomery's words:

> If character is a 'major totalizing force in fiction' (Culler,1975:230), then it is important to discover how characters are constructed and on the basis of what kinds of linguistic choices.
>
> (Montgomery, 1993:141)

With respect to the two main characters or 'entities' in the texts under analysis,we have found the following semantic implications derived from the writer's linguistic choices:

a) Porpentine seems to be foregrounded in Text A, where anaphoric reference to him is considerably high, while in Text B he becomes a scenario-bound entity, dependent on the activation of the 'tourist café' scenario in which he would fill in the role slot of 'foreign customer' in the eyes of the focalizer, Aïeul the waiter.

Aïeul, in turn, has undergone the reverse process: being just a minor scenario-bound entity in Text A, almost a default element filling the role slot of 'café waiter', he is foregrounded in Text B by means of noun-phrase and pronominal reference, becoming the focus of the reader's attention as well as the reader's 'eye', or source of information and inferencing.

b) Porpentine in Text A, apart from being foregrounded, is also presented in an active participant role with respect to mainly material processes,i.e. as 'doer' in control of events around him. In Text B, on the contrary, choices in the transitivity system at clause level move him to a passive role, that of carrier and object of observation. This provides the reader with semantic clues adding to a mental representation, or character construct, of somebody who is dependent on higher-order powers which will eventually move him like a minor chess piece.

As for Aïeul, choices in the transitivity system confirm him as senser involved in predominantly mental processes which in a way match the reader's own efforts to construct a mental representation of the fictional world evoked by the narrative discourse.

4.4. Location construction: spatial representations

According to Emmott (1994:157), 'all the information that we have accumulated about any one fictional place can be stored away in what may be

termed a location construct, a text-specific mental structure into which readers build 'rather detailed spatial representations' which will be used in further processing of the text (Zwaan & van Oostendorp,1993:125). These spatial representations are derived from descriptions, visual imagery, and spatial references, and enable the reader to draw spatial inferences and to enrich the scenario s/he is currently utilizing in text interpretation.

As we have seen above, events and characters in Text B are presented by means of an internal focalizer, an eye-witness character highly dependent on visual and auditive input. Aïeul's impressions are, on the other hand, the reader's main source of information about the events and characters themselves. Since in Text B the focalizer's —and hence, the reader's— clues are predominantly visual, we could expect spatial representations, or location constructs, to play an essential role in interpretation.

The best way to find linguistic evidence in our texts to either confirm or disconfirm this hypothesis, has seemed to be analysis into Theme and N-Rheme constituents at clause level, for reasons that we shall see below.

4.5. Theme / N-rheme analysis

Within a functional approach to discourse analysis, the pragmatic functions of Theme/Rheme and Given/New as elements of, respectively, the textual function of language (Halliday,1985), and information structure (Halliday, 1985:277), are essential if we wish to explain the way in which a text unfolds, its 'method of development'(Fries,1994:232).

Different definitions of Theme and Rheme can be found in the literature. For Halliday, 'the Theme is a function of the CLAUSE AS MESSAGE. It is what the message is concerned with: the point of departure for what the speaker is going to say' (Halliday, 1985:36). Downing revises this definition by claiming that 'the point of departure of the message is not necessarily what the message is about' (Downing,1991:122), and then distinguishing Theme ('initial elements') from Topic ('what the message is about').

Concentrating on how a text develops Firbas (1992) associates the Theme with the part of the clause carrying the least communicative dynamism, i.e. the one contributing in a lesser degree to the development of communication. Elements containing retrievable information (i.e. given) would carry lower degrees of CD than those containing irretrievable (i.e. new) information. Firbas asserts that 'there is evidence of a tendency to arrange the sentence elements in accordance with a gradual rise in CD'

(Firbas,1992:9), that is to say, with the element carrying the highest degree of CD at the end of the clause.

