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AN ANALYSIS OF COHESION IN A POPULAR MUSIC RECORDING,
TORI AMOS'S 'ME AND A GUN', IN ITS ARTICULATIONS OF
TEXTUAL SUBJECTIVITY

A Pro Gradu Thesis

by

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ABSTRACT

HUMANISTINEN TIEDEKUNTA
ENGLANNIN KIELEN LAITOS

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Tutkielman tarkoituksena on kuvata tekstuaalisen subjektiuden diskursiivista rakentumista tarkasteltavana olevan tekstin koheesiorakenteiden erittelyn avulla. Aineistona on käytetty populaarimusiikin lajityyppiin kuuluvaa laulua, josta on rajattu huomion kohteeksi lähinnä sen lingvistinen ulottuvuus, laulun sanoitus. Tätä materiaalia on analysoitu sellaisena kuin se ilmenee laulun alkuperäisen julkaisukontekstin, CD-levyn, oheistuotteessa: sanoitukset sisältävässä kansivihkosessa. Toisaalta myös aineiston lajityyppisesti erityisiä ulottuvuuksia, musiikkia ja laulajan äänitteeksi tallennettua artikulaatiota, on pyritty käsittelemään kuvailevasti analyysin ei-lingvistisessä alkuosassa. Tutkielmassa vastataan kysymykseen, kuinka tämä yksittäinen laulu yhteenniveltää ja ilmentää erilaisia subjektiuksia ja yleensä subjektiivisuutta ja toisaalta, miten kyseiset artikulaatiot, nivellykset, rakentuvat koheesio-suhteissa tekstin sisäisen logiikan kuin myös sen lajityypin konventioiden tasoilla.

Metodologiaksi on otettu käsitteistö, joka on lainattu kielitieteellis-semioottisista teorioista ja kirjallisuustieteen ja stilistiikan terminologiasta. Analyyttinen kehys muodostui taannehtivasti, sovellettuani Hallidayn ja Hasanin muovaamia koheesion tyyppejä aineistooni, jonka lajityyppiset erityisominaisuudet vaativat kysymyksenasetteluni puitteissa ad hoc -tyylisen analyyttisen käsitteistön luomista. Tämän jälkeen analyysissä osoittautui, että koheesiotyyppien ja tekstuaalisten subjektiuksien välille oli mielekästä soveltaa semioottista käsitteistöä ennen kaikkea indeksaalisuutta ja indeksin käsitettä. Päättely noudatti siis induktiivista periaatetta.

Tärkeimpinä tuloksina voidaan mainita, että teksti, huolimatta pelkistetystä ulkoisesta muodostaan ja lyhyydestään, käyttää koheesio-rakenteita yllättävän monipuolisesti ja vaihtelevasti. Sosiosemioottiset makrotason rakenteet niinikään näyttelevät myös olennaista osaa tekstin koheesiossa kuten se ilmenee tekstuaalisen subjektiivisuuden artikulaatioissa.

Asiasanat: text linguistics. discursive stylistics. sociosemiotics. genre functional grammar. textual function. cohesion analysis. textual subjectivity.

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LIST OF ABBREVIATIONS

The following abbreviations appear in the thesis:

CDA: Critical Discourse Analysis

CD: Compact Disc (audio recording)

FDS: Feminist Discursive Stylistics

SFG: Systemic Functional Grammar

INTRODUCTION

The main goal of the present study is to conduct a discursive stylistic analysis of textual cohesion, along the guidelines set by text linguistics, centring on the theme of textual subjects and subjectivity in a popular music corpus.

The corpus is one song, 'Me and a Gun', from a compact disc (CD) *Little Earthquakes* (1991) which is the solo debut for its composer, an American popular musician, Tori Amos. The initial recording consists of twelve songs, all sung, performed, and written by her. For my personal reasons, and partly because of the limited scale of the thesis, I left all but the fore mentioned song out of the bounds of the analytical scrutiny. Nevertheless, all of the songs are predominantly represented from a woman's point of view, a feature also illustrated by the corpus, albeit with some possible ambivalence.

The field of the present study is an eclectic mixture of discursive stylistics, functional grammar, and semiotic concepts appropriated in the overall framework of text linguistics. This approach is then applied to the examination of the forms and functions of the given corpus in its textualizations of the theme of subjects and subjectivity in order to produce cohesion within its texture, i.e. the text's form and structural organization as a whole.

The principal theoretical framework for the present study consists of text linguistics, and the Systemic Functional Grammar, the latter made known by one of the major theoreticians and practioners of the functional language view, M.A.K. Halliday. More specifically, the notion of textual function, and its primary enactment in cohesion, is central to Systemic Functional Grammar (Halliday 1973, Halliday and Hasan 1976). As a supplement to this, a highly selective appropriation of the general study of signs, of semiotics, will also be made use of, in terms of indexal relations. With these two theoretical reference points, also an impressionistic application of a genre-theory is to be used (Bakhtin 1986, in Emerson and Holquist).

The principal focus of the study will be on the articulations of subjects and subjectivity in the lyrics of the particular song. Also, the musical and generic forms of the "speaking position" of the singer will be briefly looked at,

as far as such features have relevance for the research question. I am going to focus on the texture, the form and organization of the text, of which the speaking positions are but one facet; the other cohesion-inducing factors, revolving around the theme of subjectivity, are to be analysed in the linguistic forms of cohesion in the lyrics.

The "gaps" of knowledge, which the present study will attempt to fill, relate to the so far little researched domain of popular music from the point of view of academic linguistics. Linguists have rarely subjected the language use of popular songs, especially in their original contexts, to consistent examination. At this moment, I am aware of only one academic treatise on the very same corpus, from the songs of Tori Amos's, but its approach is that of semiotically supplied musicological text analysis (Whiteley 2000). Despite its interdisciplinary flavour and some shared theoretical reference points with the present study, mainly semiotics, the only linguistic, or discursive stylistic, examination of the formal characteristics of popular song, that I know of, is Sara Mills's appropriation of SFG-concept of transitivity (Mills 1995). Thus, for obvious reasons, the latter will be extensively dealt with below, in the theoretical background section of the present study.

Whiteley's musico-semiotic reading will be treated as a primary source material for the present study, since the corpus is the same in both cases. In a way, Whiteley's music theoretical sophistication complements perfectly with the present study, since I do not have formal training in musicology; to correct the latter imbalance, I will be drawing from my intimate knowledge of the genre of the popular song.

The rationale behind my specific choices of the corpus and topic has their origins in the special relationship between myself and the very text under scrutiny. Firstly, there is a purely subjective reason, my fascination with the music of Tori Amos, which serves as the driving force and motivation for the initial choice of the corpus. The second, a discourse practice-oriented, reason is the increasing importance of Amos's music on other female musicians, singers, and songwriters who have emerged on this traditionally male-dominated genre, and speaking position, after the international success of the release of the Amos's debut, from which the corpus is a segment of one twelfth. The third reason is a politically conscious one: the singer has already had with the

particular song, and its original CD-context, some tangible effects in the *lebenswelt* of actual people in everyday reality (Whiteley: 197-199). She has used another title from the given batch of songs (the CD *Little Earthquakes*), 'Silent All These Years', as a fund-raiser for therapy of women who have been raped and/or otherwise abused. And I admit of having an affinity with the interests of those who wish to relate fiction to fact in a creative way, regarding the music press-acquired knowledge about the author and specifically her personal experience of having been raped some years previous to the publication of these songs. The fourth argument for selecting the particular kind of corpus has to do with the discourse practice of the present study itself; by such a choice of corpus, I wish to enact criticism of the scientific tradition of its either neglect or a tendential, if not outright dismissive, attitude towards popular culture.

In the humanist tradition, for example in the academic literary studies, the European preoccupation with the transcendental subject of authorship has caused the mentioned silencing of voice of the marginal, under-privileged, or otherwise less-valued groups or cultural practices (e.g. women, non-European, popular culture). This has been shown in the theoretical silence on the alleged inferior corpuses not selected for the confines of the western canon of prestige literature worthy of serious academic research. Popular song, so I have gathered, belongs to this outcast status. Its seriality and formulaic characteristics are often turned against the genre's "respectability" as a subject for study.

Thus, it also serves as a self-reflexive justification, when I selected such data for a close inspection. This decision affirms my own values and sense of subjectivity, which is deeply embedded in appreciation of popular culture. After a more than a quarter of a century of personal involvement with its music, over a range of several types of its sub-genres, I consider myself not only as an aficionado of popular culture but, as a person, its product: a post-modern subject.

The Research Question of the present study is as follows: "How does the song, 'Me and a Gun', articulate textual subjects and subjectivity, in terms of cohesion?"

This research question can be seen to address two concerns: one methodological and the other related to general problems of subjects and subjectivity. By contrast, the first concern is more directly related to the formal features of the text, and more specifically its textual organization, or *texture,* which denotes a semantic structure that forms a text as opposed to "something that is not a text"(Halliday and Hasan 1976: 2). The first aspect of the question is the practical one: what kind of problem is presented for the research project. The second is a semantic restriction, a thematic device by which I limit the kinds of cohesive structures that qualify for the present context.

The first aspect of the research question involves the phenomenon of cohesion as its centre in the methodological sense; therefore, this central analytic term has to be made clear from the start. The following definition of the phenomenon of cohesion is taken from Halliday and Hasan's formulation. Cohesion is the unity and continuity of meaning "that exists between one part of a text and another", having "the points of contact" with what has gone before"; thus, cohesion denotes semantic continuity that is realized by "lexicogrammatical means" to help create text through texture (Halliday and Hasan 1976: 298-299).

What is implied in this definition is the unproblematized notion of the text as such; additionally, it entails a blurred distinction between coherence and cohesion. In principle, the formulation is a binary division: the latter consists of explicit features of the text; the former comes into being only through the reception and interpretation of the actual text material by the reader. Such a division is common in various definitions of these two related concepts (Brown and Yule 1983); but, at the same time, some discourse theorists regard cohesion as an aspect of coherence (van Dijk and Kintsch 1983). For all practical purposes, Guy Cook's balanced view between these two perspectives is quite useful to the present study: in principle it is possible to keep the concepts apart but in actuality cohesiveness appears as realization of a coherent text in general, while it is neither sufficient nor necessary condition for each and every kind of (aesthetic) text production (Cook 1995: 29-34).

Cohesion has a great deal to do with the actual textual evidence; whereas, coherence results from an abstract process of the reader's perception of the corpus. Naturally, such a juxtaposition has no ontologically defensible status,

because there can be no text in a meaningful, pragmatic, sense without there being also an observer, someone aware of the corpus in the first place. Hence, it is purely an analytic distinction. Furthermore, also "textual evidence" depends on reader's interpretation, before lexicogrammatical links can be established.

Because of these reasons, the present study will also include some aspects of coherence, despite its primary focus on cohesion.

The second aspect of the research question relates to text contents, in other words, having a bearing on its coherence. The question of subjectivity and the textualization of subjects and their positions naturally have their formal side as well, but for my analytic purposes such a delineation provides for a needed self-reflexive focus. However, the theme of subjectivity does not appear solely because of such a reason of meta-writing, described above. A decade of sustained listening to the given song have informed me about the stylised representation of subjects and subjectivity of the corpus; and its pivotal importance for cohesiveness seems to be relevant to such a degree that I tend to view these images as highly important features of cohesion, acting as connecting links within the whole texture of the song.

As has been already shown above, the theme is a politically charged issue in many ways, especially given the discursive reproductions of the particular song, its social "track history". The questions of textual representation of subjectivity, other than through cohesion, and who has the access to what kinds of speaking positions, are not trivial either. Although these are not under the scrutiny of the research question and thus answered by the present study, they are at the background, motivating the whole project.

My own subject position as both a fan of the popular culture in general, and music in particular, and the writing position of an undergraduate academic student is not totally unproblematic or without internal tension. In order to alleviate some of the affliction and to channel the pressure more creatively, I intend to incorporate my own subjectivity as a kind of informer in the research project, because my subjective bias, a deep emotional commitment to the text, cannot be avoided; furthermore, the years of active involvement with the chosen discourse type has given me first-hand knowledge of the genre's norms and conventions. Thus, while the highly subjective approach of the present

study can be seen as a handicap, it may also be considered an asset in a methodological sense, despite its impressionistic and unsystematic quality. This is so, because such knowledge cannot be simply learned from books (scarcely existing), dealing with popular music genres and their taxonomies. These formats, with their rapidly changing features, must be lived through the daily life of a practising fan to achieve a kind of actual sense of the functioning of this particular type of text. This includes bodily experience of the music: pop music has to be danced to (or otherwise made intimate use of) before it can be understood emotionally. Only after this can it be approached intellectually with any relevance for the people who live by the music.

Consequently, subjectivity and subjects should be taken seriously as points of departure for a textual analysis of a popular song.

THEORETICAL BACKGROUND

1 Post-modern subjectivity and textual subject

Subjectivity, and subject as a concept, appear everywhere in any kind of cultural life and existence; it is universal and yet local, a concept by which human beings express their existence in the cultural framework in its broadest possible sense. While the form and function of subject may remain consistent throughout different time periods, the contents of any given subject positions are far more dynamic, multiple, historical, context-bound and ultimately impossible to define in general terms.

The central theme of this study concerns the textual subject positions in a particular type of popular discourse; therefore, I will start the presentation of the context of the present study with a brief discussion of the central concept of subjectivity within the general cultural framework. Due to the multivalence and widely different use of the concept, it needs to be made clear that its theoretical background is and the specific sense and definition of subjectivity that I will be examining further on with the corpus. In order to do this, the rich and complex network of associations provoked by just this one word has to be at least alluded to.

Subjectivity and subject, in the context of the present study, refer to any apparent signs of self-reflexive consciousness, regardless of its ontological status: the composer of the song as well as her indexal representative, her voice, and also all kinds of textual forms of subjectivity. Subject is both a concept and a social position: a semiotic sign for a reflexive body and a sociocultural place it may inhabit, identify with, gain power or be subjected to other's power. The latter aspect, the location of a subject, is to be looked at from the point of view of the concept of genre, which will be defined later.

There are many kinds of subject available: of grammar, of sociology, of psychology, of legislation, of governing and citizenship, of religion, of sexuality. The above discursive subjects were mentioned because the corpus, the song, arguably invokes all of these different kinds of subjects embedded within the lyrics. Various kinds of discourses and discursive formations require and construct their own types of subject positions, whether that is a textual, a discursive, or an embodied one.

As various currents of contemporary have recently problematized the concept of subject thought in the academic discourses, especially within the domain of French culture, such developments need to be mentioned, in spite of the fact that the present study only concerns itself with problems related to textual subjectivity.

In this European framework, the concept has acquired a specific meaning: the subject is the centralizing trajectory of European culture throughout its two millennia of development. This concept functions as part of a cultural principle and process behind everything that has been achieved in the name of the "grand narrative of the western progress". The operative and the ideal positions for a subject in such a massive discourse formation have been defined by the westerners themselves, although through colonial and imperial politics this subject has also been transported to all over the world. Thus it has become universalised despite its peculiarly European, and even more tightly class- and gender-specific, sense: white, middle-class male. This is arguably the unmarked norm upon which most western discourses have positioned their own subjects.

During the last four hundred years of its prestige status over all the other conceptions of subjectivity, the (rational) subject has been represented as

natural and self-evident concept as that of gender. Such a representation has contributed to its making as well as its image among the people ruled by the paradigm of dualistic rationalism, with its exclusive sense of oppositions and binary logic. Such a subject has been the defining norm in Western Europe for a prototype and an ideal "man" to be emulated by all, until the post-modern challenge that has emerged during the last couple of decades within the very same cultural climate that spawned it in the first place.

Contemporary thinking in Europe has suggested that the age of great "narratives" and centralizing concepts, such as subject and identity, has come to its end. Within the poststructuralist cultural debate, the conceptualisations of subject, and the related term of identity, have been challenged in important ways. Various forms of deconstructionist philosophy have proposed that fixed meanings are not possible in language. Instead, language, as a semiotic modality, is thought of as a system of making meanings through the ceaseless play of signifier, the material form of the sign, which always refers to something else through the principles of difference and deferral (Derrida 1976; Kristeva 1984). In addition, subjectivity has been conceptualised from the point of view of psychology and linguistics, simultaneously (Lacan 1985; Kristeva 1993), maintaining that the phenomenon of subconsciousness is the effect of language in use. Even the respected status granted to the author, in literarary discourse, has been denigrated by text-foregrounding view on literature (Barthes 1968/1977). Consequently, the concept of subject has become an anti-total, anti-essential notion. A curious parallel development exists between the subject and the gender, especially in the cultural criticism offered by some recent theorists of feminism (Threadgold 1997). Furthermore, the categorical difference between "reality" and its "representation" has been deconstructed, within the poststructuralist paradigm (Baudrillard 1983).

The present study draws on from contemporary poststructuralist thinking in very broad terms, subscribing to the post-modern disbelief of the traditional western notions of subjectivity and subject as a unified, centripetal, atomistic entity. This line of thinking criticizes any kind of essentialism of a given substance harshly. I agree with this type of reasoning, with some reservations, although the thesis may seem to engage with its central theme of subjectivity as if it were a solid and unproblematic concept at times. Partly this is because the

research question is about one particular text, since a text can be defined in a concrete manner (even though also it may be problematized).

There is yet another affiliation with the postmodernist deconstruction of the aesthetic division between "high" and "low" (i.e. popular) culture, in the present study, because the very choice of the corpus signals my subjective bias and willingness to participate in the said devaluation of traditional notions regarding literary or aesthetic value. The corpus seems to be a prototypical example of a post-modern text full of ambiguity, fragmentation, complexities of communicative modalities joined with otherwise simple and generic form of expression.

2 Social constructionism

Anti-essentialist conceptions of the problems of subject are also shared by Social Constructionism, which challenges many of the traditional juxtapositions in the western rational discourse on many different levels of abstraction, while abandoning classical oppositions between theory/practice; knowledge/values; individual/collective (Rauste-von Wright & von Wright 1995). In this new conceptual framework, many traditionally passive or receptive activities, such as reading, learning, and perceiving, are thought of as constructive operations. Similarly, language and its use in representation are now being re-positioned in the logical and causative scheme of things: representations do not simply reflect what they refer to; they also contribute to the construction of the referent in social semiotic sense.

Constructionist approach emphasizes the aspect of discursive creativity in all forms of cognitive operations and human behaviour patterns. While social constructivist thinking has currently a strong influence on pedagogy, it has also shown the relative nature of many of the concepts that are generally taken for granted, such as the very understanding of "reality", in a related field of inquiry, the sociology of knowledge (see Berger and Luckmann 1966).

This creativity foregrounding view on representing reality informs the setting of the theoretical parameters of the present study: there is no objective truth or pure reality that is aimed at by the thesis.

The choice of the type of corpus (popular culture) relates the study to yet another academic line of inquiry: a cross-disciplinary approach to culture.

3 Cultural Studies

Cultural Studies is grounded in the paradigm of cultural materialism that sees all kinds of human activities or products in the framework of Marxist philosophy, without the initial exclusive emphasis on the deterministic economic theory (Williams 1958). Despite this, cultural materialism regards even fine art as just another form of material production that has the same kind of dynamics evident in the serial manufacture. Thus, this materialist paradigm relates to the study of popular culture which has never concealed its mass-produced character; on the contrary, it has often enough glorified and romanticized its seriality as a symbol of egalitarianism and anti-bourgeois, anti-elitist culture of youth (while the reality behind such a facade may have been something else). And this idealism is behind the mindset of the present study also, despite the obvious tensions such juxtapositions of materialist and idealist positions may seem to exhibit.

Generally, popular culture and popular music especially have received serious academic attention for some decades only, since the early work done by Theodor Adorno, primarily on Anglo-American popular music of the time, of Broadway musicals and jazz (see Witkin 1998). Adorno's pioneering work was technically advanced but marked by its devaluation of all forms of popular, mass-marketed, music whatever their individual characteristics. Thus, Adorno adopted a kind of a genre-analytic approach to his subject. With his background in the educated elite of classical western music tradition, Adorno juxtaposed the high and low forms of culture, and articulated them with positive and negative value respectively. He regarded individual and inventive aesthetic elements as representatives of moral value. This he saw in progressive compositions (i.e. academic avant-garde) only, while he also criticized many of its representatives, including the most prestige composers.

Such a value-oriented, and frequently elitist and ethnocentric, approach marked the early years of popular musicology and music sociology. It was only after the emergence, development, and the final assimilation of the modern

popular music in its main generic forms (of Pop and Rock) that the idiom has been accepted as the legitimate subject for academic research. The early forms of musicological studies of popular music were informed predominantly by Marxist ideology and the results reflected the adopted framework. The problem with this approach was that it neglected the phenomenological aspects of subjective experience and its relation to the communality always inherently present in the reception practices of the popular music. These seemingly contradictory and mutually exclusive aspects were left unanswered; and thus many of the characteristic features of the genre remained unexamined in the academic context.

Recently, there have been signs of the growing interest among the classically trained musicologists to appropriate a theoretically sophisticated framework and combine it with a more subjective and embodied approach suitable for such a discourse type that itself relies on subjectivity and formulaic intertextuality (Walser:1993). But, at last, also the sociological inquiry into the genre has developed toward a direction more sympathetic to its subject of study, because current research is often done by fans of the idiom (e.g. Frith:1988; Grossberg:1995).

In short, while early studies of popular music was done by the classically trained musico-sociologists with an alien value system, the more recent work is such where the researchers share at least some of the value systems that the actual listeners, the fans, of popular music do have. I prefer the latter condition on this field of enquiry and consider the present study to have some affinity with it, despite of the fact that this is a linguistic not a sociological thesis.

4 Linguistic background

4.1 Text Linguistics

As the present study can be defined in terms of its linguistic orientation toward texts, i.e. Text Linguistics, I will briefly show the connection of this line of enquiry to the theoretical and methodological framework of the present study.

In order to do this, I shall present some of the main currents in text linguistics and then engage in a discussion of some cohesion studies therein.

The evolution of textual study has gone through several stages in its long history, starting from classical antiquity, from Greek and Roman Rhetoric that gradually evolved to stylistics and literary studies. During modern times, text-based research has been developed among as different approaches as those of Anthropology, Tagmemics (a kind of semiotic system devised for the specific needs of ethnographers), Sociology, Discourse Analysis, and "Functional sentence perspective" (i.e. SFG) (Beaugrande and Dressler 1981: 14-30). Text linguistics, with its foundations in classical rhetoric, can be seen as an early forerunner to discourse analysis, and even to computational linguistics and its research on artificial intelligence, for example. What unites all of these divergent areas is their shared view of the object of inquiry, understanding of texts as "purposeful vehicles for communicative interaction" (Beaugrande and Dressler 1981:3). Text linguists are thus preoccupied with the functional and pragmatic aspects of language, above the level of sentence, in actual realizations, or parole, of a language system. This separates them from sentence grammarians, for example, who tend to use abstract samples of language and specifically for-the-purpose invented sentences as the object of study, as opposed to whole texts (cf. Quirk et al. 1985).

