

**ANTHOLOGY AS A COHERENT TEXT:
different texts and genres forming a unified whole**

Master's thesis

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Tiivistelmä – Abstract <p>Tässä pro gradu -tutkielmassa tarkastellaan koheesiota ja koherenssia yksittäisten tekstien ja eri genrejen yhdistäjänä ja yhtenäisen tekstikokoelman luoja. Tutkielman aineistona on Ann Hoodin (2014) toimittama antologia Knitting Yarns – Writers on Knitting, joka sisältää eri kirjoittajien esseitä, runon ja neulontaohjeita. Tutkielman tarkoituksena on selvittää, miten eri tekstit ja genret on yhdistetty ja millaisia keinoja on käytetty yhtenäisen, koherentin antologian luomiseksi. Toisin sanoen tutkielmassa tutkitaan koheesiota eli sidosteisuutta yksittäisten tekstien välillä ja eroaa näin aikaisemmista koheesiotutkimuksista, jotka ovat paljolti keskittyneet tekstin sisäiseen koheesioon tai yksittäisen kirjoittajan teksteistä koottuihin kokoelmiin. Lisäksi tässä tutkielmassa tutkitaan, miten multimodaalisuutta on käytetty koheesion luomiseen.</p> <p>Tutkimuksen teoreettisena taustana on Hallidayn ja Hasanin (1976) teoria koheesiosta englannin kielessä, Hallidayn systeemis-funktionaalinen teoria (esim. O’Toole 1994) ja Kressin (esim. 2012) multimodaalisuusteoria, joiden pohjalta datasta analysoidaan leksikaalista koheesiota, referenssiä, tekstimäisyyttä eli tekstuuria, rakennetta ja multimodaalista koheesiota tekstuaalisen metafunktion eli tehtävän näkökulmasta.</p> <p>Tuloksista käy ilmi, että yhteisen teeman – neulominen – myötä leksikaalinen koheesio on merkittävä yhtenäisyyden ja koherenssin luoja. Teksteistä nousee kuitenkin myös muita sanaryhmiä, jotka luovat koheesiota tekstien ja genrejen välille ja tätä leksikaalista koheesiota on vahvistettu tekstien ingresseillä eli pienillä johdattelevilla kappaleilla tekstien alussa ja kirjan johdannolla. Johdannon, kirjoittajien esittelyjen ja kirja-arvostelujen avulla tekstejä on yhdistetty toisiinsa myös referenssin kautta, ja tekstuuri sekä kirjan ja tekstien rakenne luovat koherenssia. Lisäksi tulokset osoittavat, että myös vain vähän kuvia sisältävän kokonaisuuden yhtenäisyyttä ja koherenssia voidaan lisätä multimodaalisuuden keinoin; näitä keinoja tässä datassa olivat kuvat, kirjaintyyppi eli fontti ja ulkoasu.</p>	
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1 INTRODUCTION

This master's thesis arises from its data, which is an anthology that includes independent texts of different genres: a poem, personal essays and knitting patterns that are written by different persons. In addition, it includes some visuality: image and colors in the covers and some images also on the pages inside. As I was reading the anthology, I began to notice things that somehow connected those individual texts. First of all, they had a common topic since all of them were related to knitting, which, naturally, affected the lexical choices. However, I started to think whether there would be other things that would make the anthology a unified entity, a text that is coherent. I was interested in how very different genres and several texts written by different authors had been put together to achieve coherence. Therefore the aim of this study is to examine how different genres and texts are combined to form a coherent and cohesive text, a unified anthology: what cohesive devices are used and, in addition, how multimodality is used to achieve cohesion and coherence. In short, cohesion refers to relations of meaning between components of text, for example, words and other elements, and creates continuity between them and helps the reader to interpret the text and its meaning (Halliday and Hasan 1976). In addition to continuity, these cohesive relations create unity in the text, in other words, they make the text coherent (Halliday and Hasan 1976; Christiansen 2011). This study focuses on cohesion between different texts and genres and the coherence of the entity that those texts form and not on cohesion within any individual text in the anthology.