Although this unmarked association of New with Rhematic status can be altered by the speaker/writer for communication purposes, its weight seems to be supported by empirical studies into the ways readers process information. According to Vande Koppel (1986:88), 'one of the ways our minds move efficiently is from given to new information' since this enables the reader to anchor new information onto already existing referents and mental structures.

Fries relies on this 'correlation between Thematic position and Given information on the one hand, and Rhematic position and New information on the other'(Fries,1994:233), when he coins the term N-Rheme (New+Rheme) to refer to the final constituents of the clause. He claims that 'writers use position at the end of the clause to indicate the newsworthy information to their readers, and...they use the beginnings of their clauses to orient their readers to the message which will come in the rest of the clause'(Fries,1994: 234). Although the correlation between Rheme and New is far from straightforward in the English clause, for the purposes of analysis it seems convenient to accept Fries's approach.

In this pragmatic view of linear arrangement, the content of the N-Rheme would correlate with and be an indicator of 'the goals of the text as a whole, the goals of the text segment within those larger goals, and the goals of the sentence and the clause as well' (Fries,1994: 234).

4.6. **Communication Goals**

In the opening paragraphs of section 4.4., 'Location Construction', we had hypothesized that, since the method of development of text B involves a camera-eye narrator, his — and the reader's— clues to the building of a mental structure would be predominantly visual, and that spatial information would play an essential role in text processing.

We can now add a further reason why the ultimate goal of helping the reader to construct an accurate spatial representation must be so important and all-pervading: Text B constitutes the initial section of the story in *V*'s chapter 3, and the remaining eight sections in the chapter follow the same method of development, i.e. an initially scenario-dependent character or even implicit default entity in Text A becomes 'focalizer'. As a result, the main characters in the first version of the story (*Under the Rose*) are turned into scenario-bound entities within the mental representation that the current focalizing character —and through his/her eyes, the reader— is constructing and utilizing.

In the last section in V's chapter, this role reversal will reach the reader him/herself, since it is the reader that is expected to fill in the role-slot of eye-witness. Let us recall the two final paragraphs in V, chapter 3, portraying Porpentine's death:

> Vision must be the last to go. There must be an almost imperceptible line between an eye that reflects and an eye that receives.
> The half-crouched body collapses. The face and its masses of white skin loom even closer. At rest the body is assumed exactly into the space of this vantage.

> (V: 94)

Quoting these final lines, although not included in the texts under analysis, seems absolutely necessary if we believe that linguistic organization is perspectived towards the attainment of an eventual communicative goal. The construction in the reader's mind of an accurate spatial representation must thus be one of the most important communicative goals in Text B, a necessary condition attached to the mounting in communicative dynamism culminating in the reader's receiving eye. From a cognitive point of view, this could be explained in Emmott's terms:

> Many readers seem to carry forward their mental constructs as a quasi-visual image, monitoring character's location and contextual location in 'the mind's eye' as they read through the text.

> (Emmott,1994:159)

Can this 'mind's eye' be *the eye that receives* which the reader of V's chapter is expected to eventually become? Theme/N-Rheme analysis has been used as a research tool to try to reveal how this communicative goal becomes manifest in linguistic organization. In view of the arguments above, the relevance of spatial information for the further development of communication should be reflected in the thematic and information structure of the clause. As Fries claims:

> The N-Rheme is the newsworthy part of the clause, that is, the part of the clause that the writer wants the reader to remember.

> (Fries,1994:234)

The following number of occurrences of spatial information in N-Rheme position have been found:

	TOTAL NUMBER OF SEGMENTS ANALYSED	SEGMENTS WITH SPATIAL INF. IN N-RHEME POSITION	%
TEXT A	232	45	19'3
TEXT B	118	31	26'2

Fig. 7. Spatial information in N-Rheme position.

As we can see, the percentage of spatial information in N-Rheme position is higher in Text B. From the 45 occurrences in Text A, 15 have been preserved —some of them with slight modifications— in Text B. These 15 spatial references have the common feature of referring to the scenario in focus, the current physical setting of the story.