The criteria for a corpus to qualify as a "text" as opposed to a "non-text" have been presented in a sevenfold manner, which includes the following factors: cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality; each and all of these conditions have to met before a corpus can be viewed as a text, according to Beaugrande and Dressler (pp. 1-13). Since the first of them, cohesion, is the analytic focus of the present study, I will briefly review text linguistic research conducted on cohesiveness (in texts), below.

4.1.1 Previous cohesion studies in text linguistics

The term cohesion ("sticking together") refers to the textual function of the language system in its capacity to produce order through recurring patterns upon the "surface text" i.e. the "presented configuration of words" (Beaugrande and Dressler 1981: 48). According to Beaugrande and Dressler, cohesion accounts for the stability within any text that can be read as a coherent whole. The wholeness of this kind makes a text into a system of its

own, the rules of which can be detected with a close analysis of cohesion, among other means. The systematic stability of a text is produced through continuity in its surface structure, which entails that various text parts, or elements, are interrelated within a sequence, including the situation or location of the occurring parts (p.48). Cohesion relies on grammar rules and conventions by which the surface components depend upon each other (p.3).

The goals of cohesion study are explanatory and descriptive. Firstly, various strategies and formal means are examined, to explain how textual function is achieved in general within texts as operational and communicative units. Secondly, the objective is to describe a particular text in terms of a cohesive system, determining its constituents of a well-formed and coherent text.

Text linguists are interested in answering the following kind of questions: the distinction between coherent/incoherent text; criteria for assessment of such a distinction; what kind of material may serve as connective links; the types of connective links between sentences in a well-formed text; the preconditions for a text to qualify as coherent and well-formed, and what kind of links are allowed to exist in the opposite case of incoherent and not so well-formed text. Further, it can also be questioned, whether cohesion should be quantitatively evaluated by counting explicit links of connections. The present study is a descriptive enquiry into a particular song's connective links, with an emphasis on explicit forms of linguistic cohesion.

Beaugrande and Dressler divide the function of cohesion to the twin purpose of effecting clarity and compactness in a text (pp. 54-83). These are often achieved through contradictory means such as recurrence, partial recurrence, parallelism, and paraphrase, all of them "re-using patterns", as opposed to "compacting patterns": pro-forms, anaphora/cataphora, and ellipsis (pp.54-68). In addition to these there is yet another group of cohesive means, all of which have to do with "signalling relations": tense and aspect; updating; junction, and modality (pp.69-74). Finally, there exist the means related to "functional sentence perspective" (pp.75-76), and a "subsidiary cohesive system" of intonation, which is naturally available only for oral texts such as songs or conversation (pp.76-79). A typical English pattern of prosodic is a

rising intonation towards the clause and sentence endings with its peak at the last expression of "substantive content" (p.76).

Beaugrande and Dressler cite numerous studies of cohesion related to the above, but they also tackle the problems of textual cohesiveness in terms of syntax for artificial intelligence and computational linguistics. The mentioned groups (of re-using and compacting patterns as well as signalling relations) and their means of effecting cohesion in a text roughly correspond to the formulations (taken from Halliday and Hasan 1976) that will be used in the present study.

4.1.1.1 Re-using patterns

Recurrence is a straightforward repetition of elements within a text (cf. Plett 1975). It can take place on various levels. Weinrich (1972) demonstrates that grammatical categories typically recur instead of shifting, a finding supported by the results of a different type of approach by Harris (1952). Van Dijk (1969) claims that parts making up a concept recur in order to strengthen coherence.

Recurrence can also be used as a device when rejecting some explicit or implicit material that has gone on before in a text (cf. Halliday and Hasan 1976); repeated forms show what exactly is repudiated.

Partial recurrence means that the same basic material is used again but shifted to a different word-class. Wolfgang Dressler notices that these recurring forms can be exceptional or entirely novel expressions, which are rendered instantly sensible through their association with the established forms in different word-class, via the basic components surviving in the new forms (e.g. sky-scraper, banana-scraping) (Dressler 1979a). Beaugrande and Dressler argue (p.57) that recurrence, partial or otherwise, has the unfortunate effect of reducing one of the basic criteria for textuality: informativity, and to bypass this text-producers tend to use techniques by which "forms recur with somewhat different content, or content recurs with different forms". This already echoes another technique of cohesion named as *parallelism*.

The use of parallelism has the same surface forms (of grammar) recurring but with different expressions and perhaps with vastly different contents. This type of cohesion seems highly significant in the context of the present study, since its corpus, like most popular songs, resorts to parallelism. Parallelism is a

feature of the genre in question, because songs typically have a steady rhythm and even meter in their lyrics producing parallelism. Such texts gain unity, from the surface structure itself, regardless of the genre-typical semantic fragmentation or elliptedness of the lyrics.

Parallelism produces cohesion by way of the principle of *isomorphism*. This principle states that the unity of the form equals the unity of meaning suggested by the text to its readers (Cook 1995:29-34). This is easily understood if one contemplates the use of rhyming couplet in traditional oral poetry's, or in song lyric's: even outrageously disparate lexemes are thus aligned into a temporary relation of affinity to each other. At least the text seduces its readers to start looking for a third factor, an implicit one that produces coherence to the text-fragments if discovered. Furthermore, the significance of parallelism is enhanced by Cook's view that repetition does not actualise already existing connections but, on the contrary, it creates them. This is a very insightful remark and one that is going to be supported by the present study, most evidently when I shall move to the section in the analysis handling lexical cohesion, its first subtype, reiteration.

Both morphological and phonological parallelism are important considerations for the analysis of discourse in songs, the latter relies on various extra linguistic factors such as music, rhythm, rhyme, sound qualities in general, all of which would require an extensive analysis of their own. Again, the scope of the present study does not permit such an extensive analysis of parallelism.

Paraphrase has a close affinity with the phenomenon of synonymy, which in turn has been a much-debated issue. According to Beaugrande and Dressler (p.58) natural language has only a few expressions whose "virtual" meanings are exactly the same; instead, "actual meanings", derived from the original context of the text, often are identical in cases of synonymy. Similarly, paraphrasing becomes a viable option in pragmatic sense, when it is imperative to achieve equivalence between two statements or text passages. However, in poetic text types, such as a song, there is less motivation for paraphrase or synonymy, since reiteration occurs more through direct repetition in chorus and other genre-typical features.

4.1.1.2 Compacting patterns

Compacting patterns, such as pro-forms, are cohesive devices by which texts become shorter and simpler: certitude and determinacy of the communicative action in texts may diminish for the sake of brevity and economy of expression, especially in a highly context-sensitive discourse event, such as face-to-face conversation. Songs also tend toward compactness instead of determinacy of information giving, since these texts belong to the expressive text type.

Pro-forms are empty of their own content and can substitute more determinate, content-prone expressions (cf. Karttunen 1969; Paduceva 1970; Dressler 1972a: 27). The most obvious pro-forms are pronouns. They act as replacements for nouns or noun phrases with which they "co-refer".

Another kind of pro-form is the pair of anaphora and cataphora. These have a pro-form after and before their co-referring expressions, respectively (cf. Halliday and Hasan 1976). Both of these are potentially ambiguous if there is a great length between the co-referring expressions and their pro-forms. This fact is easily shown in the corpus of the present study, particularly.

Ellipsis contributes to compactness (cf. Karlsen 1959; Gunter 1963; Isacenko 1965; Crymes 1968; Dressler 1970; Halliday and Hasan 1976; Grosz 1977). The sources cited are in disagreement over what constitutes ellipsis, because they have different requirements of a grammar that in turn is used to account for "well-formedness" and "stringency" of logic within a text, or for continuity of the surface text. In some views, ellipsis may occur merely when there is an "apperceptible discontinuity of the surface text" (Beaugrande and Dressler 1981: 66-67). They even propose that the question of elliptedness can only be answered by consulting the actual users of a given text: readers decide which structures are fragmented and which are not. Ellipsis is apparent when verb-forms are clearly missing, since these are the least dispensable elements in a "well-formed" English sentence. Such a deletion of verb-forms results in a phenomenon called "gapping", in follow-up structures (Ross 1970). It is far more typical in English to find ellipsis of subjects in main sentences; whereas, in dependent clauses it seems rare (Leech and Svartvik 1975).

Beaugrande and Dressler engage in a speculation about the ellipsis of subjects or other dispensable material within a text; they propose a "procedural approach" which is concerned with exploring the "conditions under which

ellipsis becomes frequent" (Beaugrande and Dressler 1981: 68). They claim that not much research has been carried out on elliptical text processing, because of the obligatory role of the well-formed sentence in language experiments (pp. 68-69). The heavy emphasis upon the primacy of the sentence, as a standard unit, in most linguistic theories of sentence grammarians presupposes the idea that "perhaps all utterances are derived from implicit complete sentences" (Brown 1973; cited in Beaugrande and Dressler 1981: 69). Beaugrande and Dressler, however, do not subscribe to this view: it has not been empirically proven. They discuss the situationality of texts and take an example from sending a telegram, which is a highly elliptic form of expression by its genre but nevertheless comprehensible in most cases. In this, the formula prescribes severe restrictions on any individual text within the genre, as is the case with popular song as well.

The use of ellipsis and pro-forms demonstrates the compromise between compactness and clarity in texts: too much or too little usage consumes time and energy either on the part of the text producer or the one receiving it. The communicative efficiency is in question then; and the text users have to decide what extent of using pro-forms and ellipsis enhances rather than hinders efficiency of the text to communicate its purposes. Thus the appropriateness of usage becomes the key question. This kind of an evaluative operation is typical for procedural model of syntax, as opposed to traditional sentence grammars, interacting with other factors of textuality. The procedural approach to grammar seems particularly meaningful when the text type, or genre, and the situational factors (context) exercise a dominant role in the production and reception of highly elliptic texts such as popular songs.

4.1.1.3 Signalling relations

Cohesion is achieved through textual procedure called signalling relations, as in the use of tense and aspect, for example (cf. Reichenbach 1947; Weinrich 1964; Wunderlich 1971; Dowty 1972). In various languages, these two linguistic categories are formed differently (cf. Dressler 1972a; Harweg 1968; Longacre 1970; Grimes 1975). The considerable variety of formal means with respect to organization of time in a textual world is illustrated in the sources above: all of them together point out how complex an issue cohesion really is,

even in this one particular function of marking connections within a text (cf. Bruce 1972). The interrelatedness among events and moments inside the textual world is such that they differ not only in duration but in structure and significance also (Fillmore 1977). The readers of texts have to envision "scenes" to understand even syntactic surface forms like anaphora, for example (Dillon 1978). Despite the above, some constant principles regarding time organization can be found (and related to systems of tense and aspect).

If continuity is assumed to be a basic premise of texts, detected gaps would be filled by the readers through a process named updating, which means that the readers of a specific text are positioned by the textual discontinuities to make inferences about the way the text-world evolves (cf. Sacerdoti 1977; Winston 1977). More elaborate principles behind text realizations of time have been proposed by Leonard Talmy (1978), which trace back to human cognition about events in real world.

Another type of signalling relationships between different parts of a text includes: junction. An obvious way to make a textual connection between events and situations involves the use of junctive expressions (which, in traditional grammars, are often somewhat indiscriminately put together under the heading of "conjunctions"). There are at least four major types of junctives: conjunction; disjunction; contrajunction; and subordination. (cf. Gleitman 1965; Dik 1968; Tai 1969; Harweg 1970; Dougherty 1970 and 1971; Lakoff 1971; Halliday and Hasan 1976; Lang 1976; van Dijk 1977b). These different categories become discernible by the classes of junctives that act as surface cues for each: each type has its own kind of explicit junctive expressions, the use of which is rarely obligatory, except in the case of disjunction.

Still another kind of junction is modality: signalling the probability, possibility, or necessity (or their opposites) of actions and situations (cf. Reichenbach 1976). Modality is thus a vehicle for signalling projected events.

Czech linguists known as the "Prague School" have examined the distribution patterns of words in sentences, and their effects to contents, under the designation of "functional sentence perspective" in which a "special aspect of interaction between syntax, informativity, and communicative settings has been stressed" (Beaugrande and Dressler 1981: 20, 75-76). Functional sentence perspective shows that the mere order of expressions in clauses and sentences

imply the priority and the degree of informativity involved in the contents (cf. Mathesius 1928; Firbas 1962, 1964, 1966, 1968, 1974, 1975; Halliday 1967, 1968; Benes 1968; Chafe 1970, 1976). Since cohesion works on the underlying assumption of coherence, the sequencing of expressions within a sentence, and a text, tends to inform the readers about the shared knowledge to be used for a particular instance of a communicative interaction: the subjects of English sentences are often reactivations of previous contents or predictable material; while the end part of sentences usually create focus for important and new material to be presented (cf. Firbas 1966a).

The relevance of the functional sentence perspective to studying texts where there are no definite boundaries between "sentences" or "clauses", as is so typical of popular songs, remains questionable.

The use of junctives shows that not only grammatically obligatory rules determine what forms are to be used in texts but also communicative interaction and stylistic choices account for the selected surface structures. Junctives can assist in the construction and ordering of a textual world, and they may suggest or imply certain kinds of interpretations of the text. One of the seven principles, or requirements, of textuality is clearly maintained by a moderate use of junction: informativity. In the present study, the use of the concept of "conjunction" involves all of the mentioned four types of junctives.

4.1.1.4 Intonation

Intonation as a vehicle for cohesion building has been studied extensively (e.g. Halliday 1967; Crystal 1969; Lehiste 1970 and 1975). This type of research was initially focused on sentence-level patterns, but later on even complete texts and their intonation-structure has been accounted for by David Brazil (Brazil 1975); he has examined also texts within discourses.

Brazil's system of describing intonation builds on Halliday's (1967) concept of "tones" but re-names them to various types of verb forms to suggest "discourse actions" taken in the text (cf. Chapter VI in Beaugrande and Dressler 1981). Brazil's terms are: *informing* ("proclaiming") with new or corrective information; and *invoking* ("referring") with known and expected contents. There is also a third one, a neutral option that does not qualify as

either one of the above. Informing tends to stimulate responses from other discourse participants more likely than the other two options.

Brazil's concepts involve tone and tone group, the latter refers to a segment of text uttered as a unit, and the former is the rising or falling tendency of a tone group. There are two basic choices: a falling tone and a falling-rising (falling, then rising) one. The falling tone normally signifies new, unexpected, corrective, or contrastive information; whereas, the falling-rising tone invokes known material. Brazil adds two marked, or intensified, options to account for the speaker's special involvement with the utterance: an intensified informing action (rising-falling); and an intensified invoking (rising). Then Brazil identifies yet another option: neutral action mentioned above that involves a low rising tone; in other words, the tone rises only from low to middle key.

The basic actions described above are part of a system that addresses situational values to different keys. In this, Brazil draws from an early research conducted by Henry Sweet (1906). Middle key is the pitch held normal for the particular discourse event; high and low stand for deviations up and down from the norm, respectively. In addition, the choice of a key is an indicator of the degree of intentionality and acceptability of the text, as these manifest in speaker and hearer attitudes about cohesion, coherence, and informativity of the specific discourse event.

Brazil's intonation scheme has important consequences for text linguistics, especially in its research on cohesion, because his approach connects surface structures on the level of sentence and far beyond, while it serves to qualify the links between concepts and relations both inside the text-world and between the textuality and shared background knowledge of the world as well.

Intonation patterns have also influence upon situationality, what is going on in a particular discourse event, and intertextuality, how to frame one's text with respect to other people's texts in the same discourse. These issues of situationality and intertextuality are crucial conditions for a set of utterances to qualify as a text proper (as opposed to incoherent "non-texts").

Research on intonation patterns and cohesion, can yield significant results when applied to oral texts such as the corpus of the present study. Such an analysis, focusing on audiovisual character of the song (its format of music

video also included), would be unavoidably bound with the problems of cohesion and coherence in popular songs in general. By contrast, the present study shall not engage in close examination of intonation, or any other prosodic feature; this is clearly a matter that warrants further studies.

The review of cohesion studies in text linguistics by Beaugrande and Dressler (pp. 48-83) suggests that "short-range" passages of surface structure are being ordered as tightly woven patterns of "grammatical dependencies"; in contrast, "long-range" stretches can be managed by re-cycling previous elements or patterns with as much economy as possible. The problems related to cohesion increase when studying the connections on the level above the clause or sentence. Beaugrande and Dressler argue (pp. 80-81) that their survey should make it clear why the idea of "text cohesion" is a much more expansive than accepted notions of "text syntax" or "text grammar"hold; this broadening comes from two sources: *operationalization*" of syntactic rules as enactments in real time; and the "*interaction*" of syntax or grammar with other criteria of textuality (the seven requirements for texts, mentioned above). Beaugrande and Dressler claim that grammatical theories of the 1950s and 1960s did not account for these factors, and for this reason a completely new kind of theories and text-oriented grammars should be developed rather than correcting the existing ones.

I shall be attempting the suggested rendering of grammar as "operational" configuration by applying the study of general linguistic forms into a specific text. In addition, the other kind of "grammatical broadening", however small, may result from the limited account of intertextuality via some observations on the genre of the given text.

The of bearing of the Beaugrande and Dressler's statement for the present study is obvious, when one considers the multifold nature of popular songs and their deceptively simple structure, in many cases, yet at the same time these songs exhibit a degree of sophistication through intricate interplay between and within different semiotic modalities. The implications is that a similarly new types of theories and grammars ought to be developed just for the purposes of examining audio-visual and musical texts in their institutional framework and in their actual enactments, or "operationalization", through a

wide variety of channels and means of expression that is available now due to the increasingly prolific information technology.

The impact of the previous cohesion-based research on the present study is harder to point out because of the status of songs as cohesive systems less studied in text linguistics. Further studies on cohesion in popular songs should aim at developing analytical means to account for the subtle interaction of syntax and the mentioned seven conditions of textuality. Systemic functional approach may well serve for such future ventures, incorporating the Beaugrande and Dressler's challenge to the study of text-grammars.

4.1.1.5 A systemic functional view of cohesion

M.A.K. Halliday and Ruqaiya Hasan present a SFG-based survey of cohesive means in texts, describing and categorizing such forms; they also suggest a general method and a coding scheme for analysing "ties" (semantic relations between co-referential elements) of intersentential kind (Halliday and Hasan 1976: 333-339). Their analytical framework has a grid of data for the linguistic material to be studied and classified; this includes the following terms: Sentence number, Number of ties, Cohesive item, Type, Distance, Presupposed item. In addition, they apply this suggested analytical framework to their examination of cohesion in specific text samples (one from a popular book of fantasy fiction and the other from a recorded data of a conversation). Their framework is designed not only for the intent of studying the particular texts but, on the contrary, for general use in various fields of text linguistic enquiry.

Despite of my reliance on Halliday and Hasan's notions of cohesion and their formulations for connective relations, the present study will not follow the analytical framework and the classification of data in the way of Halliday and Hasan's classic study (1976) of textual cohesion. The reason for this relates to the idiosyncratic features of the corpus, my eclectic approach of mixing different traditions of enquiry, and the specific needs of the research question: cohesion, in the present study, is to be subordinated to the larger question of textual subjectivity. What I am going to incorporate from Halliday and Hasan's coding scheme consists merely of identifying the *cohesive items*, some *presupposed items*, and putting all of these in analytical order under the various headings of the *type* of cohesive means to be closely looked at. In addition, the

present study will adhere to a suggestion made by Halliday and Hasan (1976); when studying individual texts also their discursive context should be addressed somehow: genre, or text types, may have their own style of using cohesive means. It is precisely due to this possibility that I will use the concept of genre in the present study.

The discussed previous cohesion studies in text linguistics (4.1.1.1- 4) have a relation of close affiliation with the systemic functional approach of Halliday and Hasan due to the shared object of study (features in text cohesion), and the common objective among text linguists (including Halliday and Hasan) who aim to account for textual cohesion by explaining how constitutive parts of a text connect with each other. Furthermore, all of the text linguists referred to (in the sections 4.1.1.1 – 5) tend to have a more or less "functional" approach to texts as well: most of them are not only interested in cohesion for its own sake but rather for the role cohesion plays in the overall purpose of language in use as human communication. They attempt to relate their findings about cohesive means to the functional aspect of cohesion in texts, how the detected textual unity add up to form each text as a unified whole (i.e. a functional unit of communicative intent). This is evident in the survey of Beaugrande and Dressler (1981: 48-83). Therefore, these approaches can be classified as essentially of the same research paradigm of broadly understood text linguistic functionalism. The basic difference is in their terminologies and styles of creating divergent categories for the fundamentally agreed upon ground concept of cohesion as a vehicle of text-forming function.

4.2 Systemic Functional Grammar

Functional grammar approaches language from the semantic angle, in keeping with the primary function of all natural language systems, namely the enactment of communication. Thus, language in this context is defined by Halliday as "meaning potential" (p. 72). This can be taken to mean that studying language as a system of rules is not enough to explain its most typical characteristics, one of which is communication. Thus, it is the use of language that needs to be looked at, and that always involves a semantic element. Furthermore, that element is the defining feature of all natural languages; according to the functional view, the focus on semantics is imperative.

The three principal functions of all natural languages are the following:
1) the textual; 2) the ideational, or representative; and 3) interpersonal, or
conative and expressive functions combined (Halliday 1973). The first creates
the material form and organization of the text; the second deals with meanings;
and the third with establishing of the relationships and expressing subjectivity
in and through language. All instances of language use tend to involve these
three functions simultaneously, even to the individual words, since the
"constituents" of sentences usually are "multivalent", embodying all three
functions (p.109). Halliday seems to imply that constitutive parts of sentences
are not as concrete particles as they generally are thought to be, and that
multiple meanings are a typical characteristic of any type of text rather than
being the property of fictive, or poetic, language only.

The present study is a limited application of the functional grammar;
while an extensive research on a given text should incorporate the ideational
and the interpersonal functions in addition to the analysis of the text. However,
in order to avoid overloading the analytic task in the present study, I declined
to include these two functions at all and concentrated on the textual one
instead, on the "linear recursion" of a text. (p.106.)