The other 30 spatial references in Text A, absent in Text B, contain the following types of spatial information:

a) Information devoted to the character construct of Porpentine: four references. These are reduced to just two references in Text B.

b) Information contributing to the current scenario as perceived by Porpentine: five references. These have been omitted in Text B, where the setting is presented through Aïeul's eyes.

c) Spatial information occurring in a frame-switch, so contributing to scenarios other than the one in focus: a flashback on Porpentine's life and the world of espionage (eight references); Goodfellow's life details (three references); a projected trip (three references).

d) Information about Porpentine's and Goodfellow's lodging places: two references.These could be relevant for the construction of the current spatial representation, but in fact the same information appears again in Text A, in a reference preserved in Text B.

e) Relevant information for the current spatial representation: three references. One of them refers to Porpentine, and does not appear in Text B. The other two, however, have near equivalents in Text B.

As we can see, what has been omitted in the second version of the story is either irrelevant for the construction of the current spatial representation, or inconsistent with Aïeul's role as focalizer.

Let us now take a look at the spatial information in N-Rheme position in Text B which was not presented in the early version of the story: a) Information about Aïeul: four references. b) Information about Goodfellow's movements and position in the current spatial representation: two references. c) Spatial information in a frame-switch involving Aïeul's attempt to evoke an appropriate scenario: three references. d) Information contributing to the spatial representation after Porpentine and Goodfellow have left: three references.

With the only exception of c), all the other instances contribute to the current mental representation. In general, we could say that there is a tendency for spatial references in Text B to contribute to the construction of a unique mental representation.

Zwaan & van Oostendorp (1993:126) refer to certain properties of text structure that would facilitate the construction of spatial representations:

a) determinacy, i.e. evoking just one kind of spatial representation

b) continuity, i.e. sequential and frequent presence of spatial information, and

c) condensation, i.e. the existence of little divergent or distracting material.

With respect to these three properties, we can say that Text B displays:

a) a higher degree of spatial determinacy, as we have seen above, in the sense that spatial references have been limited to those contributing to the scenario in focus.

b) a higher degree of continuity and spatial chaining achieved through a higher percentage of N-Rhemes with spatial content. These are also more equally distributed in Text B, where we find a maximum number of 11 segments between spatial N-Rhemes, against 32 in Text A. Besides, in Text A we find several long stretches of text without spatial N-Rhemes, while Text B shows greater continuity and chaining, with an average of one spatial reference every three or four segments.

c) a higher degree of condensation: divergent material occurring in Text A has disappeared —for instance, paragraphs 3, 4 and 5—, and distracting material from a syntactic point of view has also been reduced, with heavy pronominal anaphoric reference substituted by noun-phrases, and a much smaller number of clause complexes:

	CLAUSE COMPLEXES	SIMPLE CLAUSES
TEXT A	43	57
TEXT B	26	50

Fig. 8. Clause types.

This evidence would support the view that linguistic organization in Text B facilitates the construction of a more accurate spatial representation in the mind of the reader. In a study carried out by Zwaan & van Oostendorp (1993), empirical evidence was provided for the fact that, during text-processing, readers 'are not strongly engaged in constructing spatial situation models' (Zwaan & van Oostendorp, 1993:139) unless instructed to do so.

In view of Zwaan & van Oostendorp's findings, we could find some reason to claim that one of the kinds of functional motivation for certain differences in linguistic organization between both texts would be the endeavour on the part of the writer to instruct or 'train' the reader into developing a spatial orientation which will eventually enable him/her to become *the eye that receives* in the final lines of *V*, chapter 3.

5. CONCLUSION

The above analysis has provided some useful insights into the differences in linguistic organization between Texts A and B and their effects on semantic content.