As the corpus of the present study is to be defined in the framework of
text linguistics that applies functional grammar, the concept of text needs to be
made explicit. According to Halliday, a text's length is not a decisive feature in
defining the concept of text. A text can be anything from an aphorism to a
multivolume dictionary, at least as long as the texture amounts to some
functionally meaningful sociosemiotic purpose ("a text is an operational unit of
language") (p.107). Through a social function, a text is connected to its context
of use, its situational and institutional frameworks. Therefore, Hallidayan
analysis, when studying textual practices of all types of texts, always involves
more than just the explicit features in the text and relations between the
sentences.

The text, according to Mikhail Bakhtin (in Emerson and Holquist
1986:103), is "any coherent complex of signs"; and this definition serves also
as a working hypothesis for the theoretical background of the present study,
along with Halliday's views of the functionality of such complexes within a
social framework. In the case of the popular discourse, for example a song, this

coherence is for a large part produced by the genre-informed listeners, "fans" of the popular song format.

4.3 SFG and Discursive Stylistics

The Systemic Functional Grammar has been widely applied to textual analysis in different fields during the last two or three decades, with various kinds of texts. In addition to having been appropriated by Norman Fairclough to the Critical Discourse Analysis (Fairclough 1992), the systemic approach has been used by text linguists and stylisticians alike to supplement the methodology of the aesthetic and poetic studies of literary texts (Leech and Short 1995). Even Feminist Discursive Stylistics (FDS), and other linguistically oriented approaches within the broad range of feminist cultural criticism, has incorporated Hallidayan concepts, *transitivity* in particular, in order to examine cultural representations of women with a critical intent, especially in popular texts. For example, Sara Mills has applied the transitivity-system to an analysis of a song by an Icelandic rock-group Sugarcubes; she concentrated on the voice of the singers (Mills 1995). Despite my decision to omit the transitivity-analysis (initial plan for the present study), Mill's research tactic came very close to the analytic focus of the present study, since part of the theoretical frameworks was similar (SFG), and because the corpus in the present study shares the same genre as the one that Mills analysed. This is quite significant, because not much linguistic, or discursive stylistic, research has been done on such a text material. Therefore, Mills's analysis will be looked at more closely below (Mills 1995: 150-158).

Mills's corpus was the song 'Hit'(1992) by the Sugarcubes (by co-incidence, the song happens to be from the same time period as 'Me and a Gun'). Her transitivity-analysis of the textual subjects of the song demonstrated well the kind of advantage that SFG-methodology has in text linguistic research, in the examination of a corpus with a loose structure and extremely ambiguous and polyvalent semantic contents. The implicit statements of ideology become visible in such a scrutiny. Mills also concentrated on the voice quality, the timbre, of the singers and articulated it to the linguistic form of the utterances, keeping in mind the conventions of the genre in question. All of these will be looked at in the present study as well. Further, Mills

acknowledged the pivotal importance of such considerations while investigating even a solitary song. In addition, she maintained that a proper musicological analysis should also have been included in order to arrive at a thorough textual reading, because song lyrics are not to be confused with poetry. I agree with her partially; popular music is, I think, poetry for the postmodern culture, but the means of analysis need to be different from (written) poetry or literature.

Significantly, Mills discussed the problem of "right" meanings of popular texts, especially songs, since the tangible use and effect of these type of mass-produced texts, foregrounds the active participation of the listeners, of fans. According to her, this diminishes the object-like quality of popular texts, since fans of popular music commonly practice identity-work and peer group - forming with the help of such texts.

I take this to mean that she sees popular music as some sort of intermediary category between an object, an artefact, on the one hand, and an "artificial" subject who communicates and "lives" among sentient beings, on the other hand. Popular songs at least simulate interpersonal consciousness, and communicate with a powerful emotional charge on partially subconscious levels of the mind of its listener; especially in a concert situation, this communicative, and even embodied, aspect is heightened.

Especially such feminist appropriations of systemic grammar, as the one by Mills (FDS), are highly relevant points of reference in the present context, because the Tori Amos's song 'Silent All These Years' (taken from the same CD-recording that was used to issue 'Me and a Gun') has been used by a women's organization in political campaigns against rape. The author of the song has contributed to the therapeutic activities arranged by women's self-help groups, especially in contexts of rape, sexualised abuse, and molestation; furthermore she has donated funds of her concert, 'Unlock the Silence', in Madison Square Garden for the R.A.I.N.N-groups (Rape-Abuse-Incest National Network) (Whiteley: 197-199).

Thus, Feminist linguistics has a common ground with the aforementioned recycling, or re-productions, of the song, since this approach has had to examine ideological representations of women in the male-dominated societies and discourses. This has been done while stressing the importance of not

ascribing patent answers to the politically charged issue of representing disadvantaged, oppressed or otherwise marginalized groups by the institutional mass-media, (Harding 1992; Mills 1995). This is relevant for the present study on the basis of the politics of representing actual (living) subjects with the help of textual subjectivities, through the discursive means of contemporary mass media. Discourse practice in the popular music industry has often had women in disadvantage to men, with regard to specific roles and institutional identities within the genre (Gaar 1992).

Mills's transitivity-analysis hinted at the specific problems of interpretation present with the type of discourse under scrutiny, of popular artefacts in general, and songs in particular. This difficulty borders on the preoccupations of cultural studies and also of reception-aesthetics. In the present study, this kind of hermeneutic problem of establishing interpretative criteria and the actual practice of reading a text is not a major concern, despite the fact that I acknowledge the very real existence of such problems when it comes to reading popular texts. As my aim is to provide for some sort of formal analysis of the text, the issues of interpretation, while potentially relevant, are not to be elaborated in the present context.

As a conclusion to this preview of Mills's appropriation of the SFG-concept to the practical concerns of textual analysis in the feminist framework of FDS, I would like to comment on its similarities of interest with the present study. Both share the thematic topic of subjectivity in a song, where they differ is their different functional concepts: Mills's use of transitivity belongs to the domain of ideational function; whereas my research was based on the textual function, the primary effect of which is cohesion in a text. I subscribe to Mills's view that the analysis of popular songs as if they were merely mass-produced commodities, issuing from an assembly line of a factory, is not a satisfactory approach.

As the present study deals with a problem related to language use, in a specific context, as a discourse, concentrating on a textually-motivated paradigmatic selecting of linguistic characters, the study obviously has also common ground with literary stylistics. The interdisciplinary appropriation of linguistics, in the service of cultural and literary studies, examines how language is used for some apparent rhetorical purpose, by studying particular

text's propensity of favouring certain expressions instead of some others, as "stylistic variants", and the general highlighting of linguistic features that are textually motivated. These have then a special character: literary value. The central concept of *style* is defined by Leech and Short, as an analytic compromise to the concept's "overdefinition", in a kind of tentative terms: "the linguistic characters of a particular text" (Leech and Short 1995: 12). I will be operating on this broad (and problematic) conceptualisation of the subject of stylistics.

I take the above as an indication that I am practising in effect some kind of stylistic study, by attempting to linguistically describe certain characteristics within a particular text, in order to explain their function in relation to the generic purpose of that very text. In a literary context, this function is aesthetic. But the present study is limited to assessing formal characteristics of a song in its text-making capacity, with relevance to the adopted theme of textual subjects and subjectivity. Thus, in this study, there will be no attempt at aesthetic evaluation of the text. Hence, I would prefer the term "discursive" to "literary", as a prefix to the "stylistics" with which the present study has its closest affinity. Literary stylistics attempts to explain "the relation between the linguistic choices and artistic function" (Leech and Short: 39); whereas, my approach substitutes the "artistic" with "textual" function, taking the Hallidayan stance to the corpus.

Leech and Short seem to divide aesthetic texts to two categories: those of transparent nature and those of opaque character. The former infers a kind of paradigmatic openness of unproblematic texts that have a reservoir of linguistic options, to choose equivalent expressions, for a content that remains the same. This category seems to entail a view of semantics where content is somehow pre-existing before any of its realizations in language, hence it can be called transcendental notion. They acknowledge the ontological dangers of such characterizations, but insist using this for reasons of analytic clarity.

In contrast the latter category, of the opaque texts, seem to resist an adequate paraphrase. Thus, such texts are more holistic in their union of linguistic choices, or variants, and the supposed content that is to be conveyed to the readers, through the ideational function of language. Such a close articulation of form and content, in an aesthetic texts, does not necessarily

require complexity of style and syntax, while this can usually be the case, but opaqueness results also from vague style of communication that is typical for contemporary poetry for example, and its post-modern actualisation in some popular songs as multimodal poetry in sound, music, lyrics, presentation etc.

Actually, as Leech and Short note, such densely opaque corpora tend to position their readers as subjects of text production as well as reception, since opacity really requires "creativity" on the part of the reader (p. 39). Apparently, the corpus of the present study belongs to the category of opaque texts, as is to be shown in the analysis; and this stance is in accord with my initial impression of the text. Hence, to paraphrase Leech and Short, such texts are best left to stylistic analysis of *foregrounding*, instead of quantitative assessment of linguistic variants that is more relevant concern with transparent texts (p.48).

The technical term of foregrounding is the only one from the stylistics that I will be using further in the section of analysis; and its definition comes from Halliday (Halliday 1973). In his words, foregrounding is any textually motivated *prominence*, of linguistic emphasis, which "affects the interpretation of the text's total meaning" (Halliday 1973: 112-113). However, it is precisely this "total meaning" that is not to be explicitly uncovered by the present study, as it is not a hermeneutic project: only some tentative interpretations of possible total meaning will be suggested. Linguistic study of the song's coherence might be a more suitable approach with which to carry out such interpretation-oriented enquiry of popular music.

ANALYTICAL CONCEPTS

The present study uses a variety of analytical concepts, and these are defined and introduced in the order of the list below:

    i) *textual subject* (of two kinds); *actual subject*; and *singer*

    ii) *textual function* (as cohesion already defined)

    iii) *genre* and (*discourse type*)

    iv) *indexal relations*: (textual) *indices*

    v) *locus-segments*

    vi) *objective characterization* and *mind style*

vii) *articulation.*

The textual subject denotes either the phonotext (e.g. musical and linguistic utterance, the embodied voice as it were); or the discursively produced subjectivities in the contents of the discourse (e.g. narrators, characters). Thus, it is both form and content.

The actual subject, in contrast, signifies the person behind the given words or discourse. This actual subject has affinity through iconic resemblance with the embodied utterance, (in this case, the singing voice) obviously, but for analytic purposes it needs to be made explicit that they are not one and the same, despite the general tendency (among popular music audiences) of making such an equation far too often. Instead, it is helpful to conceptualise the embodied aspect of the textual subject as the dramatic role-playing by the theatrical persona, or singer, whose discourse, using the first person singular pronoun, is not necessarily about the actual subject's thoughts.

The singer is the intermediary category between the actual and textual subjectivities. It is a socio-semiotic speaking-position, with its own peculiar form of discursive power invested in it, from which the given discourse is being produced. It requires a creative individual who is willing to enact the genre's conventions, while simultaneously negotiating the genre's requirements for a certain amount of uniqueness. This term can be understood as highly flexible: signifying both a certain social role of the actual subject, as well as being the agency that produces the "phonotext", the recorded impression of the singing voice of the actual subject. The latter can be used to characterize (through indexal relation) the textual subjects, thus transgressing the ontological boundaries between the actual and the textual, or between fact and fiction.

Thus, the principal textual subject is a three-fold creature: a dramatic singer (or more precisely, her product: phonotext); a narrator; and, finally, a character; and all of them are meaningfully connected within the text as a kind of multimodal narrative of subjectivity.

These concepts equal roughly the analytic distinction between form and content. I say "analytic", because I do not claim that aesthetic texts have any kind of absolute boundaries between what is formal on the one hand, and what is content-bound on the other: the very forms used to narrate a story can tell

something about the story-internal characters by way of characterization also. Thus, the very form of expression acts as an index for certain contents of the utterance. Such concentric circles of the spheres of narrating are potentially endless; and the corpus could have been more thoroughly examined in this respect. However, since the analytic focus was elsewhere, on cohesion, the narratological analysis of the narrative tactics was not to be included in the present study, but it would naturally be a worthwhile topic for some further studies. I adopted these simple concepts largely for the sake of analytic clarity, given the complexities of the different kinds of subjects in the discourse type of the corpus. The analytic distinction seemed well justified: it enabled the temporary dissection of the levels of narration and the related subjects. This occurred as especially helpful in such places where the text exhibited multiple voices and speaking positions.

The textual function is texture-oriented and its primary goal is to achieve and maintain a manifest holisms of a group of statements, which are to be seen and interpreted as a cohesive and a coherent unit, a text. In other words, the textual function is that which makes the text as opposed to a non-text, with outward evidence in the form of cohesion, and cohering quality in its capacity to communicate as an "operational unit", in the Hallidayan sense.

The rationale for taking precisely this framework and the inclusive use of only one function for the analysis was partly motivated by the idiosyncrasies of the given corpus. Partly it was done because of my subjective preference to incorporate an eclectic mixture of theoretical concepts from a variety of different disciplines. However, since Halliday himself grounds the functional approach to language within the broader frame of "sociosemiotics", or "sociosemantics" (Halliday 1973), I considered it possible to use for example semiotic concept of index within the SFG-oriented analysis of cohesion. This decision was further supported by the very evidence of the corpus that, in my preliminary observations, seemed to rely quite extensively on the said feature in its texture, particularly in its musical and genre-specific sense but also in the more linguistic textual characteristics.

Furthermore, the agenda of discourse studies, (Fairclough 1992), and also sociosemiotic genre-theory (Bakhtin 1986), appear to be relevant points of reference when assessing the theoretical background of the present study. The

former adheres to this because of its underlying functional view on language and because of Fairclough's explicit recommendation to use SFG-concepts in the analysis of the textual practice of any given corpus; the latter because of the nature of the present corpus, as has already been discussed.

The very concept of "genre", as well as the one of "discourse", appears to be somewhat problematic, since it seems to be one of the most polysemic terms of the current academic idioms. It appears in many different contexts and among widely differing disciplines with subsequent divergent meanings attached to the concept within its disciplinary use as a technical term: linguistics, ethnography, discourse theories, journalism and media studies are but some of the fields of enquiry where the concept of genre is commonly used; others can named from frameworks of sociology and literary studies, with current deflections of the latter in cinema studies. Norman Fairclough has proposed a tentative answer to this problem (Fairclough 1995), by introducing a concept of general use, *discourse type*, applicable in every instance where there is any ambivalence, for example, between the concepts of "genre" and "discourse". Furthermore, this can be used as a way of making the following distinction: genre is a relatively fixed type of semiotic act (i.e. popular song); whereas, a more particular and perhaps unstable kind of utterance can be named as a discourse type (i.e. Pop, Rock, Soul etc.). Generic names of popular music have a differing degree of stability, typically attached to a variety of performing or reception styles; therefore, perhaps, these sub-genres, or names, may be put under the general heading of a discourse type. However, these classifications are not fixed, as Fairclough's distinction implied, and are open to transformations and transgressions.

Genre as an analytic tool helps to keep in mind the repercussions of the seemingly text-bound cohesive features, when these are contextualized within the wider framework of discourse practice where the particular text is produced. Although the present study has its principal aim in the analysis of the textual practice, the mentioned discursive context is present however fleetingly in the application of the concept of genre. One of the primary reasons for this inclusion lies in the undeniably formulaic character of popular song as a genre.

The very concept of textual uniqueness is frequently challenged in the representations of the genre, also in some respects within the particular song.

In the context of the present research question, the genre-bound considerations mentioned above may amount to crucial distinctions between merely standard character and an actual representation within the particular context of the individual song. Making evaluations, of whether a textual feature is formulaic or a more specifically motivated, remains for obvious reasons fundamentally problematic. Instead, the concept of genre is used as a preliminary tactic for including some awareness of the larger discursive practices and structures within the production of a single text. Nevertheless, I am not going to use any kind of systematic genre-analysis, because such an operation would require quite likely an extensive study of its own. Hence this present study contents itself in establishing a starting-point for such an analysis, which can be conducted in some further studies on the same corpus, the kind of which is tentatively sketched out in the section of *Self-Reflections*, below.

The present study also incorporates some concepts borrowed from the general study of signs, of semiology, or semiotics as the discipline is known outside its French practice. This field of enquiry dates back to the formulations of Ferdinand de Saussure, who in his lectures of general linguistics proposed as yet non-existent new science that focuses on the very process of signification (Saussure 1916).

The decision to include semiotic terms in the study of cohesion within a particular text was motivated by the text itself and its characteristics: the indexal relations, or (metonymic) indices, seemed to constitute a considerable portion of the texture, especially in its construction of the subjectivity, within the framework of cohesive structures. Keeping in mind that the research question of the present study has its focus on textual subjectivity and its textualization through various means of cohesion, the applying of functional concepts alone would probably have neglected certain highly relevant articulations of the textual subject positions. Hence, such semiotic enactments of cohesiveness are fore mostly illustrated in the musical and genre-informed aspects of the corpus.

For example, the actual singing voice has an iconic, i.e. mimetic, relation to the actual subject's persona (as a singer) and, also, an indexal relation to the bodily dimension of her, because it is a part of her embodied subjectivity.

Furthermore, singing in the genre of popular music enacts a sort of drama that articulates the various kinds of subjects (actual, discursive, and textual) into a relation of close proximity. Interpretative value can be attached to such musical and generic articulations of textual subjectivity, if semiotic relations are applied to the reading. These articulations simultaneously contribute to the issue of cohesion. Hence, the present study also includes some semiotic concepts to describe various kinds of relations within the text, to conjoin formal and semantic aspects, wherever this is necessary to understand the processes related to the textual function.

These indexal markings of subjectivity occur, besides within non-linguistic modalities of music, in the language-oriented aspect of the corpus, especially related to cohesion by reiteration, and therein particularly among the textual representatives of metonymy.

As John Fiske points out in his introductory treatise on the subject of communication studies, metonyms operate similarly to indices: both are constituents of the very "thing" they signify about. All of the below are John Fiske's formulations (Fiske 1992: 128-131).

Contrary to "natural" indices, like smoke as an index for fire, metonyms usually gain their indexal character through being arbitrarily selected; hence, arbitrariness is one of the defining properties of metonyms (and "non-natural" indices). Nevertheless, in media discourse particularly, such indexal relations are frequently represented as if they were inevitable and natural. Metonyms and indices function in a related manner as having signs and their referents on the same level; thus, signification takes place on the principle of contiquity. The linear articulation of a text in its syntagm of succeeding words is a prime example of this principle; thus, metonyms and indices are both realized by the syntagmatic process of combining. As metonyms function syntagmatically, they are commonly associated with the conventions that are thought of as constituting "realistic" modes of expressions, whether these be produced within the frameworks of literary or non-literary genres.

Tori Amos's texts in general frequently resort to such a style of metonymy-laden representation, although the genre where she operates emphasizes paradigmatic textual processes, especially a more or less inventive use of metaphors. Such a highly figurative and genre-specific feature is of

course also her trademark, presented in the lyrics to the other songs in *Little Earthquakes*, but the song 'Me and a Gun seems to deviate significantly in its relatively sparse use of figurative language and insistence on concreteness of a discourse type more akin to that of prose, especially a modernist one (with for example the technique of "stream-of-consciousness").

Another very important textual feature is what I have termed *locus-segment*, or in plural, *loci*. By this I refer to the multiple formats of explicit or implicit markings of cohesion, whether of generic or individual origin in the corpus, connecting logically unconnected segments of the texture. This concept could be replaced by the more conventional term of topic were it not for the material aspect of a typical locus-segment, having thus "textual evidence" of its own existence, for example a chorus as a repetitive segment. Furthermore, locus seems to be a much more dynamic a term because it addresses the special properties of popular songs as "phonotexts" of no particular topic at all, in contrast to most written text types and genres where a coherence-producing topic appears as an obligatory requirement for a collection of statements to add up to a text proper (in the sense given by Beaugrande and Dressler 1981).

The locus is a formal and a semantic "gravitational" centre of interest around which the text is built. And a single text may possess more than one of such focal points. Some of these centres are explicitly marked in the texture such as the formal genre-bound features of chorus and the title. Others are less obviously incorporated into the semantic contents of the utterance. And some are only indirectly present in the text as ideational centres of interest (i.e. discourses). These will be included in the analysis of the textual practice because of their crucial influence to cohesion via their textual representatives, further to be emphasized in their reiterated character, in such forms as repetition, synonymy, and metonymy. My view is that reiteration, or parallelism, in itself is a highly effective and central type of cohesion, regarding the genre of popular song.

All of the textual markers for cohesiveness are further articulated into the question of subjectivity of the song's discourse, by looking at how they might contribute to the construction of the textual subjects, via a process called *objective characterization*. This associative production of meaning occurs predominantly through semiotic means, specifically via indexal relations.

However, the term used in the present study is more encompassing and extends to the metadiscursive level of the form functioning figuratively, generating semantic meanings, which brings in an association to another concept: *mind-style*, by Roger Fowler. Fowler uses this term to designate "any distinctive linguistic presentation of an individual mental self"; this includes the analysis of the character, the dramatization of his or her mentality, the structure, form, and even the topical succession of the contents of the mind (Fowler 1977: 103-113). In this more formal sense, objective characterization resembles quite closely the stylistic concept of mind style. This term signifies that the repeating linguistic features can be taken to represent the text's construction of subjectivity, for example its ideological facet.

A mind-style may describe the aesthetic effect that results from the author's stylised depiction of the subject position of a narrative text, of often subtle and indirect kind. This is the actual writer's tactic for each separate text to create some kind of singular or plural speaking subject. Such a position often belongs to the narrator but it can also be an indirect description of the kind of subjectivity a character has, a kind of revelation that occurs in the style and form of the language as opposed to direct description on the semantic level. The choice of register, of discourses, can also signal something about the subjectivity of a character, especially if such a choice is sharply juxtaposed with completely different types elsewhere in the text, accompanied for example with drastic changes in the style of writing.

The nominalized form *articulation* , of the verb articulates, or the latter itself, has a double meaning: 1. To give voice to something, or somebody; 2. To join together two separate units. This usage is Standard English. But it is also widely used as a technical term, especially within the articulation-theory in the Anglo-American cultural studies of popular music and other forms (Grossberg 1995; Hall 1992).

I am using this particular wording so relentlessly, precisely because of its dual value: these two meanings are frequently intertwined or otherwise closely related in the musical text. Besides, the giving of "voice" seems particularly appropriate even in political sense for the kind of corpus and the type of subject involved (silenced woman in men's discursive territory) which are to be analysed in the present study. Therefore, I will make no distinction between

them in each instance where they appear; the immediate context shall reveal for the reader, which one of the meanings, or both together, is to be preferred.