In the first place, we have found a reversal in the status of the two characters analysed, Porpentine and Aïeul. The role exchange they have undergone (from foregrounded character to scenario-dependent entity, and viceversa) seems to be consistently built and supported by anaphoric reference and choices in the transitivity system of the clause.

Secondly, we have discovered a growing connection between the focalizer character and the reader him/herself, with the fictional character mirroring the reader's mental processes of scenario-evoking and inferencing. We have also seen that this connection is anticipating and preparing for the final lines in V chapter 3, where the reader will be 'dragged' into the setting itself to become the ultimate character-focalizer.

Thirdly, we could say that the method of development of Text B involves the construction of an accurate spatial representation in the reader's mind, consistent with his/her eventual role of eye-witness within the fictional world. This seems to be a powerful communicative goal motivating differences in linguistic organization between Texts A and B.

Finally, a global comparison of both texts confirms the importance of the reader's construction of appropriate mental representations or scenarios in the process of text interpretation, and seems to provide evidence for a view of reference as a phenomenon connecting not words to other words in a given text, but rather words —both the antecedent and the referring expression — to an abstract mental object or mental representation in the reader's or listener's minds.

The analysis has focused on the very particular areas of character and location constructs, and just three research tools have been used—anaphoric reference, transitivity and Theme-N-Rheme analysis. No doubt the differences between both texts could —and should— be approached in a variety of ways, with attention to all participant entities, and an emphasis on focalization and topicalization.

To this purpose, analysis of the complete texts (i.e. *Under the Rose* and *V* chapter 3), and not just their opening sections, would be necessary if we wish to have a clear idea of the global communicative purpose underpinning linguistic organization. This in turn would enable the researcher to develop a clearer understanding of the inherent potential of language to create meaning. We could assert with Barthes that texts should be considered to have 'no other origin than

language itself, language which ceaselessly calls into question all origins'
(Barthes, 1977:146, quoted in McHoul & Wills,1990:135).

TEXT A

As the afternoon progressed, yellow clouds began to gather over Place Mohammed
Ali, casting a tendril or two back toward the Libyan desert. A wind from the southwest
swept quietly up rue Ibrahim and across the square, bringing the chill of the desert into
the city.

Then let it rain, Porpentine thought: rain soon. He sat at a small wrought-iron table
in front of a café, smoking Turkish cigarettes with a third cup of coffee, ulster thrown
over the back of an adjoining chair. Today he wore light tweeds and a felt hat with muslin
tied round it to protect his neck from the sun; he was leery of the sun. Clouds moved in
now to dim it out. Porpentine shifted in his seat, took a watch from his waistcoat pocket,
consulted it, replaced it. Turned once more to look at the Europeans milling about the
square: some hurrying into the Banque Impériale Ottomane, others lingering by
shopwindows, seating themselves at cafés. His face was carefully arranged: nerveless,
rakish-expectant; he might have been there to meet a lady.

All for the benefit of anyone who cared. God knew how many there were. In practice
it narrowed down to those in the employ of Moldweorp, the veteran spy. One somehow
always tacked on "the veteran spy." It might have been a throwback to an earlier time,
when such epithets were one reward for any proof of heroism or manhood. Or possibly
because now, with a century rushing headlong to its end and with a tradition in espionage
where everything was tacitly on a gentlemanly basis, where the playing fields of Eton
had conditioned (one might say) premilitary conduct as well, the label was a way of
fixing identity in this special haut monde before death—individual or collective— stung
it to stillness forever. Porpentine himself was called "il semplice inglese" by those who
cared.