ANALYTICAL FRAMEWORK

I will conduct the analysis in such a way that the text will be treated both as a musical and as a linguistic entity. In order to do so, I will concentrate on the issue of cohesion, which is divided into two sections: 1) analysis of musical / genre-typical forms of cohesiveness; and 2) examination of cohesion through the modality of language proper, relying here on the concepts provided by the Systemic Functional Grammar (Halliday and Hasan 1976). The second section consists of further analytic division into two separate but related categories of study: linguistic and lexical forms of cohesion respectively. The former consists of four types of cohesion; the latter, of two (lexical ones) from which the first is even further split into five sub-types.

Thus, the corpus will be looked at both as a musical type of semiotic entity, as well as a linguistic one, in keeping with the very nature of the text, by its generic type, which functions on the basis of its interplay of music and language. These two modalities are so intimately woven together within popular song that any kind of analysis that separates the two is always highly questionable. In short, this initial phase of the analysis is intended to elicit a view on the building up of a cohesive texture from a musical and generic perspective. The second part, in turn, will focus on the phenomenon of linguistic (and lexical) cohesion. This section will be supplemented by genre-informed observations on the corpus; the concept of genre acts here as a connecting principle between the two-part analysis, without undermining the main analytic concern of cohesion in any way.

The research question will be answered already by studying the formal features of the organization of the corpus: the textual subjectivity reveals itself in the stylistic choices made on the level of the textual function, manifesting in the types of cohesion used. Additionally, as a more general concern, the analysis of cohesiveness will illustrate the overall style of the text and its primary means of building up the texture, the form and organization of its

overall semantic structure. The analysis will proceed by analytic steps, described in the following passage, in three-part structure.

1) The musical/generic examination of cohesion is to be conducted on the basis of the brief musicological description of the corpus, inseparably related to the genre-conscious approach that is also informed by semiotics, especially indexal relations, much in the vein of Sheila Whiteley, on whose musico-semiotic analysis of the same corpus I will draw (Whiteley 2000). And the succeeding linguistic analysis will be carried out in the general layout proposed by the Systemic Functional Grammar (Halliday and Hasan 1976). The main thrust of this will be to identify explicit cohesive markings, or ties, which can be argued to have a referential relation to some other textual segments, or cohesive items. This entails that the connections can be reasonably well justified despite the problems related to the genre of the text.

2) The findings of this part of the analysis are then to be contextualized against a wider framework of the genre in question. Here, with this part, I shall be drawing from my own personal experience and expertise of the generic forms and conventions of popular music in general, and *Singer-Songwriter* in particular. The texture will thus be read from a perspective of constitutive intertextuality, that is the inherent qualities of a particular text, which it shares with a group of generically related texts (Fairclough 1992). Hence, I will look at the manifested context, in the corpus itself, whether that be of the rules of the musical genre or language-foregrounding genres, each suggesting their own types of discursive subjectivities.

3) The features of cohesion thus contextualized are further processed through the main, thematic, interest of the research question, the purpose of which is to link the text as a collection of cohesive tactics to the problem of how the song articulates its textual subjects. The way this happens will be delineated below in more detail: i) by associating the findings to the thematic question of textual subjectivity via sociosemiotic means of the apparent (indexal) relations, existing between the cohesive forms and the textual subjectivity; ii) by identifying centres of interest (semantic and formal) in the selected variety of different forms of textual and generic cohesiveness; and, finally, iii) examining how the two previous phases interact on the basis of the principle of "objective characterization" of the textual subjects.

The middle part (ii) of the third analytic stage will be taken selectively, with respect to the variety of cohesive forms, since identifying semantic and formal centres in the text is arguably a relevant concern merely with the four cases (2.1; 2.2.5.1: repetition and metonymy; and finally 2.2.5.2). Even with these, the suggested centres will be brought to the analysis only because of their capacity to produce cohesiveness in the texture around the theme of textual subjectivity. This results from the indexal significance of the lexical, and musico-generic, representatives of the centres; these locus-segments help to define the principal subject in the text: the narrative (female) voice. Otherwise, the analysis will concentrate on the initial step (i) and the final one (iii). Nevertheless, the principle of objective characterization applies to all of the other cases of cohesion as well, the ones to be looked without reference to the phenomenon of textual centres.

This means the more or less veiled, arbitrary, and yet significant connection between two entities within the fictional world, usually of the human characters' relation to their surroundings, with outer reality mirroring their inner psychic states. Hence, this aspect relates more to the pure semantic level of the text. In the present study, the correlative is more often than not in the formal aspects of the text, carrying out a literary function of describing the character of the primary textual subject, the narrator. Thus, the textual subject's inherent psychic nature is revealed as if by accident, on the indirect evidence of the linguistic expressions and the kind of syntax being used in the text, as far as these are not part of the mannerisms and personal style of the actual author. The analytical judgement of the latter is based on my personal knowledge of the actual author's role as a singer

As a methodological vehicle of analysis, objective characterization can be seen as the overall principle behind all articulations of the cohesive forms and their aesthetic function of constructing the textual subjectivities; nowhere in the analysis is this more crucial than in the initial phase of the stage three.

In contrast to this, the next phase in the analysis will be examining only the musical/generic forms of unity and the two types of lexical cohesion: repetition and collocation. The reason for this selectivity is that these targets in the analysis rely more on the holistic notions of centres, whether of the song itself or its certain semantic points of "gravity" that can be seen as forming the

basis for coherence in the text, at least in some respects. Whereas, the other analytic targets, of the linguistic type, can be studied on their own, without reference to the centres of coherence.

In sum, all cases and types of cohesion will be subjected to the initial and the last phase (i and iii) of this third step in the analytic progression.

Due to the practical reason of keeping the thesis within reasonable bounds, I will exercise a highly selective method when faced with the actual process of examining the text, according to the research question. The corpus, while apparently short and concise, nevertheless seems to have such a variety of possible objects of study, even within a tightly defined area of, for example, cohesion by collocation, that I am resorting to a drastic elimination of material. As an example, only one representative case of collocation is to be chosen for a closer analysis. This implies selection and associated criteria for choosing analysable material from alternatives, carried out by the "pre-analytic selection" (of data), validated by my years of getting to know the song through innumerous repeated listenings.

The mentioned collocation appears to be an especially suitable vehicle for analysing the construction of textual subjectivity, since it will be seen to yield crucial and nowhere else present information about one pivotal aspect of the text's narrative subject: her gender. Therefore, I shall focus my attention to this singular case, when involved with the category of collocation, at the expense of possibly some other collocated expressions. Hence, for all practical purposes, it will represent the whole phenomenon of the cohesion by collocation.

The case remains the most obvious and simultaneously the most far-reaching single item in the corpus, I think, based on its implicit statements about a number of specific discourses in the American society at large. These implications cannot be elaborated in the present context, but they clearly would warrant, and motivate, some further studies on the subject.

Despite the quite small size of the corpus, its cohesive structures are of multiple kinds, many-sided, and relatively complex. Consequently, the theme of subjectivity and the textual subjects are to be used purposely to narrow the study, providing for an analytic requirement by which to decide which features of the text should be accounted for and what could be by-passed as redundant

or irrelevant, since the present study does not attempt to achieve total analysis of all the possible forms of cohesion exhibited by the corpus.

In a like manner, such analytic concepts as index and genre will be used; the introduction of the locus-segment was similarly motivated. All of these forms of textual evidence will yield significant information about the cohesive strategies used in the text to make it coherent. Naturally, these cohesiveness-inducing factors will only be looked if they simultaneously have a direct relevance on the issue of the textual making of subjectivity and a sense of subjects positioned by the given discourse. Thus, such semantic as well as formal connecting-points in the corpus are doubly significant concerns.

The questions of "relevance" and the criteria for the "pre-analytic selection" both remain problematic, with the implied arbitrariness involved; hence, the analytic methods adopted in the study are open to harsh criticism. They are, in a way, a reflection of the special relation between the one doing the research and the object of it; their function is to serve both as the ground-rule for the issues of relevance and the pre-analytic selection, enacting thus the analytic purposes, as well as providing for the coherence of the present study.

Despite the fact that I decided to use these somewhat ambiguous terms, the more philosophical problems related to the concepts of subject and subjectivity are not pressing concerns within the confines of the present study, as these certainly would be problematized in some other kinds of contemporary thinking. The present research will take as given the meaningful character of such concepts as subjects and subjectivity, without any reservations, in general, but only for the convenience of the analytic purposes.

On the texture of the corpus, subjectivities are constructed by various modalities, textual motifs, and multiple forms of cohesion to amount to an intelligible and identifiable whole known as the text, 'Me and a Gun'.

THE CORPUS

The corpus for the present study is in principle the recording, as a "phonotext", but for the linguistic analysis I deem it sufficient to reproduce here only the written version of the lyrics to the song, although a full musico-phonological

transcription of the music, in sheet notes, would be an ideal representation of the total data. The lines marked with asterisk signify lines missing from the written version of the lyrics, originally appearing in the CD *Little Earthquakes*; however, they are included in the Tori Amos's sung version, the recorded vocal delivery, i.e. phonotext proper. There are also a couple of other minor deviations between the two versions of the corpus, such as the line 66, where the parentheses mark the conjunction that is not in the sung version.

Tori Amos's lyrics to her song 'Me and a Gun'(1991):

1	five AM /
2	friday morning /
3	thursday night /
4	far from sleep /
5	I'm still up and driving /
6	can't go home /
7	obviously /
8	so I just /
9	change direction /
10	cause they'll soon /
11	know where I live /
12	and I wanna live /
13	got a full tank /
14	and some chips /
15	it was me /
16	and a gun /
17	and a man on my back /
18	and I sang 'holy holy' /
19	as he buttoned down his pants /
20	you can laugh * /
21	it's kind of funny * /
22	things you think * /
23	times like these * /
24	like I haven't /
25	seen Barbados /
26	so I must /
27	get out of this /
28	yes I wore /
29	a slinky red thing /
30	does that mean /
31	I should spread /
32	for you, /
33	your friends, /
34	your father, /
35	Mr Ed /
36	it was me /
37	and a gun /

38	and a man on my back /
39	but I haven't /
40	seen Barbados /
41	so I must /
42	get out of this /

[chorus, 1st time (lines 36-42)]

43	and I know /
44	what this means /
45	me and Jesus /
46	a few years back /
47	used to hang /
48	and he said /
49	"it's your choice babe /
50	just remember /
51	I don't think /
52	you'll be back /
53	in three days time /
54	so you choose well" /
55	tell me what's right /
56	is it my right /
57	to be on my stomach /
58	of Fred's Seville /

[chorus, 2nd time]

59	and do you know CAROLINA /
60	where the biscuits /
61	are soft and sweet /
62	these things /
63	go through your head /
64	when there's a man /
65	on your back /
66	(and) you're pushed /
67	flat on your stomach /
68	it's not a classic /
69	cadillac... /

[chorus, last time]

I have rearranged these lyrics to the sixty-nine lines, in order to better facilitate their application for the purposes of the present study, for example the reference practice. The original layout of the lyrics can be found in *Little Earthquakes* (Atlantic CD 7 82358-2), by permission of Sword and Stone publishing company. In that original context, within the accompanying booklet to the CD, the words of the lyrics are fashioned into the shape of even-sized

squares, resembling the image of a box that is also reproduced in the front and back covers. The author, Tori Amos, is depicted in an uncomfortable-looking posture inside the box, (missing from it in the otherwise similar photograph on the back of the booklet). The initials of the artist's name are shown in the front cover stylised into the form of little wooden planks (suggesting that they may have a relation with the mentioned wooden box).

THE ANALYSIS

1.1 Background of the Corpus

The song analysed in the present study has been written, composed, arranged, and sung by a female artist, Tori Amos, whose style is very intimate, and her singing voice enticing, "beautiful and feminine" as a general rule. However, with this song her vocal delivery is somewhat different. It needs to be pointed out here that in the popular singing practice the tone qualities and ways of articulation are not natural phenomena, as Simon Frith, a sociologist of popular music, has pointed out (Frith 1988: 4). These reflect the social values of aesthetics and gendered ideologies, but also, in the discursive sense, they help to build up the very features they happen to be representing, in the social constructivist sense. This creative aspect of such representations aligns popular singing styles to sociosemiotic practice, which contributes to various kinds of discursive production of subject positions and social identities in general.

In this song, Tori Amos's singing is remarkably restrained, as noted and interpreted by Sheila Whiteley in her recent analysis of Amos's music, and this song in particular (Whiteley 2000: 197-199). According to her, these formal indices signify "associative meanings" of "hesitation, confinement, and restriction". These become more understandable against the song's suggested dominant reading, (of emotionally traumatic contents), which is hinted at by Whiteley, when she connects the singer's reported "personal experience of rape" with the possible interpretation of the song's narrativity, with its dominant reading, involving a foregrounded textual subjectivity.

However, Amos's vocal delivery, considered intertextually between her different recordings and between songs in the same disc, ranges from the

above-mentioned traditional signifying of femininity, its socioculturally coded indices in sound, to the *New Wave* and *Punk*-aesthetics. These developments rearranged, during the late 1970s, the discursive rules of constructing popular music, especially its singing practice, which had the most impact on the institutional role of women in the popular music business; they begun to have more creative freedom as singers and even as composers of their own repertoire, bypassing the then excessive outside control, exercised by their managers, producers, and record company executives.

The recording, *Little Earthquakes*, in which the song originally appeared, exhibits Tori Amos's diverse style of singing. These include aggressive singing, screams ('Precious Things'), to Kate Bush-styled girlish exoticism, as witnessed by Amos's vocal inflections of the word *chains* ('Crucify') and in the passage of extended syllabic singing of no lexical meaning, toward the end of the title track of the CD. Hence, the singer belongs to a movement in the recording industry, of progressive orientation, which has increased women's participation, and the terms of that participation, in the discursive formation where the song is produced, during the 1980s and 1990s. The style of singing in the particular song deviates from Amos's usual approach to vocal articulation in its specific features, but if these are surveyed in the total context of her repertoire, her singing can be taken as a dramatization of the mood and the characters of the given songs. Such a view is proposed by Whiteley (pp.197- 205). This practice unites then form and content in an inseparable mixture. Because of this, exclusively formal analysis of the song does not seem appropriate, but instead there has to be some conceptualisation of the formal features with respect to intertextuality, principally through the concept of genre and the author's overall style.

These concerns are fundamentally important in assessing the question of cohesive articulation of the *enunciative voice*, i.e. the actual source of words of the very act of communication event, with the content-bound subjects and their discursively constructed subjectivities. The singer's voice acts as a kind of dramatization, in its role as a narrative agent, and as an indexal marker for the song's main character, whose subjectivity seems to be one of the central themes in the narrative.

Therefore, I first deal with the musical, and generic, cohesiveness of the song, before moving on to the linguistic analysis of the textual cohesion, in the framework of the functional approach. However, the genre-informed view will be sustained even in the second part of the analysis, of linguistic cohesion, because some of the formal features are to such an extent determined by the genre of the song that they need to be explicitly stated, if the formal analysis is to yield relevant information about the purely incidental factors. Such facets articulate the song-specific characteristics and thus reveal something of the dynamics of cohesion in its text-building function as well as its contribution to the song's uniqueness. Such individual features of the text have a direct relation to the various representations of the textual subjects on the level of the contents, of the suggested stories. Naturally, even the more general properties of the text, its genre-specificity, have a bearing on the construction of the contents; however, such features are viewed only in their capacity to induce cohesion to the textualization of the subjects in the song. This becomes highly visible in the sections where, musical genericity on the one hand, and substitution and ellipsis on the other, contributes to the making of the subjective text. I take such formulaic characteristics to be only partially irrelevant, since in the popular genres it is quite common practice that the seriality, typicality, and inevitable intertextuality are frequently manipulated by the indeterminate host of "text producers", whether authors or audiences, to communicate individual meanings within multiple contexts.

Therefore, the present study does not attempt to maintain rigid boundaries between the text and its contexts, between the generic and the unique; and neither set of textual features, whether formal or semantic, are to be seen as exclusive and separate categories, not at least with the kind of corpus of popular music that transcends traditional notions of a "text". Such delineations that occur in the present study should therefore be understood as incidental, motivated purely by analytic convenience, without ontological significance.

1.2 Corpus

The text analysed here, `Me and a Gun´, is only but one of a cycle of twelve songs in its original context of emergence, the recording, a compact disc of

Little Earthquakes; hence, the results to be gained from such a limited sample perhaps are not completely representative of the whole product. Regardless of this, I assume a generic identity and unity of some degree to exist between the various parts (songs) and the totality of the record; therefore, generalizations are to be tolerated even on the basis of such a limited amount of data.

As to the types of utterance, the corpus belongs to the genre of popular song, in the broad sense; and it can be classified as a technological product of mass mediated sort, an electronically produced compact disc, a CD-artefact. In a schematic genre-typology, it can be associated with a wide variety of generic names, as popular music is notorious for its ever-prolific diversification on superficial level of brands, names, and labels. In this case, the song, `Me and a Gun´, and the recording, *Little Earthquakes* as a whole, may slightly differ in their schematic typology, respectively; and where this distinction is highly relevant, the difference will be mentioned. This applies only to the first part of the analysis, since the generic deviations of the schematic type occur predominantly there, not so much in the linguistic texture, which is the target in the second part of the analysis.

2.1 Cohesion: musical and generic text

The song is sung by a woman, with a subdued and restrained tone, using the *a cappella* style, so there are no musical instruments accompanying the vocal delivery. This choice of generic nature has dire consequences, even though it its a standard one within the style itself: it foregrounds, forcefully, either the singing or the words being sung. In this case, the latter, because the former is restricted as an independent expressive vehicle, as Whiteley notes in her analysis of the same song (p.197). This emphasis occurs due to the sheer intensity of absence of other kind of (musical) information that would be provided by the musical instruments or by the electronically manipulated effects of the recorded sound.

The implied audience's genre-bound expectations are frustrated and challenged in this case. In a concert-situation, where this song was regularly performed during the first part of the 1990s, this style of singing, combined with the idiosyncratic presence and activities of the singer, manages to enhance even further the effect of conveying a tremendous loss, grievance, and psychic

stress to the audience. Sheila Whiteley quotes an actual audience reaction to the song, by a fan of Tori Amos's, in which his personal reception of the song 'Me and a Gun'in a concert describes the emotional power of the performance of that text (Whiteley 2000: 205):

> On the last tour, it was in virtually every show, and it was the most personal and terrifying moment I've ever spent in a concert, watching a woman look directly at me and tell me what went through her mind as she was sexually attacked... [sic] It is probably one of the most important contributions to the movement against violence against women, and it deserves to be heard.

Thomas Crayton Harrison's personal reception of the song in concert situation is quite revealing in many ways, not least in the construction mechanism of the "dominant reading" of the song as an autobiographical narrative of rape, established also in many other sources.

The tune itself has a monotonous harmonic structure; the melody is simple and resembles traditional folklore songs. It is in minor key. There are clusters of harmonic utterances of the length of three to four syllables; and they tend to be equal in temporal sustainment. Only occasionally can one hear some segments emphasized. These are also somewhat longer utterances in the song, even to six or seven syllables. Special prosodic emphasis is given to the line 59, the proper noun, naming one (southern) state of the federacy of the USA; the name is even reproduced in the booklet of the disc in capital letters (for reasons unknown). All of its four syllables are being accentuated in the singer's careful articulation of this word, with audible precision. The melody gains a rare inclusion of variation, added tone colour, and timbre-enhancement, because of this feature. Additionally, the only instance of marked intonation, a rising one, takes place with the articulation of this word, as it appears right after the second repetition of the chorus.

The time-signature is 4/4; the rhythm moves irregularly, the tempo being well less than hundred per minute, I would say, sixty or seventy beats per minute, thus approximating the pulse of the human heart. The tempo itself establishes the song in terms of genre: it clearly is a ballad. However, the song only has a formal connection, not a semantic one, to the ballad-like formula of song. Whatever this song's ambiguous lines might mean, it appears quite

obvious that it is not about the traditional ballad concern of romance or of other such sentimental contents.

However, the song exhibits certain other features common with traditional oral poetry and folk songs, by its (sporadic) use of alliteration (as in the lines 31, 45, 52, 61, 68-9). This in itself is not particularly untypical of contemporary popular music either, but articulated in this corpus to other archaisms, the song may seem to deviate from the mainstream conventions of the popular song.

These complexities and deviations from the pop-fashion come primarily in the guise of the song's association with death and grieving. This associative connection, or the socio- semantic articulation of music, which in itself is devoid of any meaning, is well established in the western world. I think that such an articulation is best illustrated by reformulating the concept of linguistic corpus as a "phonotext", text in its audible form of sound patterns, given a specific realization in recorded impressions, such as tapes, CDs, or audio-documents, constituting thus a particular functional unity.

Sheila Whiteley's (Whiteley 2000:197-198) analysis of the song, relates the harmony to death; the minor key itself is suggestive of "dark" subject matter, as is its "Aeolian mode" also. According to her, its musical texture articulates certain semantic themes together along the lines of the music, through semiotic means:

> 'Me and a Gun', from Tori Amos's 1992 album *Little Earthquakes*, for example, can be considered a pivotal song in communicating her personal experience of rape. The song is unaccompanied, the melodic line simple and direct, with the emphasis on the words and the immediacy of the moment "Five a.m. Friday morning..." Initially, the vocal delivery is hesitant, punctuated by irregular pauses as if to underline the trauma of remembering. This is also reflected in the narrowness of the vocal range - the subdued effect of repetition (which serves to confine the singer to a never-ending present) and the Aeolian mode itself and its association with death. More specifically, the song is dominated by the interval of a fourth which not only serves to contain the vocal line, but also becomes the leitmotiv for the expression of the personal as it draws into association the desire to live, the horror of rape, and the talismanic of prayer.

The tone quality of the song's vocal line strongly influences the immediate emotional reaction of the listener, while colouring the perception of

the words and their probable meanings. And, furthermore, the quite monotonous melody, lacking any colour or lure, does not offer any diversion for the listener wishing to avoid the mournful atmosphere created through musical means of cohesion. Sadness prevails. In addition, the singing subject articulates the lyrics to the semantic field of death and bereavement. This operation takes place in her choice of the harmonic mode and the style of singing. The restricted tone colour of the singing and the melody of a very limited range have yet another function: they propose a discursive metaphor for a situation that is unpleasant but somehow unavoidable, as Whiteley's analysis pointed out. The only escape is provided through the symbolic act of singing.

Thus, in short, because of the lack of variety, brightness, or dynamics in the song's rhythm, harmonic organization, or arrangement, these formal limitations provide a powerful yet subtle discursive metaphor for the exaggerated freedom of movement (aberrant rhythm), deprived of uplifting conditions (the tone colours), and the general lack of any hope for change (arrangement is flat, static and dull). All of these, added to text's heavy use of parallelism, serve as indexal markers of lifelessness, of dying, of stagnation. Even the suggested free rhythm, unrestricted by strict musical code of steady time keeping, combined with the other features contribute to this sombre mood, since the time-signature and the tempo are so common and phlegmatic, respectively.

The deprivation of vitality, coded in the genre-bound fashion in musical language, and the harmonic mode associated with burial singing combine to create a semiotically active field of associative meanings. These contribute to the construction of the semantic contents, including the textual characters and their subjectivities. Thus, these articulatory operations exhibit the three-functional nature (of SFG) of any given language item as it is applied to sociosemantic use of making texts cohesive and coherent.

Therefore, the author is given the stylistic option of opacity, providing for the effect of ambiguousness. In such a situation, very little is given, directly, in the semantic realm of word meaning. But due to the peculiar nature of the genre involved, there is no concern for a possible total communication breakdown, because a popular song, no matter how opaque by its words, will manage to engage successfully with its listeners, without risking the text's

capacity to communicate effectively with its actual audience (at least, as long as the tune of the song is emotional and memorable enough). This contradictory seeming state of affairs results from the genre's willingness to indulge in ambiguous messages, with listeners relishing their ability to create meanings from the pop texts, from the highly powered emotive vehicle of popular music itself.

The music speaks, besides for itself, for the narrator as well, with a remarkable degree of sophistication and with a subdued yet relentless force of objective characterization of the textual subjectivity.

The given song is made to work together as a text of sounds, cohesively united through the paradigmatic selection of certain musical codes (sociosemiotically ratified): harmony, interval of a fourth, and the Aeolian mode, with the cultural associations (death and mourning), all of these are projected on the plane of syntagm of the sound-texture in its forms of the melody, of the vocal line, and the (irregular) rhythm. The musical means of the singer's articulation of rhythm, tempo, time signature, melody, harmonics, timbres, and paralinguistics (tone of voice etc.) were already stressed in the analysis, but the meaning of this cannot be overemphasized. Overall audible cohesiveness is thus achieved, in the formal sense, but something of the primary textual subject becomes articulated into such musical and genre-bound features that can be taken to dramatize the narrator as a character in the song's narrative as well: grief-stricken, lamenting the death of somebody, or something; and in the act of singing this mournful tune, the narrative agency positions herself as a survivor.

In such an interpretation, strictly generic forms and conventions are seen in relation to the individual properties of the given text. In other words, these formal properties may contribute to the text's generic purpose, whatever these might be, and yet simultaneously fulfil its individual aims. This applying of sociosemiotic codes, through indexal articulation, produced the effect of objective characterization, in the forms and structures of cohesion. The analysis also revealed some highly significant centres of interest, around which the textual forms of cohesion revolve. These locus-segments were both of semantic and formal nature, as well as of generic and individual character. The wide

variety of cohesion-inducing musical and generic features painted, indirectly, a vivid picture of the principal subject, of the narrator, in the text.

These images and associations were all united in the semantic locus of grieving; it was powerfully conveyed through various conventions and features of the genre and the peculiar singing-style of the singer, thus by formal means in all. As far as it is legitimate to assume a kind of close connection between the singer, her dramatized narrating in recorded vocals, and the story-internal character thus invoked, the song articulates the latter in certain distinct ways.

The discourse of the given song positions its narrator/character as somebody very likely female but certainly as one who has survived a traumatic situation, a kind that requires extensive mourning, whether for dead persons or for more abstract deceased. Hence, the central connecting idea therein, of grief, functions as the chief semantic locus for the totality of the song: by way of objective characterization. This means that the principal subject is a mourner for the dead, however symbolic that may be. Other attributes of her become more apparent when the alternative forms of cohesion, besides musical ones, are applied to the analysis.

2.2 Linguistic cohesion

The cohesion is achieved on the plane of the linguistic text by the following five types, which are taken from Systemic Functional Grammar (Halliday and Hasan 1976): substitution, ellipsis, reference, conjunction, and lexical cohesion with its two subtypes of reiteration and collocation.

2.2.1 Substitution

These five types of cohesion, including substitution, are quite frequently used in the text. One out of three different forms (a nominal, a verbal, or a clausal one) can be used to realize substitution. Substitution occurs with the ubiquitous use of periphrastic expressions, where grammatical subject is usually left out or is substituted by existential *there* (Quirk and Greenbaum 1973). Such a general word, or *phoric*, in systemic grammar, does not belong to the category of cohesion by reference, since its referent is ambiguous, although a similar kind of demonstrative pronoun is used. This happens in the text everywhere, clearly amounting to what can be named as one of its defining formal properties. And

such a reliance on periphrastic expressions may be quite common to the genre with its vernacular type of language use.

Three occurrences of substitution could be of notable importance, despite the generic typicality of the cohesive means of substitution and ellipsis. A case of substitution by a noun is evidently present in the text, on two separate occasions, the first of which has the same lexeme, *thing*, appearing twice, in a near-synonymic expressions (lines 22 and 62-63). It seems that the twin substitution has a referent of some indeterminacy ('thoughts'?), as opposed to the clearer case, of another kind of use, of that word ('a costume'?) This takes place with the narrator's direct addressing of the man who seemed to have an obsession with the woman, the narrator, wearing "a slinky red thing" (line 29). Especially the former case (lines 22 and 66-63) has relevance for the textual function, in the very production of a texture. It is a prime example of how substitution by a noun works: large textual units can be referred to, brought together, and elaborated through such short-hand devices as this formal word.

Whereas the latter (line 29) directly describes the narrator / character's outward appearance, her style of dressing up. In this song, the word *things* articulates various segments of the text into a relation that expresses the narrator's experiences of a certain incident from the previous night, her present hesitated recall of them, and the aim of building the whole text from these features of subjectivity and their narration.

In sum, both of the cases of substitution in the given text, of "things", probably refer to various segments of represented contents of the mind, or indices of subjectivity, which the narrator presents during the progression of the song to its listeners or readers. These will be looked at more closely when dealing with the issues of reference, and demonstrative pronouns therein, as well as when the various kinds of reiteration, especially its sub-type of synonymy, are brought to the analytic focus. This is necessary, because the mentioned substitutive expressions enact a kind of synonymic expression of reiteration.

2.2.2. Ellipsis

This type of cohesion is closely linked to the previous one, and it can be said to form a kind of substitution, by the use of zero morph. Ellipsis has the same

operative principle of using the three forms of substitution: nominal, verbal, and clausal (Renkema 1993: 38). Ellipsis, even though evident in places, is not a particularly illuminating feature of cohesion in this text, at least as an informant of its individuality, because elliptedness in general is the defining property of the genre of popular music. In other words, the use of ellipsis is a standard example of the formulaic nature of this sort of discursive genre.

The limitations of the text type, and the related conventions of its discursive practice (production, distribution, and reproduction) all show here in the formal aspects of the text. Popular song has quite a fixed form, despite the surface variability, since most of the popular tunes are produced in the format of three to four minutes, with a distinct chorus-segment, in order to maximize the frequency of reproduction (i.e. airing, the "play back") of the song by the radio and music television channels. Especially in the commercial broadcasting services, these formulaic restrictions have a considerable effect on the production of popular music: either a song adheres to these limits, and rules of reproduction, or it remains outside them, which means a commercial suicide. Therefore, the genre of the corpus has a significant impact on the length and overall form of any given representative of this discursive practice.

Such limitations practically force the producers of popular texts to use frequently ellipsis of redundant elements to enable the maximum packaging of information within the miniature space reserved for expression of a three minute-long popular song. The writing style has to be extremely compressed in this genre. Even the length of a particular segment and, sometimes even its phonetic qualities, are determined by the music, its rhythm and melody. Therefore, the linguistic aspects of the text need to conform to these limitations; and ellipsis is one tactic of text production that aims to this. Thus, ellipsis is a genre-bound feature, and highly significant in the production of the musical texture, but it does not tell much about the individual character of the song, especially with respect to the research question of the present study. Therefore, it will not be elaborated further than that shown below.

In the given text, ellipsis functions in the generic fashion described above. The cutting occurs right in the beginning, for example, where periphrastic clauses are being abbreviated (lines 1-4), only the central elements, loci of the utterances, are left to be seen, indicating the time of day and the day

in question. Similarly, personal pronouns are deleted in lines 6, 13, and 14; all of these are personal pronouns (1st person singular), referring to the narrative voice. As these seem redundant and would, if included, occupy the limited space for expressions, they may not signify anything specific in regard of the construction of textual subjectivities through cohesive means.

So, as a summary of the use of ellipsis in the given song, it is a prototypical feature of the given genre and generic style of text, originating from the formal limitations; and thus the textual cases of its use may not have much relevance for the present research.

2.2.3 Reference

Reference as a means to cohesion deals with referential, and not with formal, or semantic, relations. These are dealt with by the first two, and the fourth, types of cohesion (substitution and ellipsis; and conjunction, respectively). Reference works mainly through function words, personal and demonstrative pronouns, in particular. These belong to a larger category of linguistic expressions called deixis, which is any kind of linguistic expression that is excessively context-dependent for its meaning. The meaning of a cohesive wording can be determined by its preceding or succeeding sentences. Generally, the "dummy" word is a pronoun, for example *this, it*. And this holds true for the given text; pronouns serve this referential function, along with other types such as establishing of textual identities, especially in the more aesthetically, or metatextually, oriented discourse.

The use of personal pronouns can serve many textual and narrative functions. In this case, they clearly have two main objectives: to enact cohesion; and, secondly, to establish positions for intersubjective communication, and thus constructing interpersonal relations and appropriate identities for them. The first function is of interest primarily for the analysis of cohesion; therefore it will be elaborated below. The other means of reference, besides pronouns, will not be analysed in the present study, for reasons of brevity.

The text's idiosyncratic style with respect to using personal pronouns may also have fulfilled the ideational function, in tandem with the interpersonal one, since they leave the referents unidentified. The effect of this will be

elaborated further, in the section on demonstrative pronouns (and deictic), below.

Cohesion by cross-reference has the two principal characters as their referents, besides the narrator: "a man" and "Jesus" (lines 17, and 45); the former of which seems to be a key figure, acting as the dramatic counterforce. He emerges as a shadowy character represented in an understated fashion, contributing to the textual cohesion by being mentioned several times in different parts of the text; the types of signifiers used are varied accordingly.

Of extreme relevance for the research problem seems to be the narrator's selection of the words of cross-reference to these men. Whereas one of them is instantly recognized by his Christian name, Jesus, the other is left unnamed save for the accidental mentioning of the owner of the car: Fred, presumably the same man, who is elsewhere referred to by other means. Three different kinds of reference are used: first, a generic noun, *a man*; then, a bit more individual lexeme, *he*; and third, he becomes closer in referential relation to the narrator, the utterer of these words, by being directly addressed by her, as "for *you*" (line 32). And, at last, if my supposition is correct, he is even attributed with a human name, the proper noun *Fred*. These choices can be justified on purely generic and formal terms, to a degree, but I prefer to view them as indices, serving narrative purposes, especially given the fact that the man's subjectivity is never once represented, in contrast with that of the other man, Jesus, who had his discourse representation marked explicitly, in the written version, by quotation marks.

There seems to be ambivalence of a kind about the relation of the addresser to her addressee; as if she would try to express her mixed emotions about the man, by her constantly shifting mode of addressing, signifying variation in the relative proximity of these two characters, Fred and the narrator. The very type of choices, and the phenomenon of such an exaggerated variation itself, function as an index for the narratorial character, her habits of narrating, and her subjectivity as a character in the suggested stories. Additionally, they give clues to the relationship between her and the enigmatic man (along with the motif of the gun).

The narrator tells about her relationship with a certain Jesus and quotes him (lines 45-58). The narrator refers to them as "me and Jesus", then the latter

is referred to by the use of third person, as the supposed originator of the quoted words. Thus the enunciated subject, the one spoken about: Jesus, changes into the speaker; thus, the interpersonal relation between the speaking subject (narrator) and the interlocutor (Jesus) positions are turned over, correspondingly. The quoted vocative addresses the narrator as the interlocutor; and this is the only instance in the text where the narrator is subjected as such.

Thus Jesus received a speaking position, denied from the other man (Fred). The first one's actual subjectivity is represented in the form of one quoted passage of *Direct Speech* ("DS" in stylistics' jargon, Leech and Short 1995: 318) which allows the readers some kind of access to his mind, although the words are being filtered through the voice of the narrator, who recalls her relation to him by including this quotation in her own discourse. They may tell more about her than about the man. Nevertheless, if the narrator thus implies of having had a relation, in the past, with the man, she is aligning herself with the traditional organizing principle in the western world: Christianity, and its mythically charged central figure. The vernacular language he uses, with modern wordings, the use of diminutive "babe", while addressing the narrator in the quotation, all of these position him as having a quite intimate proximity as measured on the axis of *tenor*, the relation between participants in the speech situation.

Naturally, the ambiguity of the quotation and its significance to the research problem increases, if the whole reference to Jesus is understood in terms of metadiscourse, of irony, presupposing an enunciative process of self-reflexivity, where the speaker is taking distance from her own discourse for some reason, as an indication of an unspecified rhetorical intent (e.g. ironic re-evaluation of a reluctant past as a Fundamentalist Christian).

The reference by demonstrative pronouns is effected here mostly through using *this, these, it, that*. The first two are salient features, because they occur so often, partly due to the generic repetition of the chorus. The narrator uses several expressions where the referent remains obscure, or in the best cases, ambivalent at the least. The implied reader is thus positioned as somebody alert and a creative agency, contributing to the construction of the signified with the help of various forms of interpretative macrostructures (schemata, frames, scripts), since the text itself leaves so much indeterminate. This is graphically

illustrated by the mere frequency of such indirect references in the text: "it's kind of funny" (line 21); "times like these" (line 23); "these things" (line 62); "get out of this" (line 27); "what this means" (line 44); "does that mean" (line 30); "it's your choice babe" (line 49); "it's not a classic" (line 68). Another explanation to such an extensive use of deictic could be the textual positioning of the readers and listeners as confidants of the narrator; she may be addressing the readers as if the latter were present, in close proximity, to the narrator, to the fictive time and place of enunciation of her words. Thus a relation of pseudo-intimacy is conveyed between the voice in the song who tells her story and the implied audience. One effect of this kind of reader positioning is empathy, if the actual audience becomes thus involved with the narrator and her stories.

The third possible explanation could be related to the phenomenon of textual subject, of mind-style. Hence, the song's tendency to circulate certain repetitious words and expressions around can signify something about the narrator's subjectivity, especially when it comes to the issue of indefinite reference through demonstrative pronouns and extensive use of deictic. Such manoeuvres enact the ideational function, if taken as indicators of the narrator's idiosyncrasies, her kind of subjectivity, for example: the excessively used demonstratives may easily translate to euphemism, among other possible kinds of objective characterization.

For the genre realized here, the above-mentioned rule for reference, stating that clauses before and after a function word usually direct the reader's interpretation, does not apply in full here. In the genre in question, this is not as straightforward an operation, since the popular song moves in more ways than one; and the standard conventions of reading printed texts are best not to be transposed as such to recorded or orally performed texts that rely on cyclic structures, repetition, paradigmatic choices and indeterminacy of reference.

In sum, the use of reference has relevance for the research question in the following ways: the two men are addressed, or referred to, differently from each other in relation to the narrator, whose attitude towards them is thus revealed as ambivalent (for Fred) and intimate (for Jesus), with likely undertones of subtle irony. Moreover, the text represents their subjectivities in a distinct manner: Fred never gains the status of the speaking subject; whereas,

Jesus does, at least through the narrator's (ironic?) quotation, or pseudo-quote, of his words directly. The latter invokes a possible dimension of metadiscourse. Regardless of that, it appears obvious that reference to the proper noun of a culturally specific status brings with it an indexal option, for the reader: to view the narrator as a whimsical character who uses religious iconography in a highly idiosyncratic way. This occurs also elsewhere in the song (and also frequently in the overall repertoire of Tori Amos's), which seems to characterize the authorial reputation as much as the discursive and textual subjects the actual author produces, within the confines of her particular genre. Therefore, the heavy use of demonstrative pronouns, as deictic expressions, also seems to be a defining feature of the text, with respect to its genre-bound conventions. They may function, besides for their referential role, as indices for the narrator as a character, also as ideational and interpersonal signifiers for the construction of a worldview and a simulated intimacy with the prospective audience of the song.

In the service of textual function of cohesion, the extensive use of pronouns creates ambiguous references but simultaneously it defines and thus stylistically binds the otherwise a quite fragmented lines of utterances together as an individual text. In the generic sense, the song's tendency towards applying indeterminate reference, with the abundant use of deictic and other context-dependent linguistic expressions, reflect the conventions of the genre and its idiomatic language.

2.2.4 Conjunction

Traditional grammars place conjunctions generally into two categories: coordinative and subordinate ones. Conjunction typically denotes a two-fold relationship between adjacent clauses or sentences: either a hypotactic or a paratactic one. The former means the relation between main and subordinated clauses; the latter, between two or more main sentences.

The Hallidayan systemic functional approach views conjunctions mainly in terms of cohesion effected through semantic relations, which is divided into three types: additive, causative, and temporal. Due to the informal nature of the genre in question, the grammatical relations are not marked as clearly as in some more literary styles (e.g. it lacks traditional punctuation). Considering the

abbreviated form of the popular song, the syntactic ordering and the related cohesive markers leave a lot to be guessed at; so, this may not be the only possible classification of the data in terms of grammatical adhesion through conjunction. Hence, the results are only tentative and highly relative.

Of the three kinds of conjunctions, the text uses mainly the first and the second ones. The first, especially, seems to be a generically typical, and would not seem to add much to the solving of the research problem, unless it is taken to signify, through index-relationship, the mind-style of the narrator.

Thus, syntagmatic articulation, in the given song, is emulating everyday language use and the common experience of subjectivity of the mind, highlighted particularly by the text's repetitious use of such simple additive conjunctions: *and ... and*. While such a single feature can carry multiple meanings, taken in context of the other factors, it seems to signify certain kind of simulation of reality, of embodied experience, seen from the vantage point of a particular subject: the narrator/character of the song.

Hence, the frequent use of additives may be interpreted as a thematically significant feature of the narrative structure. Certainly it is a genre-typical phenomenon in popular songs, and in casual speech as well, to generate texture with the help of paratactic syntax. The recurring additive conjunctions, especially *and*, can be read as tantalizations of the narrator's mind and speech patterns, depending on which activity is emphasized. Such a feature may act as a kind of simulation of the actual speech in everyday life or the phenomenal aspect of the human consciousness with its meandering associations between logically unrelated things as thoughts follow one by one through the paratactic addition and not by the strict hierarchical systematicity of hypotactic ordering between some main clause and its sub clauses. The discourse of the whole song seems to support this interpretation, since it clearly refers to the mind, or subjectivity, and it's functioning, at a junction where substitution by noun, "things", occurred (lines, 22 and 62-63).

In contrast, the text's use of the other two types of conjunctions, causatives and temporals, may provide some further clues to the reading of the textual subjects. This is so, even though the last type, temporals, figures more through its rare appearance, of merely two times, than by its frequency as was the case with the additives. Its near absence is a significant point in itself,

considering the genre of the contents: a narrative text that usually is heavily reliant on the use of temporal conjunctions.

The additive conjunction is the most common kind of syntactic ordination between clauses, or utterances, here. Therefore, additives are a quantitatively augmented means of effecting cohesion in the text. The short and simple coordinative function words fit ideally the requirements set by the genre. However, the second kind of conjunction, the causative, also has a substantial role in the text, because one manifestation of it, the conjunction *so*, is used in the locus segment of the whole text, the chorus, thus emphasized.

There are eight occurrences of the causative conjunctions, the clear cases that is, and some ambiguous ones, which appear in the guise of additives (e.g. line 10). From the eight, four take place in the reiterated segments of chorus, which appears three times (doubled in the last recurring). From the other four, there appears once another causative conjunction "cause" (line 10); the other three are realized through the use of the same lexeme as was noted above, the one in the chorus ("so").

The first of them appears right after the narrator expresses her inability to go home any longer (line 6-7), putting these lines into a causative relation with those following them, where she says that she is going to change the direction while driving, presumably a car. No explicit reason is given, except a vague reference to "them" (line 10), whom the narrator anticipates to turn up in her home: "cause they'll soon / know where I live" (lines 10-11). These lines, with their initial causative conjunction, refer back and forward, in a fashion that takes for granted the actual motivation behind these statements; it is as if the reader is expected to already possess the knowledge that is only hinted at in the text. Be that as it may, one thing is for sure: the inability of going home is presented as self-evident ("obviously", line 7), connected by its succeeding clause with a causative conjunction. This signals the imperative for the change of plans, of altering the course of actions by the narrator. And this abrupt shift in the narration is presented as logically linked to the mysterious persons, the third person plural who will "soon know" the residency of the narrator. This projected knowledge is assumed to be dangerous or unpleasant for her, which becomes quite apparent in the lines that follow all of the above: "and I wanna

live" (line 12). Thus there is an implication of a desire to avoid "them", and not solely because the additive conjunction feels like a causative.

The second appears in the part of the main text, which is later transformed into the chorus, lines 15 to 17 and 24 to 27. The causative conjunction appears in the line 26.

The third instance occurs in the direct speech, where Jesus' words are quoted, where he exclaims that the narrator ought not to do something, again the specific nature of which is left unsaid, because she cannot return "in 3 days time" (line 53): therefore, she is being advised by him to reconsider her decision, "so you choose well" (line 54). The conjunction marks obviously a causative relation, effecting cohesion through intertextual references. Thus, one characteristic of the text's construction of its implied reader includes a position where there is an adequate familiarity with the religious discourse (Christianity) and its specific texts (the Gospels) and their stories about Jesus, his crucifixion and resurrection in three days time afterwards.

Thus, it can be guessed that the character Jesus in the song is referring to the possibility of death of the narrator by her own hand; hence, a suicide attempt is indirectly articulated to the enunciated subject position of the narrator's representation of herself as a character in a sad story. This increases the already morbid mood in the song, reinforcing textually the themes of death and violence, which were already invoked by the means of musical and generic cohesion: the mode of funereal singing and the genre of lament for the dead.

Therefore, this causative indicator, the subordinate conjuction *so*, is foregrounded due to its repetitive occurrence, in the chorus, and thrice elsewhere. The repeated causative conjunction, in the chorus, will be dealt with more thoroughly later, when I look at the issue of lexical cohesion, its reiterative subtype, and there the case of repetition. However, here it can be mentioned that the emergence of a causative conjunction in such a foregrounded textual segment as chorus, articulates the horizontal logic of causation to the otherwise cyclical, repeated, and recurring generic feature of chorus. It implies that such a genre-specific formal element is here operating also in the narrative action, further substantiated by the fact that all of the words of the chorus are embedded within the main body of the text, lines 15 to 17 and 24 to 27, besides being generically emphasized in the chorus.