Last week in Brindisi their compassion had been relentless as always; it gave them
a certain moral advantage, realizing as they did that Porpentine was somehow incapable
of returning it. Tender and sheepish, therefore, they wove their paths to cross his own
at random. Mirrored, too, his private tactics: living in the most frequented hotels, sitting
at the tourist cafès, traveling always by the respectable, public routes. Which surely
upset him most; as if, Porpentine once having fashioned such proper innocence, any use
of it by others — especially Moldweorp's agents — involved some violation of patent
right. They would pirate if they could his child's gaze, his plump angel's smile. For
nearly fifteen years he'd fled their sympathy; since the lobby of the Hotel Bristol, Naples,
on a winter evening in '83, when everyone you knew in spying's freemasonry seemed
to be waiting. For Khartum to fall, for the crisis in Afghanistan to keep growing until it
could be given the name of sure apocalypse. There he had come, as he'd known he must
at some stage of the game, to face the already aged face of Moldweorp himself, the
prizeman or maestro, feel the old man's hand solicitous on his arm and hear the earnest
whisper: "Things are reaching a head; we may be for it, all of us. Do be careful." What
response? What possible? Only a scrutiny, almost desperate, for any fine trace of
insincerity. Of course he'd found none there; and so turned, quickly, flaming, unable to

cover a certain helplessness. Hoist thus by his own petard at every subsequent encounter as well, Porpentine by the dog-days of '98 seemed, in contrast, to have grown cold, unkind. They would continue to use so fortunate an engine: would never seek his life, violate the Rules, forbear what had become for them a pleasure.

He sat now wondering if either of the two at Brindisi had followed him to Alexandria. Certain he had seen no one on the Venice boat, he reviewed possibilities. An Austrian Lloyd steamer from Trieste also touched at Brindisi; was the only other way they would have taken. Today was Monday. Porpentine had left on a Friday. The Trieste boat left on Thursday and arrived late Sunday. So that (a) at second-worst he had six days, or (b) at worst, they knew. In which case they had left the day before Porpentine and were already there.

He watched the sun darken and wind flutter the leaves of acacias around Place Mohammed Ali. In the distance his name was being called. He turned to watch Goodfellow, blond and jovial, striding toward him down rue Cherif Pacha, wearing a dress suit and a pith helmet two sizes too large. "I say," Goodfellow cried. "Porpentine, I've met a remarkable young lady." Porpentine lit another cigarette and closed his eyes. All of Goodfellow's young ladies were remarkable. After two and a half years as partners one got used to an incidental progress of feminine attachments to Goodfellow's right arm: as if every capital of Europe were Margate and the promenade a continent long. If Goodfellow knew half his salary was sent out every month to a wife in Liverpool he showed none of it, rollicking along unperturbed, cock-a-hoop. Porpentine had seen his running mate's dossier but decided some time ago the wife at least was none of his affair. He listened now as Goodfellow drew up a chair and summoned a waiter in wretched Arabic: "Hat fingan kahwa bisukkar, ya weled."

"Goodfellow," Porpentine said, " you don't have to —"

"Ya weled, ya weled," Goodfellow roared. The waiter was French and did not understand Arabic. "Ah," Goodfellow said, " coffee then. Café, you know."

"How are the digs?", asked Porpentine.

"First rate." Goodfellow was staying at the Hotel Khedival, seven blocks away. There being a temporary hitch in finances, only one could afford the usual accommodations. Porpentine was staying with a friend in the Turkish quarter. "About this girl," Goodfellow said. "Party tonight at the Austrian Consulate. Her escort, Goodfellow: linguist, adventurer, diplomat..."

"Name," said Porpentine.

"Victoria Wren. Traveling with family, videlicet: Sir Alastair Wren, F.R.C.O., sister Mildred. Mother deceased. Departing for Cairo tomorrow. Cook's tour down the Nile." Porpentine waited. "Lunatic archaeologist," Goodfellow seemed reluctant. "One Bongo-Shaftsbury. Young, addlepated. Harmless."

"Aha."

"Tch-tch. Too highly strung. Should drink less café-fort."

"Possibly," Porpentine said. Goodfellow's coffee arrived. Porpentine continued: "You know we'll end up chancing it anyway. We always do." Goodfellow grinned absently and stirred his coffee.