One interesting case of causative conjunction is hinted at by the text as whole, even though it is not worded, perhaps because of the highly elliptical nature of the genre: "you can laugh / [because?] it's kind of funny" (lines 20-21), a causative conjunction is missing here in both oral/sung, and written versions of the lyrics.

Here a further consideration of genre, and of text type, must be added, as the text is a popular song, which as general rule incorporates narratives. In the genre of narrative, the frequent use of additive conjunctions is a standard practice; and causatives slightly less typical; whereas, temporal conjunctions ought to figure extensively. This is so because temporal conjunctions signal turning points in the temporal structure of a narrative, which by definition involves processes that move in temporal order, however manipulated this may be in an individual text. However, this text does not incorporate temporal conjunctions, with two exceptions (lines 19 and 64, respectively). This is even more awkward, since the text clearly presents a story, or stories, with explicit markings of different times and locations, with different sets of characters involved. Although temporality is expressed, occasionally, in other ways, as is evident from the beginning, "5 am / friday morning" (lines 1-2), the actual temporal conjunctions call attention to themselves by being absent, with two meagre exceptions: "as he buttoned down his pants" (line19); and the second case, "when there's a man / on your back" (lines 64-65). Interesting feature is that these two cases have a common denominator, in the narrative sense: the man, presumably named Fred, appears at both junctures, represented in a fashion that at least vaguely resembles active agency.

Clearly, the rare occurrence of the man and his actions can be seen as meaningfully connected to the similarly exceptional use of temporal conjunction. He represents a motivating figure in the unfolding of the narrative in temporal sequence. Although he is seen as quite a passive and anonymous actor, his textual representations articulated with the narrativity-indices par excellence, the temporal conjunctions, make him a key character to the enigmatic story, concerning its frames of time and action and/or event.

The effect of the absence of temporal conjunctions is, perhaps, a vague sense of disorientation between the disparate sub-stories, implied by the text, as if the narrator does not care about traditional marking of time, in the genre of

story-telling; her subjective impressions blend with the previous night's narrated events, her reactions then, and these, in the act of enunciation, now recalled (and re-lived?). The sensations, emotions, bodily postures and other such affective expressions dominate the narration at the expense of a typical story with its linear logic and successive events, demarcations of time and locality, which are expressed through the use of temporal conjunctions. Hence, the missing temporal conjunctions could mean a heightened state of consciousness, with synchronic implications, and foregrounded subjectivity. Otherwise, temporal conjunctions do not figure prominently in the text.

As a summary, conjunctions by additives and causatives are marked features of the text, contributing significantly to its cohesiveness, measured quantitatively alone; whereas, temporal conjunctions are scarce and may signify through this deviation from a relative genre-norm some specific meanings. Additives function as indexal markers of the narrator's subjectivity; and by contrast, the style, distribution, and frequency of the causatives depict the relationships between the main characters. Lastly, the surprising scarcity of the temporal conjunctions, deviates from the literary genre of narrativity; hence, the song does not adhere to the formula of song as a narrative that is a typical realization of the genre of popular song, in its certain idioms (e.g. Country & Western; Folk rock; Singer-Songwriter). Such a negative emergence can be interpreted as an index for the narrator's state of mind jointly with other similar informants exhibited by other types of cohesion in the text. However, the actual appearance of the temporals, twice, seem to suggest a dynamic, yet understated, role for the man called Fred as an actor in the implied story of the song, because of the co-incidental distribution of the temporals along with the textual references to him. The use of temporals in the song seems to function as textual markers of dynamic change, of action.

I take here for granted that such a use of temporals, in a narrative genre, is a justifiable interpretation of their indexical indexal character within a framework of telling stories which by definition involve some dynamic textually indicated changes, more often than not, by the frequent inclusion of temporal conjunctions.

The next part in the analysis involves the second type of linguistic cohesion by language proper: cohesiveness achieved through using lexical items.

2.2.5 Lexical cohesion

Lexical cohesion, unlike the other four types, does not operate on the basis of semantic or syntactic relations; on the contrary, it depends on the conventionalised use of words and expressions, indicating connections in the texture. Two primary kinds of lexical cohesion exist: reiteration and collocation. Reiteration is an umbrella term, signifying the relation between two lexical items with the same referent. This can be effected through five types of reiterativeness: repetition, synonymy, hyponymy, metonymy, and antonymy (Halliday and Hasan 1976). Of these five, only three are looked into more closely (first two and the fourth type), for reasons dictated by the corpus itself, because not all types were evident (the type 3: hyponymy), or significant enough, from the point of view of the research question (the type 5: antonymy).

2.2.5.1 Reiteration

Since reiteration functions through establishing referential relations between lexical items, it fulfils, besides the textual function, the interpersonal function as well. This is so, if such features are taken as indices for the textual identities and their positions to each other, something that can be done here, with this corpus. Furthermore, some of the reiterated lexemes can be seen as serving for the centres of gravitation, in terms of the textual function, binding the otherwise disconnected fragments together; thus, they are the actual realizations of the locus, or loci, of the corpus, its cohesion-inducing focal elements.

The impact of repetition on textual cohesion has already been partially analysed with the issue of conjunction; and it will be joined with the analysis of metonymy, since the principle of parallelism, or recurring textual elements, has a crucial importance in the overall cohesion of the text.

Repetition is the single most important type of cohesion in the text. This comes from the discourse practice, in a genre that determines certain saturation with parallelism. It is well worth noting that parallelism is particularly

significant for a certain portion of the actual audience, the incidental listeners of popular music (as opposed to fans) who often do not remember any other textual element, of songs in general, except the words in the chorus repeated over and over again. Since this segment is typically the most melodious and thus easiest to recall, the words come up, as if by itself, in the memory of a casual listener, perhaps during the daily chores of life. Additionally, the title of a song is easily retained. Typically for the genre, as is the case in here also, songs have titles that repeat the words already underlined in the chorus.

In addition to fulfilling the norms of the genre, lexical cohesion and reiteration also have an effect on something that illustrates the overall style of the text, as well as the problems of textual and discursive subject positions. This dual effect takes place, firstly, because the repetition itself functions as an adhesive means to constructing texts, as was noted above, in Guy Cook's definition of cohesion and parallelism (Cook: 29-34). And, also, it tends to lend an added emphasis on singular elements in a text, amounting to a holistic effect that transcends the words on their own: they become locus-segments, which bind the text together as a functional unity. Thus they create connections, not merely reinforce already existing ones.

Secondly, parallelisms in the chorus and title are highly significant to the possible interpretation, because some of the reiterated words appear also in the main text, but only once. This is the case with the motif of gun, for example. According to the norms of the genre, it is not a formulaic strategy to use all of the words of chorus and title in the verses, as happens here. But in this song, especially since it seems to be a narrative, they gain an added importance through the cohesive repetition (elsewhere, in the chorus), and through the peculiar distribution of the above motif (the other word in the title). This suggests that there is some kind of an attempt at achieving thematic unity in the song's narrativity, articulated between the standard locations of repetition, dictated by genre, and the use of certain key words which are included in the narrative body of the text, the verses (lines 15-17 and 24-27).

Thirdly, the articulation of the already mentioned causative conjunction, in the chorus, has far-reaching consequences for the interpretation of the song; a relation of causation is established between the suggestive meanings, connotated through the articulation of the narrator, a gun, and a man, with the

desperate necessity of escaping the situation, only hinted at, by the given articulation and by the use of a demonstrative *this*. Such an articulation orders everything that the narrative voice utters into a cohesive unity: she describes a dangerous situation from which it is imperative to get out immediately, because her very existence may be in jeopardy.

Fourthly, the scrutiny of the repetitive cohesion reveals some important facets of the characters and their relationships, involved in the embedded stories. Moreover, repeated segments paint a vivid, if indirect, picture of the very agency of telling the story, the principal text subject, through her selection of words to be repeated; most of such repetition involves discourses of violence, justice, and sexuality, or human body, its corporeality. The bodily aspect is even emphasized by the fact that the musical genre foregrounds the singer, her vocals, as the sole producer of the musical text of this song, lacking any kind of instrumentation whatsoever. The singing voice constructs another mode of the narrator, being her symbolic embodiment, which was already shown in the first part of the analysis, of its musical cohesion.

The gun-motif appears as an index of violence, thus of immense interpretative value, unravelling the otherwise highly opaque narration into a coherent story (of a woman being subjected to sexualised violence, augmented by the threat, the gun). Naturally, the interpretation mentioned above does not come from this one motif alone, but when it is applied to the reading of the whole text, it produces coherence between otherwise quite fragmented pieces of texture. Therefore, even a seemingly minor element here, if articulated to some major types of cohesion, can assist in the production of one coherent reading of the song.

Due to the three-times repeated chorus plus its semantic contents, appearing once in the main body of the text, and the partial inclusion of the first two lines of the chorus in the title, the following can be elevated into a status of the key word for interpretation: 5x me; 5x *gun*; 4x *man on my* (*back*)+ (1x a man on your (back); 5x *back*; 5 x *Barbados*; 5x *so I must get out*; 5x *this*. In addition to these, another set of repetition occurs elsewhere in the text: 2x [to] *live*; 2x *right*. These latter seem to emphasize, again, the fact that the narrator is in some kind of a dramatic situation, her very existence is challenged, either literally or figuratively. The repetition takes place in quick

succession with the first word (lines 11-12). The second word, by contrast, invokes the issue of human rights, and thus judicial discourse; this further stresses the former meanings of threat and implied violence. And these meanings seem to be ratified quite clearly by the chorus and title segments also, with an added emphasis provided by their repetition.

Hence, it can be summarized that the repetition highlights certain groupings of suggested meanings, revolving around such key words, or phrases, as a gun, a man (on somebody's back), the need to get out of the situation, the imperative of survival, "I wanna live" (line 12), and some proper nouns, geographical locations, for example "Barbados" (lines 25, 40), an island in the Caribbean, which serves as a tropical holiday resort for the very rich (American) tourists. Hence, its repeated use in the narrator's discourse seems to have a cohesive function, operating as an index for hope of future, of survival from the present situation. It also seems to be some kind of indirect addressing of the implied reader as someone possessing enough background information of American vicinity and holiday practices; such a reader may also appreciate the suggested irony to the full: the cost of living is so high in Barbados that the narrator would not, quite likely, be able to sustain herself for long, if she ever will get as far.

Second type of reiteration is synonymy (or near-synonymy). When looking at the issue of synonymy in the song, I will borrow incidentally from the transitivity-scheme of systemic functional grammar, intended for the analysis of ideational function (Halliday 1967a; 1967b). This will be done because these phrases may turn out exceptionally important, in the long run, and because the adopted analytic methods for the present study are not sufficient to deal with such features of ideational relations between sentences in question. Since these connections may help in discovering the articulation of subjectivity with the two cases below. Furthermore, such ideational concepts of transitivity as *senser* illustrate well the cohesive effect these expressions produce, if seen as part of the mind-style of the narrator. For the present purposes I define here the central idea of transitivity as a system by which language is used to signify agency of action, its recipient, and the manner of involved "process" occurring.

Reiterative cohesion induced by the use of synonymy does not figure prominently in the text, but there are at least some expressions, already partially dealt with in the section of substitution, which resemble synonymic relations, for example in the following: "things you think" and "these things / go through your head" (lines 22 and 62-63). These two utterances illustrate the relative nature of synonyms by being almost a synonymy, but not quite yet (although in the traditional sense, they may be considered so). In any case, they constitute a rewording of a statement. The first emphasizes human agency, a senser, who apparently controls her thoughts; whereas, the second backgrounds her, while foregrounding the independent activity of the thoughts. Thus, there is a considerable difference between otherwise highly similar-sounding utterances.

Thus, these synonymy-resembling expressions produce cohesion of a simulative kind, expressing something about the primary textual subject as well as about the condition she is in, something, which provokes a high, level of mental activity, thus heightened subjectivity. The demonstrative pronouns, this and these hint at the latter, which can be interpreted as euphemisms or as abbreviated references to long stretches of discourse. In either way, these seem to revolve around the text's very specific style of representing the narrator's subjectivity directly in the texture.

The third kind of reiteration is metonymy. Textual representatives for metonymy occur at least twice, first when the narrator explains that she can drive her car for some time now, because she has a "full tank" (line 13), which explicates the vehicle the narrator is driving; clearly, it cannot be anything other than a motor-equipped transportation. The later mentioning of proper nouns, referring to car brands, rule out the possibility of motorbike or such like vehicles.

The use of metonymy may be formulated in terms of index relations; the wordings involving such mechanized equipment as automobile imply that the narrator belongs to such a cultural environment where there are cars. In addition, this type of metonymy acts as an index of her character: she seems to be quite an independent woman, in need of no man as a driver, because she has probably her own driver's licence. In the late modern world of the west, such a feature may be more a rule than an exception as an attribute of any given

individual. Nevertheless, it is a formal aspect of identity of average members of the industrialized societies. Also, the brand names of the cars mentioned in the text (Seville and Cadillac) suggest that the scene of the song's narrative takes place somewhere in the USA, affirmed by the repeated proper nouns of various locations in that vicinity (southern part and Caribbean sea).

The other instance where a metonymic relation appears is in the narrator's wording of the hyponymic term of human body by mentioning, twice, one part of it: stomach, being on one's stomach. This has clearly a rhetorical purpose beyond the usual collocative use of that word; typically it occurs with food, eating, or with medical discourse. The text does not mention anything remotely associated with the latter, while it says once something of the former, "the biscuits" (line 60-61); despite of this, the image of body part probably does not have a direct bearing on its more typical collocation. Neverthess, perhaps by chance, these lines are bracketed by the dual, repetitive, appearance of the motif of stomach, as if the flat-pressed narrator, lying on her stomach on the back seat of (Fred's) Seville is reminded of food, of biscuits, just because of the bizarre condition, involving a pressed stomach. The other explanation for such a wording may have no relation to the collocative use of the motif of stomach; its repetitive appearance itself highlights the word which seems at odds with the general semantic fields invoked around it, in the text, lacking almost totally its more usual collocative associations (minus the above biscuits). Hence, it can be interpreted as a key word.

Hence, the motif of stomach can be safely interpreted as constructing something unique, a feature centrally involved with the suggested stories of the text, and not as a casual reference. The stomach as an unexpected lexical item foregrounds its metonymic (and hyponymic) concept: the body. Further wordings relate to this central, if implicit, term; the metonymic relation of clothes and the body is established by the narrator's description of her outer appearance, her clothes (lines 28-29). And, on top of these, there is another body part mentioned elsewhere: the back. The other character, the man, is depicted in close proximity to the narrator's body, he is lying on her back.

These metonymic expressions invoke related concepts of the discourses of the body and of the machines, with a gendered undertone to their juxtaposing with each other within the broader framework of heterosexual

articulation of certain discourses to either feminine or masculine attributes. Such a frame is itself conjured up by the song's textual evidence, along the lines of dress and colour codes of gendered significance and oppositions, as will be shown below with the section of collocation.

These two sets of discourses, or ideational centres of interest, invoked by the recurring metonyms, bring forward a phenomenon of cohesiveness by gendered oppositions of two codes: male and female. Polar opposites begin to emerge in the text, if this view is adopted: guns/bodies; objects/sentient beings; hard/soft; lifeless/living and so on. Various gendered divisions can be thus seen; this results to the subtle building up of conflict and tension between the human counterparts of the said oppositions: the men and the woman in the text. Such a relation of adversity is nowhere directly stated but it can be gleaned from a number of textual clues, foremostly the key words, and their articulation, of the corpus, where these discourses are again hinted at. Such implied tension between the sexes gains momentum in the solitary, and the intermediary, figure of the gun with no expressed possessor. In the text, its title, chorus, and verse, the motif of gun is represented as if it stands between the narrative voice, "me", and "a man", the latter positioned on the former's back.

Hence, the issue of metonymy, together with repetition, strengthen the cohesive ties within the corpus, by incorporating the larger discursive frameworks that can be viewed as enactments of gendered oppositions. These textual centres of interest, of binary positions, relate to the research question, because through them the metonymic expressions both form the female textual subject, via indexal relation, and tell about her and the polarized relationships. The latter is achieved through objective characterization, which leaves open whether the implied conflicts between the sexes, or genders, really occur in her relations to men or if they are polarization of her own inner male side of the psyche (i.e. Jungian "animus").

Thus, the lexical cohesion, especially its reiterative subtype, and metonymy in particular, seems to be of vital importance in any kind of attempt at interpreting the stories suggested by the text, if the framework of the body is accepted as the centre of interest. And both repetition and metonymy seem to tell indexally about the textual subject of narration: she is an independent

western woman (American?) who is brought to a surprising proximity of an enigmatic man, possibly called Fred, and a gun (implying danger, threat, violence), but whose possessor is never mentioned anywhere in the text itself.

The cases of metonymy that occur in the corpus: *tank/* [car] (line 13); *stomach* / [body] (lines 57 and 67); *back* [body] (lines 36-42); and *spreading* / [of her legs?] (line 31).

The fourth type of reiteration is antonymy. Antonymy means juxtapositions of adversative terms or concepts; these often have become fixed expressions in a given language, and thus belonging into the category of collocation also. Here, the sole case of antonymy takes place right at the beginning of the text: "morning / night" (lines 2-3), although it may not be the best example: "day" would be better candidate for the position of antonymy of the latter. In any case, this type of lexical cohesion of reiteration does not figure prominently in the text; therefore, it can be forgotten.

What seems to be the common denominator with all types of reiteration, found in the corpus, is their referential potential for eliciting intertextuality, often in extremely subtle ways.

2.2.5.2 Collocation

This type of cohesion shares similarities with formal aspects of substitution and ellipsis, although it is not grounded in grammatical rules as they are traditionally understood; like these two, collocation elicits adhesiveness in a text by implementing conventions and articulating arbitrary elements together. The language use ratifies these connections. Primarily the force of language enacts cohesion by the use of collocation as it is used (in a social context), as opposed to its more formal aspects of grammatical rules or ideational function, although it has a direct bearing on the latter through its constitution in paradigmatic semantic fields. Hence, collocation is organized on the paradigmatic axis of articulation, around certain fields, or topics, of statements; thus, a conventionalised set of words or expressions are being constellated, having cohesiveness in their shared topic of speech. These produce a locus of ideational concern, at least in the one case analysed below (lines 28-9).

The present corpus has few distinct cohesive centres of interest, this becomes apparent after the analysis of the lexical contents of the song, its

diction included. These are the following: proper names, body parts, human rights, Christianity, cars, weapons, with such discourses invoked as subjectivity, corporeality, sexuality, religion, machinery, abuse and sexualised violence.

One very interesting case of collocation takes place with the narrator's depiction of her style of dressing up: "yes I wore / a slinky red thing" (lines 28-29). This expression, while also drawing on the cohesive principles of substitution and reference (the substitutive word *thing*), also has the two reiterative types of cohesion articulated together: collocation and, from reiteration, metonymy. This articulation is shown in more detail below.

By collocation, the above expression becomes understandable only by drawing from the sociosemiotic codes attached to clothing and colours, which in this instance seem to signify gender and appropriate scripts of behaviour. The syntagm, in the lines 28-31, articulates two socio-semiotic modalities, of clothes and of colour, which together form a gendered sentence. The colour red signifies high level of sensuality and stimulation of the senses ('desire', and 'voluptuousness' with women; 'aggression/power', and 'dynamism' with men).

Notably, the colour has gender-specific meanings, different sets of them for women as opposed to those intended for men. In addition, when the colour is articulated with the gendered code of accessories, as above, the expression refers only to women's clothing.

In addition, this articulation has many associative meanings ratified in social life related to leisure, fashion, sexuality, and the discursive formation of rape, "does that mean / I should spread "(line 30-31). The narrator echoes all of these, and by implication, also the judiciary discourse and practices of police, when female subjects of rape are further subjected to suspicion of having caused their own molestation through supposedly provocative style of dressing up and other kinds of non-verbal communication.

Given the overall ambiguities in the text, even the gender of the subject can be interpreted as either female or male. Nevertheless, the above collocation foregrounds the former option, because such a clothing is taken to signify female exclusively. In the English language, "dress" has been used in a gendered way, not to mention its articulation with "slinky", which, at least

from the 1920s, has been a vernacular expression, signifying (feminine) attractiveness, and sexual appeal (to and from the perspective of masculine subject). Thus the collocation points strongly toward a gendered interpretation where the narrator and her self-representation as a character in the story are one and the same person, whose gender is more likely than not female. It is nevertheless good to remind oneself that the text's typical ambiguousness appears also in this case: the actual wording, the lexeme *dress*, is mentioned nowhere in the text; it is substituted by *thing*.

Naturally, all of these conclusions apply only if the heterosexual framework is maintained while reading the mentioned examples of sociosemiotic codes. Other readings could be possible, for instance ones that draw from either homosexual or queer-discourses, in which case the wearing of a feminine dress would not automatically reveal anything about the biological sex of the body articulated to it, at least not with any self-evident certainty.

By its use of reiteration, the expression resorts to metonymy, since clothes do not have any meaning without their articulation to bodies that wear them. Again, the concept of body is emphasized by the text.

In sum, the text induces cohesion through using large-scale semantic networks, whether these be conceptualised as discourses of power and knowledge, in the Foucauldian sense, (Foucault 1972 and 1978) or as preconditions for the production of meaning (macrostructures of meaning: e.g. gender). Hence, "slinky red thing" is a metonymic expression for a particular kind of human character, in the Anglo-American cultural context, and for the invoked codes of fashion. Thus, the text uses gendered language, at least in this one instance, of collocation, where the item used is associated with women and open sexuality: a woman who enjoys sensuous accessories and the related male (and female!) attention thus provoked. Implied in this is the narrator's peculiar kind of exhibitionism, tinged with ironic detachment, arguably.

However, in the context of the song, the text implies a more complex orientation to this issue, through its possible metadiscourse of irony, signifying indirectly the communicative subject's strategic move of distancing herself from the discourse she produces, especially with such a usage of collocation and metonymy as is the case here.

Cohesion through collocations thus ultimately depends on larger semantic structures, of discourses and networks of meaning. Furthermore, it is not just collocation as a type of textual function that operates in this fashion; the text builds its adhesive connections by using for example a highly concentrated set of metonyms that provide coherent frameworks of possible interpretations for the readers. The two hyponymic referents identified by the analysis both can be seen as key words, as well as representing two different discourses (corporeality vs. machinery). Moreover, their textual markers have either a direct bearing on the research question, as was illustrated by the gender-revealing use of the case of collocation by the narrator in her self-description, or an indirect relation, by way of index. The latter became evident when the implications of the body and car-related metonymies were considered in connection with other cohesiveness building facets of the text, especially the motif of a gun, which like the metonymic expressions serve the literary function of an indexal relation. This motif alone, although itself emphasized by various means, seemed to stand for any kind of explicit presentation of the possibility of violence.