"I have already taken steps. Bitter rivalry for the young lady's attentions between myself and Bongo-Shaftsbury. Fellow is perfect ass. Is mad to see the Theban ruins at Luxor."

"Of course," Porpentine said. He arose and tossed the ulster around his shoulders. It had begun to rain. Goodfellow handed him an envelope with the Austrian crest on the back.

"Eight, I suppose," said Porpentine.

"Right you are. You must see this girl."

It was then that one of Porpentine's seizures came upon him. The profession was lonely and in constant though not always deadly earnest. At regular intervals he found need to play the buffoon. "A bit of skylarking," he called it. It made him, he believed, more human. "I will be there with false moustaches," he now informed Goodfellow," impersonating an Italian count." He stood gaily at attention, pressed an imaginary hand: *"Carissima signorina."* He bowed, kissed the air.

"You're insane," from Goodfellow, amiable.

"Piazzo son!" Porpentine began to sing in a wavering tenor. *"Guardate, come io piango ed imploro..."* His Italian was not perfect. Cockney inflections danced through. A group of English tourists, hurrying out of the rain, glanced back at him curious.

"Enough," Goodfellow winced. "'Twas Turin, I remember. Torino, was it not? '93. I escorted a marchesina with a mole on her back and Cremonini sang Des Grieux. You, Porpentine, desecrate the memory."

But the antic Porpentine leaped in the air, clicked his heels; stood posturing, fist on chest, the other arm outstretched. *"Come io chiedo pietá"* The waiter looked on with a pained smile; it began to rain harder. Goodfellow sat in the rain sipping his coffee.Drops of rain rattled on the pith helmet. "The sister isn't bad," he observed as Porpentine frolicked out in the square. "Mildred, you know. Though only eleven." At length it occurred to him that his dress suit was becoming soaked. He arose, left a piastre and a millième on the table and nodded to Porpentine, who now stood watching him. The square was empty except for the equestrian statue of Mohammed Ali. How many times had they faced each other this way, dwarfed horizontal and vertical by any plaza's late afternoon landscape? Could an argument for design be predicated on that moment only, then the two must have been displaceable, like minor chess-pieces, anywhere across the board of Europe. Both of a color (though one hanging back diagonal in deference to his chief), both scanning any embassy's parquetry for signs of the Opposition, any statue's face for a reassurance of self-agency (perhaps, unhappily, self-humanity), they would try not to remember that every city's square, however you cut it, remains inanimate after all. Soon the two men turned almost formally, to part in opposite directions: Goodfellow back toward the hotel, Porpentine into rue Ras-et-Tin and the Turkish quarter. Until 8:00 he would ponder the Situation.

TEXT B

As the afternoon progressed, yellow clouds began to gather over Place Mohammed Ali, from the direction of the Libyan desert. A wind with no sound at all swept up rue Ibrahim and across the square, bringing a desert chill into the city.

For one P. Aïeul, café waiter and amateur libertine, the clouds signalled rain. His lone customer, an Englishman, perhaps a tourist because his face was badly sunburned, sat all tweeds, ulster and expectation looking out on the square. Though he'd been there over coffee not fifteen minutes, already he seemed as permanent a landscape's feature

as the equestrian statue of Mohammed Ali itself. Certain Englishmen, Aïeul knew, have this talent. But they're usually not tourists.Aïeul lounged near the entrance to the café, outwardly inert but teeming inside with sad and philosophical reflections. Was this one waiting for a lady? How wrong to expect any romance or sudden love from Alexandria. No tourists' city gave that gift lightly. It took — how long had he been away from the Midi? twelve years? —at least that long. Let them be deceived into thinking the city something more than their Baedekers said it was: a Pharos long gone to earthquake and the sea; picturesque but faceless Arabs; monuments, tombs, modern hotels. A false and bastard city; inert —for "them" — as Aïeul himself.