Thus, in order to achieve a reasonably coherent reading of the song's discourse, one has to rely heavily on other features besides the pure textual markings of cohesion: the mentioned frameworks of discourses of which not all are even substantiated by the text itself. For example, the heterosexual frame is of fundamental importance for the kind of coherent interpretation of the song that is often proposed by fans and by rock-journalists alike, the rape-scenario in effect, but this works only if some far-reaching assumptions are made about the significance of the song's representations of passive men, of the meaning of a gun that is in nobody's hand, and the gendered discourse of the "slinky red things". All of this requires creativity on the part of the listeners and readers of the text, as was noted in the context of the stylistic analysis of the kind of "opaque" texts. I agree and claim with unwavering conviction that the present corpus belongs to such a category of texts that cannot be adequately paraphrased. Hence, stylistic study is best served if the mathematical calculations and comparisons between "linguistic variants" are postponed in favour of the examination of "foregrounding", of linguistic emphasis in service

of a literary function (Leech and Short: 48). This was roughly what I attempted to do with the sort of analysis conducted in the present study.

Concluding the analysis of the textual function, of various kinds of cohesion, it appeared that the corpus exhibited a wide arsenal of means to achieve adhesive effect in the text; this was obvious in both sections of the analysis: first in the musical means and then in the linguistic ones. The latter involved all of the selected types except the two subtypes of reiteration. Both sections resorted to conventions of the given genre, as well as to the more individual forms and tactics. Despite the surface simplicity of the song's discourse, its semantic orderings can be seen to represent a quite complex texture, especially with the linguistic cohesion. No single feature dominates. Notwithstanding this, the corpus achieves unity as a text perhaps most effectively through its musical and genre-bound characteristics that bound the text together as a distinct kind of discourse: popular music, with a highly significant diversion to traditional oral poetry of religious ritual and funereal singing. These musico-generic means cannot be overemphasized in their capacity to induce cohesion; therefore, further studies concentrating on musical features should be conducted on this and related songs in a more detailed way.

RESULTS

The textual and musical cohesion is effected to a high degree by means of an articulatory device of genre, and thus via *constitutive intertextuality*, in the sense put forward by Norman Fairclough (Fairclough 1992:124), which denotes an inherent relation of a particular text to its context of production as opposed to a more arbitrary connection to another text (*manifest intertextuality*). The genericity was shown to have a huge influence on the individual characteristics of the given text, the song, even in its makings of cohesive structures.

Furthermore, such generic construction of textual adhesiveness has some implications also for the specific research questions, if not for any other reason but for the manipulation of the genre's conventions by the singer, in order to convey messages through the very form used, making the formal features to

function as semiotic indices, and even as discursive metaphors. In addition to producing adhesiveness in the texture, the above features constitute a tentative basis for hermeneutic interpreting of the contents of the song.

The implications for the research question of the given text's constitutive intertextuality, of its style of using certain sociosemiotic codes (of music and of genre), is perhaps best summarized with respect to indexal relation thus articulated to the textual construction of subjectivity, especially that of the primary enunciator of the utterances. She, as a narrator, is characterized by the words she uses, through their ideational function (semantics), but even more powerfully by the sosiosemiotic indices of musical modality as has been revealed above.

Thus a more illuminating view of her emerges through such implicit means of description, as indices tend to be, fitting well with the given speech genres and the style of narrating: in the pseudo-dialogue or monologue-driven first person, which would otherwise leave little chance for direct self-presentation. Hence, the subtle use of indices, musical and verbal, can be interpreted as constituting a generically motivated kind of cohesion; the text hangs together on the force of its massive foregrounding of the subjectivity of the narrator. This happens partly through the indirect way of the indices, acting in their capacity to signify through the principle of objective characterization.

The narrative voice pictures itself as a certain kind of textual and discursive subject: a woman (Anglo-American) with a hesitant vocal line, who sings in a narrow range, who is plunged into a solitary style of presentation, signifying aloness, a type of singing that involves only sombre tones and, finally, a fitting subject of the chosen genre, and mode, of the song: a mourner for the dead and/or for a loss. These are the indexal markers for the relations between the various discursive subjects: the singer's dramatic enactment of a narrative subjectivity (the author with her embodied voice), the narrator (as a thematic connector), and, lastly, the main character (the enunciated subject).

The results from the analysis of linguistic cohesion, in their totality, appeared to confirm the importance of the sociosemiotic indices as the text's characteristic style of building up cohesion and representing subjectivity.

2.2.1. and 2.2.2: Substitution and Ellipsis

While the cohesive means of substitution and ellipsis are standard measures of the genre of the text, it might appear odd that I selected these, nevertheless, as points of departure for the analytic task of answering the present research's question with textualized subjects. The reason for this inclusion of substitution and ellipsis lies in that these forms of cohesion may enact both purposes: generic and individual ones. At least in the analysed cases, this seemed to be very much so.

In sum, I interpreted the lexeme *thing*, in the first case, as a substitution through nominal that presumably refers to everything in the text, the texture itself, as well as individual parts of this fragmented presentation of subjectivity. In the second, the function word substitutes a word not explicitly given elsewhere in the text but one that can be accurately reconstructed from sosiosemiotic background knowledge related to American culture, its dress and colour codes with gendered implications, revealing the social gender of the narrator as female. This became obvious, when I proceeded to the section of collocation, where the same clauses were looked at from another and much more expansive perspective of collocation (and discourses).

So, after all, the cohesive means of substitution and ellipsis may have a decisive role in the construction of the very foundations of the text, but only if viewed in relation to the possible interpretation of the whole song as an emblem of the narrative agency's subjectivity. This means that the whole *gestalt* of the song's discourse has to be taken as the representation of the female subjectivity, in which the very forms of expression are simultaneously the crucial part of the contents: the style of narrating is the narrative. Arguably, the narrative subject, and the peculiar way of representing her subjectivity, is the coherence-inducing ideational centre of the song's discourse. But this line of interpretative reading is not further elaborated in the present study; others, who are more interested in hermeneutic readings, can pursue it. Nevertheless, such a reading would answer the research question, because of its far-reaching implications for the textualization of female subject.

Also, the recurring special forms of clause structures, of periphrastic expressions, appeared to be highly visible textual as well as generic features.

Nevertheless, if such choices for the structuring of the sentences are attributed with a semantic set of values, relevant for the research question, such choices signify, perhaps, some kind of reluctance toward presenting active agency in the text. Commonly, such an active position is worded in explicit grammatical representation of subjects in non-passive clauses. As a general rule, the text resorts to the opposite tactic: it deletes subjects from the clauses and uses passive or such-like expressions of non-dynamic type.

2.2.3 Reference

Cohesion is enacted with the ubiquitous use of cross-reference via personal pronouns and, even more markedly, via deictic demonstratives. The cross-reference occurs between the three characters: the narrator and the two men. The narrator's relation to these is represented as dramatically different in quality, stylistically hinted at by the use of the referential function, and also by the use of indexal relations.

These stylistic devices are evident in the variation of the referential forms used with respect to one of the men; and secondly, the inherently problematic reference to the second man, Jesus, because of this proper noun's special place in the sociocultural framework where the song is produced, suggesting detachment of the narrator from her own discourse (Fairclough 1992: 122-123). Thirdly, the differences between the kinds of reference, and textual representation of related subject positions, with respect to these two men, appear as significant indices for the types of relation that the narrator has toward them. Fourthly, it is highly revealing that the text indulges in its use of special forms of clauses, or in the high-frequency of context-dependent expressions (periphrastic, ellipsis, deixis) that either undermined the active agency of the characters or, in many places, left the referent vague or not determined at all.

Therefore, these stylistic choices seem to signify something about the relationship between the man Fred and the narrator: it seems like an ambiguous one. Thus, semantic continuity builds up in a network of fragments unified as text. This occurs partly in the extensive use of personal pronouns and address-forms in order to convey referential relations between the three principal

characters in the text. The implied relationships between them generate coherence in turn.

The aforementioned demonstrative pronouns, and other deictic expressions, are doubly significant because they may have been used in the texture to refer to the contents of the narrator's mind, reflected in the undetermined chunks of text, as indices of her subjectivity. These are worded as something that the narrator thinks about or else as mental impressions floating by. In addition to this, the repetitive deictic and other context-bound textual features may help to create an impression of a shared world with the anonymous addressee.

2.2.4 Conjunctions (additives, causatives and temporals)

Additive conjunctions, especially *and*, occur frequently, even excessively, in the type of utterances that the corpus belongs to by its genre, popular song, which has certain recurring generic features of which the paratactic syntax and the cohesion by additive conjunctions are among the most common characteristics. Regardless of this, such formal attributes of a genre can also be interpreted as indices for the singer's characterization of the narrator, simultaneously they function as textual representations of the character's very subjectivity. Similarly, recurring additive conjunctions are typical for unplanned mode of language in a spontaneous speech situation, which the corpus may try to simulate not altogether unsuccessfully, with the adequate register of the vernacular language. All of this amounts to the evocative representation of subjectivity in the forms of the texture and the story (mind-style), which is the defining tactic of the song, contributing to the textual unity, and thus to cohesiveness.

Being included in the foregrounded textual element of the chorus further emphasizes the repeated occurrence of the causatives. The cohesive force of the thrice-repeated chorus cannot be underestimated; therefore, the actual listeners are, in a way, indoctrinated by the suggestiveness of the repeated, itself highly elliptic, clauses that by themselves are extremely evocative of associative meanings. The chorus-segment in the song can be conceptualised as a kind of minimal narrative, because of its causative conjunction as a textual marking for a cause/effect relation. This segment has several kinds of potential

meanings, if used for the imagining possible narrative scenarios and related roles for the participants.

The use of the causative conjunctions contributes to the construction of semantic unity, and thus cohesion, and ultimately they help in the process of interpreting the song as a narrative (however unprototypical it may be). These underline, and augment through repetition, other segments appearing in the text; also, they invoke text-external frames of reference that produce coherence to the reading of the song.

The almost total non-use of the temporal conjunctions marks a deviation from the conventions of the genre of narrative with which the contents can be aligned, in broad terms (e.g. a sub-genre: narrative song). The over-lapping frames of time and different localities may result in the audience's viewing the text as a whole, in terms of the presentation of subjectivity, transcending all time and place considerations, indexally marked by the dismissed linear logic of narratives, resembling more a stream-of-consciousness prose than traditional telling of stories. This feature is becoming a standard quality in post-modern popular music in general, but in this case the subtlety of such representations of the flow of consciousness marks them as highly significant vehicles both for the generating of cohesion and for the textualization of subjectivity of the song.

Thus, the song can be viewed as an embodiment of a particular kind of subject: synchronic, free-associative, having impressions that are textualized as different segments in the texture, all of which express a slightly disjointed logic in their relation to each other. In short, this type of incoherent presentation of subjectivity could be interpreted in various ways, but in this case it probably constitutes the grand structure for the whole song, taken in the sense that covers both semantic and formal aspects. The semantic reading of such fragments within the texture could yield an interpretation of a primary textual subject (narrator) shocked for some reason; the very form of the message is the message: the subject is as shattered as the text itself. Thus, the song can be read in its totality as functioning metaphorically (discursive metaphor).

The two cases where the temporal conjunctions do appear share some similarities, first of all, both depict the man, Fred, who otherwise remains unmentioned or represented only as the possible interlocutor, in places, of the narrator's direct address. What is more, he is worded in quite a static fashion. If

temporal conjunctions are taken to represent narrativity, as its formal indices, then their appearing together with the (rare) emergence of Fred quite likely is no co-incidence; the man has obviously some important function to perform in the suggested story, despite the fact that he is pictured as a relatively non-dynamic actor.

2.2.5.1 Reiteration (repetition, synonymy and metonymy)

Reiteration is unquestionably the single most salient, and perhaps one of the most significant formal features in the text, because of its force of inducing cohesion, and because of its semiotic activity, in the construction of coherence in the text, through indexal relations. The first relates to the extreme typicality of such a feature in the genre of popular song, the second shows a more individualized facet of the song that manages to use the highly fixed and obligatory properties of the expressive format to convey thematic meanings, some of them highly significant as regards the research problem of textualized subjectivities. Of all the five types of language-based cohesion, repetition operates in the most obvious ways: by itself, it is the primary text-generating factor; secondly, articulated together with the specially emphasized lexemes, it produces textual centres of connection: hence, cohesiveness.

The protypical and genre defining feature in any kind of popular music, whatever its sub-genre or generic name, is quite likely the textual propensity toward excessive repetition. This is a strongly supported, and even prototypical, feature in popular songs as compared to other musical genres, for example jazz or classical music styles. Each popular song tends to have at least one locus-segment that is repeated: a chorus. This is so with the present song also. But, contrary to the standard functioning of a chorus, the song's generic locus contributes significantly to the perception of the text as a narrative, albeit with a natural economy of expression. While narrativity is not by any means unfamiliar to popular songs in general, with this song the effect is exceptional, since without the chorus the text would seem much less coherent, given the fragmentary nature of the proper verses (i.e. the part of the narrative songs that most obviously carry the story line forward). This seems to be one of the foregrounded elements of the text, deviating also from the mainstream of narrative songs.

In addition to the above, the repetition in this particular case is a cohesive tactic of such a fundamental importance, because the highlighted chorus-segment is simultaneously stressed by the locus-lexemes, or key-words, which are articulated into this already foregrounded part of the texture: "me, and a gun, a man on my back... so I must get out of this" (36-42).

These words produce coherence to the highly opaque text in question, but only with a little help from the audience imagination. The key words in the chorus appear also in the main body of the text, in verses, but in a passing fashion, once. Moreover, this double-articulation has direct bearing also on the research question, because such repeated and foregrounded features represent the principal characters and, more specifically, their interrelations. This happens through the sociosemiotic functioning of the indexal signification-process at work in the song's discourse, the process of which has already been extensively described in the actual cases of the analysis.

There were no cases of exact synonymy. The two near-synonyms in the text, (lines 22, and 62-63), are excellent cases for the purpose of illustrating the way subjects (especially that of the narrator/main character) are being articulated by the song, alternatively in active and passive grammatical positions: signifying perhaps merely stylistic variation for its own sake; this contradictory representation of agency also strengthen the cohesiveness of the text.

The shared concept that is referred to by the near-synonymy is, arguably, the thoughts of the narrator. This co-referred idea may act as a semantic link. Then it is further emphasized because several other types of cohesion refer to it, elsewhere (substitution, reference, and collocation). By its ideational function the concept of thoughts brings semantic unity to the text; but it can be taken to enact also textual function, by the indexal capacity of the texture itself. This becomes possible if the text as a whole is conceptualised as a representation of the narrator's subjectivity: all of it are her thoughts, despite the multiple voices or identities involved in the narrative fragments. Thus it would be an example of metadiscourse, a case where the text refers to itself for some rhetorical purpose beyond the actual contents, probably. Such a reading is supported by several aspects of the text, for example the features of conjunction that were shown to have foregrounded the subjective aspect of the

text, in spite of the fact that the very genre is prototypically constituted in the discourse of the subjectivity (interpersonal function).

Thus, referential relations via near-synonymy has some weight as a cohesive technique in the making of the texture of the corpus. Additionally, it tells something about the textualized subject of the narrator (passive; ambivalent), while also contributing to a likely idea that the entire form of the song (as gestalt) stands for the said subjectivity through indexal relation, if the interpretation of the metadiscursivity of the text is accepted as valid.

There are two sets of metonymic expressions that seem to exercise a significant influence over the process of effecting cohesion in the text; one has centre in the concept of body, the other in the machinery of automobile. Relevance of these ideational contexts to the research question is that these metonymic ratifications of the two sets of discourses clearly paint a picture of the narrative subjectivity, as seen through the semiotic view-point of indexal relations, particularly relevant for metonymic expressions, and from the more encompassing analytical perspective of objective characterization. Furthermore, the peculiar way these two discursive frames of body and "man-made objects" of cars and guns are being juxtaposed suggests that the resulting tension of polar opposites signifies something about the relationship between the main character and the shadowy figure from the opposite sex. This signifies tension through opposite types of discourse within the yet more encompassing framework of binarism of the sociosemiotic code of heterosexuality.

A kind of gendered reading is thus assumed; and such an interpretation also can contain the notion of the text as a self-referential discourse of (female) subjectivity, with alternating positions of power and lethargy, dynamisms and passivity, occurring within the one person alone, the narrator. The subject thus seems divided against herself within her mind.

In addition, apparent metadiscursivity of the text would warrant a closer look, focusing on issues as intertextual irony and the importance of considering the potential subversion of religious discourse embedded in the song's allusions to such matters.

This kind of approach, in some further studies, would do well to incorporate coherence as the main interest.

2.2.5.2 Collocation

The corpus exhibits certain collocations as means to achieving cohesion. One of these was chosen for a close analysis because of its immediate bearing on the research question of textualized subjects.

Collocation seems to be a form of cohesion that gravitates around ideationally constructed locus provided by groups of statements. These in turn are evoked in the process of articulating collocations into a particular totality of a text, because each group of statements has an ideational centre of interest. Such a semantic base draws frequently certain kinds of words together. The general effect of this is to produce a paradigm of statements united on an abstract level of ideational meaning, which can be compared to the "archive of knowledge" by Michel Foucault (Foucault:1972).

For the research question the most significant implication of such a mixture of disparate discourses, seems to be their indexical power to suggest a type of personality for the implied writer and implied reader (e.g. well-versed in Christian texts and iconography), producing the text's own inherent subjectivity that guides the process of interpretation by offering certain positions for the audience as well. This leads to the establishment of certain dominant readings, which are suggested by the text itself.

There are also some segments where more than two of the above discourses are articulated in one short collocation, as was illustrated by the close analysis of one clause (line 28), the particular case being also a supreme illustration of the complexities involved with even the simple forms that characterize the song's textual practice. Outwardly, the wording referred to the narrator's style with respect to clothes; but inwardly it represented her detachment from the sosiosemiotic codes used in the articulation, and their allusions to sets of behavioural *schemes, frames, and scripts* (macrostructures), which are the larger discourse structures that set the preconditions to the production of sociosemiotic meanings. In the text, all of these seem to be related to the discourses of sexuality and of sexualised violence (rape).

Thus, collocation occurs, besides in the syntagmatic articulation of words, also on the plane of paradigmatic selection, in the form of associative juxtaposing of different but related discourses, which are then manifested, in a few language items, on the level of the surface text.

In summary, collocation revealed cohesive ties between words and larger structures, in text-internal as well as external sense. Additionally, the narrator probably uses metadiscourse in order to distance herself from the discourse she produces when describing her clothing; her mocking appropriation of the general dress code implies sexual ambivalence: she presents herself as a sensuous woman but disclaiming the male interpretations of her behaviour, against the frameworks of exhibitionism, sexuality, and sex used as violence in rape.

DISCUSSION

During the analysis of the textual practice of the song, `Me and a Gun´, in its articulations of subjects and subjectivity in the texture, it became clear that the adopted methodology, of systemic functional cohesion, provided some answers to the problem how the seemingly incoherent, fragmentary and opaque lines of apparently disjointed items of language could be understood as forming a text of some unity of purpose, however loose and vague that may be. The act of interpretation itself is always problematic and heavily influenced by the interpreter's own subjectivity. However, with the present study, I did not even attempt at providing for an extensive and coherent reading, since the primary focus was in opposite direction: in the textual cohesion. In the self-reflective section of this study below, I will explain the subjective preconditions that led me to adopt the theory and the related methodology with which I focused on the issue of explicit cohesion.

As the analysis of the textual practice of the song can be used to support arguments that its dominant reading may revolve around the issues of rhetoric of the female subject and the discourse of violence, these obvious questions emerge: "Why is the suggested story of the song expressed in such an indirect way (as the analysis of cohesion proved), and why the act of the rapist is backgrounded?" Some further studies of a more contextual orientation should be conducted in order to answer these pressing questions.

Associated with the author's stage persona, and her recording of the song ´Me and a Gun´, these background items of information probably helped to

shape the emergence of a particular kind of dominant reading of the song (as an autobiographical story about being raped).

Especially from the point of view of feminist cultural criticism, these questions are not insignificant, or ones that can be dismissed. Such questions have an immense political investment for the feminists who are seriously involved with media politics, and the politics of representation. They cannot afford to regard such articulations between life and art as far-fetched or irrelevant, least of all absurd. Certainly, it may seem such, if a contextual approach is haphazardly incorporated to the textual analysis, supporting its readings with speculations about the relation between the "reality" of the embodied experience and its (possible) representation in the given song.

The present study, while not a proper feminist analysis, nevertheless has some background affinity with certain kinds of theoretical currents of feminist linguistics and discursive stylistics, with the latter, the "Feminist Model of Text" (Mills 1995), especially. This being the situation, I feel compelled to bring the feminist framework into the discussion.

One possible answer to these questions could be the author's rhetorical intent of addressing as many people of different backgrounds as possible, beyond the binary division of gender, in such a way as not to exclude the possible listeners, and readers, from the text's address. This type of representation then operates without overt and fixed positioning of the textual subject as exclusive reference to the author herself, and her biography, despite her intimate connection with the text. Instead, the textual subject is presented in such a delicate balance between highly idiosyncratic and, contrastingly, universal features of subjectivity that anybody can approach the song's discourse with some degree of empathy and also of identification. The portion of the audience that takes, or appropriates, the position of the first person singular of the text, in order to identify with it, resisting the authorial claim to it, achieves the latter.

The present study limited its analytic interests to just a couple of linguistic features of the text as a finished product, in a relative sense, thus it constituted a suitable and unproblematized object of the research work. The original intent was to include also a simultaneous process-view on the subject; whatever remained of it, is related to the genre-informed observations of the

corpus. I am, naturally, aware of the contradictions with this type of practice and the above sentiments of ideal conditions for the academic involvement in popular text linguistics.

I chose to apply very formal methods and concentrated on the structural and functional aspects of the text, instead of a content-based hermeneutic reading. Partly the song itself with its language use of opacity, elliptedness, and casualness motivated this decision; partly this was done due to my own subjectivity, and my intimate relation to the corpus.