He watched the sun darken and wind flutter the leaves of acacias round Place Mohammed Ali. In the distance a name was being bellowed: Porpentine, Porpentine. It whined in the square's hollow reaches like a voice from childhood. Another fat Englishman, fair-haired, florid — didn't all Northerners look alike? — had been striding down rue Chérif Pacha in a dress suit and a pith helmet two sizes too large. Approaching Aïeul's customer, he began blithering rapidly in English from twenty yards out. Something about a woman, a consulate. The waiter shrugged. Having learned years back there was little to be curious about in the conversations of Englishmen. But the bad habit persisted.

Rain began, thin drops, hardly more than a mist. "Hat fingan," the fat one roared, "hat fingan kahwa bisukkar, ya weled." Two red faces burned angry at each other across the table.

Merde, Aïeul thought. At the table: "M'sieu?"

"Ah," the gross smiled," coffee then. Café, you know."

On his return the two were conversing lackadaisically about a grand party at the Consulate tonight. What consulate? All Aïeul could distinguish were names. Victoria Wren. Sir Alastair Wren (father? husband?) Bongo-Shaftsbury. What ridiculous names that country produced. Aïeul delivered the coffee and returned to his lounging space.

The fat one was out to seduce the girl, Victoria Wren, another tourist traveling with *her tourist father. But was prevented by the lover, Bongo-Shaftsbury. The old one in* tweed —Porpentine— was the macquereau. The two he watched were anarchists, plotting to assassinate Sir Alastair Wren, a powerful member of the English parliament. The peer's wife — Victoria — was meanwhile being blackmailed by Bongo-Shaftsbury, who *knew of her own secret anarchist sympathies. The two were music-hall entertainers,* seeking jobs in a grand vaudeville being produced by Bongo-Shaftsbury, who was in town seeking funds from the foolish knight Wren. Bongo-Shaftsbury's avenue of approach was the glamorous actress Victoria, Wren's mistress, posing as his wife to satisfy the English fetish of respectability. Fat and Tweed would enter their consulate tonight arm-in-arm, singing a jovial song, shuffling, rolling their eyes...

Rain had increased in thickness. A white envelope with a crest on the flap passed between the two at the table. All at once the tweed one jerked to his feet like a clockwork doll and began speaking in Italian.

A fit? But there was no sun. And Tweed had begun to sing:

> Pazzo son!
> *Guardate, come io piango de imploro...*

Italian opera. Aïeul felt sick. He watched them with a pained smile. The antic Englishman leaped in the air, clicked his heels; stood posturing, fist on chest, other arm outstretched:

> Come io chiedo pietá!

Rain drenched the two. The sunburned face bobbed like a balloon, the only touch of color in that square. Fat sat in the rain, sipping at the coffee, observing his frolicking companion. Aïeul could hear drops of rain pattering on the pith helmet. At length Fat seemed to awake: arose, leaving a piastre and a millième on the table (avare!) and nodded to the other, who now stood watching him. The square was empty except for Mohammed Ali and the horse.

(How many times had they stood this way: dwarfed horizontal and vertical by any plaza or late afternoon? Could an argument from design be predicated on that instant only,then the two must have been displaceable, like minor chess-pieces, anywhere across Europe's board. Both of a color though one hanging back diagonal in deference to his partner, both scanning any embassy's parquetry for signs of some dimly sensed opposition — lover, meal-ticket, object of political assassination — any statue's face for a reassurance of self-agency and perhaps, unhappily, self-humanity; might they be trying not to remember that each square in Europe, however you cut it, remains inanimate after all?)

They turned about formally and parted in opposite directions, Fat back toward the Hotel Khedival, Tweed into rue Ras-et-Tin and the Turkish quarter.

Bonne chance, Aïeul thought. Whatever it is tonight, bonne chance. Because I will see neither of you again, that's the least I can wish. He fell asleep at last against the wall, made drowsy by the rain, to dream of one Maryam tonight, and the Arab quarter...

Low places in the square filled, the usual concentric circles moved across them. Near eight o'clock, the rain slackened off.

Departamento de Filología Inglesa
Facultad de Filología
Universidad Complutense
28040 Madrid

REFERENCES

Barthes, R. (1977). The death of the author, *in Image-Music-Text,* trans. S. Heath. London: Fontana.

Bartlett, F. C. (1932). *Remembering: A Study in Experimental and Social Psychology.* Cambridge: Cambridge University Press.

Brown, G.& G. Yule (1983). *Discourse Analysis.* Cambridge: Cambridge University Press.

Carrell, P., J. Devine & D. Eskey (1988). *Interactive Approaches to Second Language Reading.* Cambridge: Cambridge University Press.

Downing, A. (1991). An alternative approach to theme: a systemic-functional perspective *Word,* Vol. 42 n.º 2. 119-141.

Emmott, C. (1992). Splitting the referent: an introduction to narrative enactors, in Davies, M. & L. Ravelli (eds.) *Advances in Systemic Linguistics: Recent Theory and Practice.* London: Pinter. 221-228.

Emmott, C. (1994). Frames of reference: contextual monitoring and the interpretation of narrative discourse, in Coulthard, M. (ed.) *Advances in Written Text Analysis.* London: Routledge, 157-166.

Firbas, J. (1992). *Functional Sentence Perspective in Written and Spoken Communication* Cambridge: Cambridge University Press.

Fries, P. H. (1994). On Theme, Rheme and discourse goals, in Coulthard, M. (ed.) *Advances in Written Text Analysis.* London: Routledge, 229-249.

Graesser, A. C. & R. J. Kreutz (1993). A theory of inference generation during text comprehension. *Discourse Processes,* 16. 145-160.

Halliday, M. A. K. (1967). Notes on transitivity and theme in English. *Journal of Linguistics* 3. 37-81/199-215.

Halliday, M. A. K. (1985). *An Introduction to Functional Grammar.* London: Edward Arnold.

McHoul, A. & D. Wills (1990). *Writing Pynchon.* London: MacMillan.

Minsky, M. (1975). A framework for representing knowledge, in Winston, P. H. (ed.) *The Psychology of Computer Vision.* New York: McGraw-Hill, 211-277.

Montgomery, M. (1993). Language, character and action: a linguistic approach to the analysis of character in a Hemingway short story, in Sinclair, J. M., M. Hoey & G. Fox (eds.) *Spoken and Written Discourse.* London: Routledge, 127-142.

Pynchon, T. (1961). *V.* London: Pan Books.

Pynchon, T. (1984). *Slow Learner.* London: Pan Books.

Rumelhart, D. E. (1981). Schemata: the building blocks of cognition, in Guthrie, J. T. (ed.) *Comprehension and Reading. Research Review. IRA. 3-25.*

Sanford, A. J. & S. C. Garrod (1981). *Understanding Written Language.* Wiley.

Shank, R. C. & R. P. Abelson (1977). *Scripts, Plans, Goals and Understanding.* Hillsdale, N.J.: Erlbaum.

Shiro, M. (1994). Inferences in discourse comprehension, in Coulthard, M. (ed.) *Advances in Written Text Analysis.* London: Routledge, 167-178.

Sidner, C. L. (1983). Focusing in the comprehension of definite anaphora, in Brady, M.(ed.) *Computational Models of Discourse.* Cambridge, M. A.: Mit Press, 267-330.

Sperber, D. & D. Wilson (1986). *Relevance* . Oxford: Blackwell.

Toolan, M. (1988). *Narrative: A Critical Linguistic Introduction.* London: Routledge.

Vande Kopple, W. J. (1986). Given and new information and some aspects of the structures, semantics, and pragmatics of written texts, in *Studying Writing:* 72-111.

Zwaan, R. A. & H. van Oostendorp (1993) Do readers construct spatial representations in naturalistic story comprehension?. *Discourse Processes* 16. 125-143.