As it turned out, the analysis completed, the framework of systemic linguistics left me with mixed results: some fascinating new insights were gained but, otherwise, I am, at the moment, as baffled about the corpus as ever. Considering the text's level of opacity and implicit manner of rhetoric, it is a small wonder that so many reporters and fans seem to have a consensus interpretation of the song as to it dominant reading, related to the author's (embodied) experience of rape. The text itself tends to reveal preciously little evidence to support that kind of naturalized interpretation. This was one of my original impulses to engage with the text, without such received preconceptions. The answer must lie elsewhere, if one is to uncover the origin of the mentioned hermeneutic consensus; probably it comes to the enunciative position (of the act of uttering). Such a discursive position requires the existence of the generic identity (in this case, *singer*) and its embodiment by an actual person (with this song, Tori Amos). Since it is hardly likely that an examination of the former will provide for the anticipated kind of answer, one must turn to the latter: the embodied subject of Tori Amos. Her performances in public, with or without a direct relation to the particular song, apparently have contributed to the unified tendencies in the reception of this song. But this remains only a guess for the time being.

Despite the rigorous emphasis on cohesiveness and formal structures, the coherence of the text still remains a huge problem, if a holistic, unified, non-contradictory interpretation is favoured (which I do not). Various sorts of readings are equally relevant, whether these originate from the actual author's very authority, from the popular music press, or from individual fans and listeners of the song. The present study may not help much, if a definite interpretation is strived for, but at least it provides for some linguistic

descriptions of the text that might be of use, especially for the study of gender-ideology and the politics of subjectivity, for example by feminist researchers of media texts and the issues of representation therein.

Therefore, I accept the ambivalent situation and acknowledge Sandra Harding's proposed challenge to the traditionally male-dominated discourse, practised within the academic domain that has strived for rigidly unified and coherent interpretations, while constructing universalising theories articulated to tendentially objectifying practices in its methodologies, by offering instead a more open-ended approach. Such a view sees theory and methods in a substantially more local and process-like terms (Harding 1992).

As a result , the concept of subjectivity in general and that of the textualized one has been left quite open in the present study. In this I am merely reflecting the contemporary thinking on the problems of the textual subject (Barthes 1968/1977). This poststructuralist re-thinking of the represented subject in the forms of textual agency has had a de-centralizing, pluralizing, and process-oriented influence on the matter of debate. The construction of a subject position in a text is a continuous movement of polyphonic voices in dialogue with each other (Bakhtin 1986). The actual subject's (i.e. author's) traditional prestige status in the literary formation has similarly been challenged.

The discursive subject of the actual author has been re-located to a formal position of a function, in the production of cultural artefacts and texts, within a relevant framework of discursive formation, which means the totality of a particular social practice (the recording and music industry in the case of the present corpus), backgrounding the actual embodied subject, with no theoretical conceptualisation of the involved subject as a person (Foucault 1972). This reduction of living beings into formal categories or discursive functions has been severely questioned by, for example, feminist cultural critics (McNay 1992; Threadgold 1997). I agree with such criticism, despite the fact, or because of it, that even the mentioned feminist thinkers acknowledge their own debt to the Foucault's discourse theories. Especially in cases where marginalized groups, such as women, and their cultural representation in the media and elsewhere in texts, are being discussed, the

anti-discursive feminist criticism of Foucauldian rearticulations of the subject becomes a power-related issue with far-reaching political consequences.

Such criticism extends to the present study; I would anticipate it as follows: a feminist criticism can accuse the thesis for its Foucault-inspired presentation of the concept of "singer" as a generic identity that leads to a politically hazardous reductionism of the subject as an embodied term. However true this might be, it needs to be remembered that such concepts as I have used are to be considered merely as analytical vehicles for the linguistic examination of a particular corpus only.

The reductionist position inclines toward discursive idealism that exaggerates the power of the subject within a discourse practice; thus, the political tension and limits of the material conditions surrounding the discursive practices are neglected. On top of that, the discursive view may lead to a dangerous equation: discursive equals embodied subject, which, as some feminists have argued (Butler 1993; Petäjäniemi 1997: 245-270), may be as unsatisfactory a perspective as any kind of essentialist notion of the problem of subject, whether that be legitimised by economic theories of reductionism of "vulgar marxism", or by the transcendental biologism.

The Butlerian discursive performativity (of gendered) subject appears to be something like a bridge between the chasm of discursive idealism and materialist reductionism, redressing the inherent imbalances in both; simultaneously, it brings back the body, the embodied subjectivity in discursive frameworks. Such a theoretical position on subjectivity could be called aspect monism. This is so, because such a thinking seems to resist the tendency of unlimited pluralism, a feature defining much of the postmodernist thinking in general that is politically dangerous because of the diffusing effect it has on thinking about subjectivity and, more importantly, in theorizing the parameters for the feminist political subject in action.

If Butlerian bodily subjects are constructed in and through "stylised performance" (Butler 1990:139), also textual subjects, and especially their generic subjects positions, may just as well be conceptualised in similar terms. After all, the primary enunciative subject for the genre of popular song is a singer (as the material source of discourse). Hence, it is very much a corporeal entity with the crucial emphasis on the bodily dimension in the production of

meanings related to the enunciative position. Such a position can be described as the specific socio-semiotic place from which the words are being uttered to the more or less genre-conscious audience of the popular music. As a contrast, I have used the word also to signify the more abstract generic identity of an actual subject, taking a social persona of *singer*, with all the discursive repercussions of genre endowed within the position. A position like that can also be called, in Foucauldian terms, an "enunciative function" (Foucault 1972: 88-105). Additionally, such a discursive entity has literary value, because it can act, semiotically, inside the discourse she produces, as a kind of dramatization of the narrative subjects and narrated characters, as has been demonstrated already.

Therefore, the discursive view on the question of subject of texts such as popular songs, supported by the present study, need not be regarded as totally incompatible with action-oriented theorizing of female subject. Women, such as Tori Amos, working in the male-dominated field, perform their subjectivity, and gender within a discourse practice where bodies, gender, sexuality, and subjectivity do make a difference. Hence, their work, involving textualized subjects, has ideological significance. Popular culture in general, and media texts in particular, reflect and even construct public opinion, if the paradigm of the social constructionism is correct, through its representational activity. These kinds of texts can also deal with taboo and other painful social issues with a more direct approach than is possible for more institutionally protected, literary or otherwise aesthetic, texts. Moreover, by its very definition, popular texts reach a wider audience than canonized texts usually do. Furthermore, despite Amos's or other popular musician's often-ambiguous image and indeterminate political position, they tend to exercise a subtle yet boundary-crossing influence on a highly heterogeneous audience in the world, at large. This is a fact and still critics of popular culture have often ignored its wide consequences. In order to redress such neglect, academics may do well to adopt this challenge, by starting to take popular forms of expression more seriously, regardless of their aesthetic, or commercial, value. The section below will attempt to chart some aspects of the mentioned challenge.

SUGGESTIONS FOR FURTHER STUDIES

Since I chose to ignore the greater part of the material of the recording, from the CD, *Little Earthquakes*, the whole of it, obviously, calls for further studies, if not for any other reason than for the pure motive of confirmation of the generically significant portions of the findings.

One option could be maintaining the same research question, and to conduct a comparative analysis between, firstly, the individual songs in the recording; then, juxtaposing these with the subsequent records by the author; thirdly, after the two stages, contrasting the findings with similar type of studies by other researchers on different styles of popular music. This then would lead to genre-analysis, which means adopting a proper Critical Discourse Analytic-approach on the level of discourse praxis. The problems of scrutinizing textual or discursive subjects would then be more systematically analysed. Besides, issues such as what exactly constitutes a 'text', and where are its boundaries, would be addressed (in a more sustained fashion), through an intertextual analysis. But this requires a completely different selection of theoretical and methodological concepts.

If the points of departure were genre-type research and intertextual comparison of formal aspects of individual texts within their institutional orders of discourse, of the record manufacture industry, transmission, circulation media, all of these considerations would entail a type of analysis that proceeds toward ever-widening circles of manifest and constitutive intertextuality and interdiscursivity. Such an analysis would quite likely reveal interesting facets of the contexts of production, circulation, and reception of popular music texts. Additionally, such an approach would address the more abstract question of the problem of representation in post-modern discourses in general, and in the mass-produced and digitally mediated environment in particular.

The critical linguistic approach, articulated to discourse theoretical constructionism, appears to be ideally suited for the analytic needs of cultural studies, operating on popular text corpora that are meaningless without their contexts of use being, one way or another, studied. In addition, critical linguistics seems an advantageous choice of methodology for such a heavily-

contextual approach to texts, because it views these issues of context-sensitive meanings both on the level of structure and that of semantic content simultaneously, being a sociosemiotic pragmatic theory. Popular texts, especially musical ones, are susceptible to such research tactics, because they seem to convey meanings more by their forms than by contents.

CDA would provide for the necessary analytic layering; whereas, cultural studies would articulate the texts with the reception aesthetics, within the general framework of cultural materialism. As the corpus of Amos's whole repertoire is probably of such a complex nature, a full-scale CDA-project would naturally be required in order to conduct as extensive analyses as are sketched above.

The overall generic and particular style of the utterance of the whole song foregrounds the very issue of subjectivity, with its highly emphasized representations of subjectivity of the enunciative agency in her double role as the narrator and the focaliser/character, being a reporter and the reported. She is thus an actor and an experiencer in a narrative that is re-enacted by her as the narrator, remembering the story, and doing it in a style that suggests that the real story is precisely the narrating itself, its highly subjective form and content combined to achieve metadiscursive effects and to forge a metatext of the song. These operations are hinted at by the text, but their validation occurs in and through the relevant intertextual chains and re-productions of the song, as well as by the continuing authorial saga, named 'Tori Amos', behind the song.

Such metadiscursive and intertextual operations become that much more difficult to analyse without resorting to ever expanding corpus: hence these issues are best reserved for relevant types of further studies of the ideational function (metaphors) and the discourse practice (genre) of the song. Furthermore, a far more elaborate and extensive scrutiny of the interpersonal as well as ideational relations, and functions, is gravely needed than is possible in the scope of the present study, to complete the SFG-scheme of textual analysis.

Since the present corpus is a narrative text, it seems obvious that it should be subjected to a suitable method: narratological analysis. Such an approach could be then adjusted to include prosodic features, phonological, and even musicological aspects as well. This would account for the textual construction of speaking voice and position in the song.

SELF-REFLECTIONS

Since I started the analysis of the song with a clear vision of one possible interpretation, a narrative about a rape victim and her subjective representations of her own experiences, constituting a dominant reading, this type of analysis was first carried out as an experiment of the confirmation of the above, through strictly formal methods. I adopted Systemic Functional Grammar as an analytic framework to help my attempts at re-reading the text from a fresh basis, studying its texture, by an eclectic approach intended to conjoin literary stylistics, text linguistics, semiotics, and genre-informed discourse studies, to incorporate the forementioned systemic functional view as the main point of reference when conducting the analysis, on the level of text practice. This construed first of the two sets of personal motivations behind the research project.

My decision to include in the analysis also some aspects of genre, which is a system of discourse practice, may seem odd in an otherwise strictly text-bound view, but this apparent contradiction has to do both with the actual idiosyncratic elements of the particular text and its generic forms and conventions to produce cohesiveness. Hence, much of the song's formal unity comes from the musical text (i.e. phonotext) which, in turn, is a system of semiosis in its own right, with syntactic rules of different kind from the textual grammar, and only to be realized in forms of sound. The analysis of phonotext being, for the most part, beyond my capabilities, I studied only some aspects of its ways of constructing texture with the help of my personal knowledge of the genre and idiom of popular song, and music.

However, the specific reason for selecting such a set of theoretical frames and analytic concepts was motivated by my belief that the results to be gained from this type of contextualized text analysis would illustrate also something about the way texts in general function, with their capacity to suggest certain interpretations and discourage others, or else to maintain a delicate balance between these options, resulting in a creative ambiguity. And such features were to be understood as partially resulting from the given genre's particular conventions.

The second set of motivations can be conceptualised into a more abstract formulation. I tried to effect, implicitly, a kind of self-reflex ion, to tell me why I agreed with the dominant reading (rape-narrative) that, in the first place, was provided by text-external channels, by interpretations generated among a circle of music listeners in my acquaintance, and by music press, and not by my own efforts at interpretation. Thus, I attempted to free myself from the excessive, preconceived, and consensus opinions about the particular text: to reclaim a personal authority on the reception side, so to speak. In this way, the two motives were related but, actually, they veered into precisely the opposite directions. Whereas initially trying to justify preconceived and author-based interpretations with hard-core textual study, I found out that the more subjectively-oriented motive started little by little to challenge this authoritative interpretation, and through it my dependence on some outside commentators.

Both of these motivations turned out to be fruitful, in the end. The first provided some textual evidence for the dominant reading, of rape-related narrative, but revealed also elements of overdetermination with far-reaching implications. While not a proper deconstructionist project, this analysis nevertheless made it very clear to me that this text, like any other, has "gaps" (of inconsistencies and indeterminacy), elements that do not fit in with any given superordinate set of reading, no matter how well grounded on the textual evidence.

The context of the second motive of gaining more freedom as an interpreter, then led to some gradually unfolded surprises for me. I took the role embedded in poetics, asking questions of "how?" rather than interpretative "what?", in order to justify later the latter motive with the former. It became slowly apparent to me that I no longer accepted the preconceived interpretation wholesale. Therefore, I did not have the same kind of enthusiasm for my original efforts at validating fixed readings with fresh methods of micro level analysis. This does not mean that the dominant reading is much diminished by these newfound hints at alternative views, or that I totally gave away the initial "borrowed " interpretation. Now it just seems to be one among other possible ways of reading the text, the kinds of this present study merely implies.

In sum, the close analysis of the textual practice provided some support for the preconceived public opinions about the song's internal logic; but, as a contrast, alternative aspects emerged here and there, challenging the dominant reading of the song's narrative content.

Whereas, the second motive, as it was carried out, managed to show me something of the way the dominant readings are made possible and why I still adhere to such authoritative views, although having found contradictory evidence also.

The very concept of subjectivity seems one of the emphasized and foregrounded elements of the text, alluding to the social practices this song contributes to, by its very nature as revealed in textual and discourse practices (the latter of which obviously calls for extensive further studies). Articulated with the dominant reading, or any of its close equivalents, this means that a powerful, if subtle, social commentary is being made here against violence of any kind. The text relies on indirect means, manipulation through emotions even, in order to achieve its rhetoric aims, which apparently have something to do with the issue of female subjectivity, interpersonal violence, and the relation between the performer of this song and her audience, exemplified by the quotation from the Amos's concert audience participant, Thomas Crayton Harrison, and his personal reception of the song (Whiteley: 205).

Additionally, the second motivation made it clear that an analysis relying both on intersubjective resources, of intertextual chains, and strictly formal methods of text linguistics can, nevertheless, be a well-functioning articulation. And this approach may have some general usefulness, if developed further.

As to its repeatability with similar results, I am not especially optimistic, since the analysis was nowhere as rigorously objective as its use of analytic vehicles might suggest; and secondly, its focus did not stay on just the individual text but also on some features of constitutive intertextuality (the knowledge of which was based on personal experience). These issues guarantee that the analysis reflects its conductor more than any kind of universal, objective, and empty subject of formal science that is devoid of self-interest In any case, such a traditional position for a researcher has been deconstructed, by feminist critics (see Keller 1988; Threadgold 1997).

Instead, the analysis relied heavily on the established macrostructures and preconceived interpretations, or at least the former enabling such well-known readings. Especially with the sections handling collocation and repetition, this became obvious. I became more and more aware of the extent to which I had to draw on them, despite the analysis of textual properties that seemingly exist solely in the corpus. The initial reading of the song was so profoundly indoctrinated and firmly fixed in my mind, and supported by such a wealth of intertextuality known to me, that I found it next to impossible to escape completely from such parameters. But then again, it was just this that convinced me of the necessity to appropriate the methods I used; a close-reading appeared as the only possibility left for me to gain anew anything of the freshness and openness of an unsuspecting reader, approaching the text for the first time. Hence this project reactivated the initial responses, first impressions, and the related joy from the spring of 1992, when I encountered *Little Earthquakes*-CD by a previously unknown artist called Tori Amos for the first time.

Another point that may cause objections has to do with the actual style of the analysis, more specifically, related to coherence or redundancy. While claiming to be a study on cohesion, the conducted analysis spends quite a lot of its time on the interpretative issues, with larger structures of semantic nature, on the level of abstraction quite removed from the level of the phonotextual concreteness of the corpus. Reasons for this are already expressed in detail in above discussion of the personal motivation behind the research project. It is difficult to avoid such issues altogether as interpretation, at least in its preliminary sense, especially since functional grammar holds meaning and communication as all-important aspects of language and particularly of texts. Besides, the kinds of semantic structure that I referred to (ideational centres) usually had formal realization as well, especially in the cases of metonymy, as has been shown already.

Further objections may be caused by the overall structure of the present study: it resorts to a circular style of analysis, resulting in seemingly redundant, repeated presentation of the same data, as opposed to a more systematic textual orientation. This I justify solely by the peculiar kind of corpus, by its genre's profound ambiguousness and paradoxal nature: simultaneously extremely

linear in time (but with in-built digressions of the chorus-repetitions), yet inherently cyclical, repetitious, recurring. Arguably, the genre of song, with its contradictions, beckons for an equivalent spiralling logic, when it is to be submitted to a study on its cohesive functioning.

There was a conscious decision behind these choices. I declined from looking at the text in a prosaic mode, line by line, in a linear logic, because the corpus as a functional unit, a text, does not operate thus; and I attempted to simulate this repetitious and recurring mode of presentation of popular songs, by appropriating a sort of academic equivalent of this kind of discourse practice, of making texts in a given context.

Therefore, it seemed a workable solution to foreground the methods and process the text in a circular mode through its framework, inevitably leading to some repetition and redundancy, since the song as a representative of its "speech genre", in the sense of the word used by Mikhail Bakhtin (in Emerson and Holquist 1986), may function in multidirectional ways, at times even defying temporal or causal logic when presenting its possible narratives. In this mode, songs in general, and popular songs in particular, resemble unlinear texts, one type of which is called "colony", and has been studied by Michael Hoey (In Caldas-Coulthard, C.R., and M. Coulthard 1996). By this I do not imply that dictionary entries, and their non-linear logic, studied by Hoey act completely similar to the way song lyrics function, from the point of view of cohesion. However, it seems worthwhile to make this allusion because popular lyrics do seem to be effective and coherent even if the order of the vocal lines were to be altered. This is exhibited by the corpus, I think, at least occasionally, since recurring choruses, and other stylistic means warp its narrativity. Most of all, music lyrics come closest to the totally cohesionless dictionary entries, for example, in their typical propensity of throwing "one-liners", the individual utterances that do not seem to connect to anything else in the song's total discourse, which is a feature that can be seen, arguably, in the corpus also.

Naturally, the representation of the corpus and its syntactic structures remain forever ambiguous. Correspondingly, my schematic classifications of various features of this structural indeterminacy remain open to criticism, because the material could have been conceptualised in a number of other ways, since the (musical) text does not have traditional clear markings of

punctuation, signifying its structuring in syntactic terms. As I have mentioned repeatedly, for this and many other reasons, a little help from the music department is needed here, to conduct a formal analysis thoroughly, in the musicological sense, combined with detailed phonetic and prosodic studies, realized by appropriately trained personnel.

The reason why I did not then proceed to use the concept of genre, and the related theoretical trappings, to the full force in the present study are delineated below. A proper genre-analysis would take so much textual space that it calls for another research project altogether. The challenge of such an approach is to explore how a given song deviates from and/or adheres to the conventions and norms of the genre it belongs to. This formulation entails many extensive sub-studies, because in order to achieve this task, the comparison, it would require, first, an identification of the particular text with regard to its generic features (which the present study managed to do tentatively); then, the genre identified would have to be defined in more general terms, involving quite a many methodological problems to be solved, before, finally, conducting a thorough comparative analysis of the relation between the text and its genre. This would entail the issue of solving which parameters to adopt for the definition of a genre, because there are several criteria for such a selection, each of which may position the text differently. Obviously, due to the magnitude of this task, such a genre-analysis does not fit in with the context of the present thesis.

SUMMARY AND CONCLUDING REMARKS

The answers to the questions of how the song's discourse articulated textual subjects were multilayered. The connection between all of them was that subjectivity, as an embodied concept, appeared to be the coherence-ratifying rhetorical principle as well as the specific discursive aim behind the song itself (by its genericity and by its idiosyncratic totality as an individual text). All of the types of cohesion seemed to support this. Thus, the various kinds of textual subjectivities united to construct a kind of a gravitational centre, yielding a powerful impression of an apparently opaque and ambiguous text that

nevertheless can be taken to cohere on each and every particle of its discourse. Hence, the text has no fixed message: its very form is the message. The only safe thing to say about its content seems to be that it has something to do with the complex web of discursive and textual (and actual) subjectivities, each of them contributing in their own particular ways to the textual function by way of multiple types of cohesion.

While such a finding is not by itself even remotely original or surprising, given its genre-typical context, it may nevertheless have quite far-reaching consequences outside of the immediate context of the text. The rhetorical aim behind, and beyond, the song can be identified as a form of political action: representation of subjectivity. Such politics evolve from the feminist maxim of the "second wave" of the women's movement ('personal is political') that foregrounds the fact that embodied subjects are always involved in even "objective" discourses and processes in the human world. The collective issues of the world of politics itself are first enacted inside the subjective realm. Additionally, the song's total discourse may be seen as contributing to feminist re-negotiation of the proper boundaries between the "private" and "public" domains; narrating a personal experience of rape transgresses patriarchal status quo of what is appropriate for a woman to tell in the public, as a holder of the discursive power position of an institutionally assigned singer (within the system of music business).

Furthermore, in our late modern times, with the role of the communication and the mass media increasing, the concept of subjectivity and the problems of representation are deeply political issues. Popular music is not a harmless phenomenon, neither is the discursive formation of entertainment apolitical by any means, but it is here that the most deeply rooted ideological confrontations are first enacted in the subliminal forms of mass-indoctrination. Such an articulation of art (or "entertainment") and political practice is a highly relevant concern for any kind of cultural criticism of society at large, especially if viewed from a feminist point of view.

This applies also to other spheres of language use and political action than is evident in the feminist context, but it seems that the song by Tori Amos has a direct relevance to women's struggle. Hence, it deserves to be further studied with this context in mind, related to one of the possible readings of the

song, as a representation of a female subject; and another one that views narratologically how this textualized subject constructs from its own discourse a metatext of subjectivity; and finally a reading which connects these two. This could be done in the framework of feminist discourses, to articulate the song's narrative potential to the living reality of actual people and their subjective experience (of rape), which quite likely was the original impulse behind the production of this song in the first place. Thus, such politically charged contemporary questions as the (female) embodied subject's plight within the dominant discursive formations that tend to suppress the personal, the embodied, aspect out of the "enunciative modalities", or "functions", and the related problems of representation in post-modern mass-media, would be adequately addressed.

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