My interest in the anthology was caused by my enthusiasm in knitting and in reading, thus a book with knitting stories and patterns was a perfect discovery and I was able to name many people who would be interested in these kinds of collections. In fact, knitting and reading have been very popular these last years which makes this anthology very timely. I was familiar with the books that combine a story or stories and cooking recipes, but as far as I know, these books are usually written by one author. Thus this book was different because the stories were from different authors. Although there are most probably more, I have found only one similar book with knitting patterns and stories from several writers and then, another one that, however, has only one author. In addition, when I started to search for similar kinds of empirical studies, it seemed that cohesion and coherence of this kind of data had not been studied. The present study therefore fills a certain gap in the field of cohesion and coherence studies, and it offers

information on how various individual texts and different genres can be combined in a coherent way.

In the contemporary society, visibility is all around us and there are discussions of its possible dominance – therefore the interest in multimodality has been growing during the last decades: there is a need to understand how language and non-linguistic modes interact (Jewitt 2014a: 1, 3). This interaction between semiotic systems that complement each other contributes to the creation of meaning (Matthiessen 2007:1), in other words, it is not only the language that makes meanings in the text but also other elements, other semiotic modes, and the interaction between them participate in the meaning making. In fact, many media combine language, either written or spoken, images and music or sounds, for instance, webpages, movies, and online newspapers. Printed media, such as books, newspapers, magazines, and posters, cannot use music or other sounds, but written language and images are often used and combined in a certain way to connect different parts or elements, sometimes various genres, to form a unified entity. This may be done, for example, with colors (Kress and van Leeuwen 2001) or layout (van Leeuwen 2005). How about such literary collections as anthologies that might include different genres but not many images?

The main theories I used for this study are the theory of cohesion in the English language (Halliday and Hasan 1976), systemic-functional theory (e.g. O'Halloran 2004; Bateman 2017), and multimodal theory (e.g. Kress 2012; Kress and van Leeuwen 2001). These are all key theories in their fields and are widely used in cohesion and coherence studies (e.g. empirical studies that I will present in chapter 2.6 Previous studies on cohesion and coherence).

I will start this study by presenting the theoretical background: first, I will define some basic concepts that are relevant to this study: text and meaning-making in a text. Then, I will move on to introduce two approaches to meaning-making: systemic-functional theory and multimodality and define their key concepts, such as metafunction, meaning potential and mode. I will also present cohesion and its different types that are relevant to this study: lexical cohesion, reference, texture and structure, and multimodal cohesion. Next, I will introduce coherence, discuss its different definitions and comparisons of coherence and cohesion. Then, I will define genre. In the last chapter of the theoretical background, I will introduce relevant previous studies: first, cohesion analysis of short story collections that is closest to the present study, and then, three studies on meaning making in a multimodal text, lexical cohesion, and visibility as a creator of coherence.

After the theoretical background section, I will move on to introduce the present study, its aim and research questions, the data in further detail and the methods I have used in the analysis. I will also describe closely the process of doing the analysis and explain what I have included in and excluded from the analysis.

In the section that follows, I will present the findings of the analysis. I will examine and discuss the findings on lexical cohesion, which is the largest part of this section, reference, texture and structure, and multimodal cohesion. In addition, I will present and discuss other findings that contribute to the coherence. Lastly, I will make conclusions of the study and its main findings and discuss the limitations of this study and possible further studies that could provide broader findings on the subject.

2 THEORETICAL BACKGROUND

In this chapter, I will present the theoretical background of the study. First, I will define the concept of text and explore how meaning is made in a text through language and non-linguistic features. I will introduce systemic-functional theory focusing on metafunctions, and more specifically, on textual metafunction. I will then proceed to multimodal theories. Next, I will define cohesion and coherence from the perspectives of language and multimodality. Last, I will present previous research relating to meaning-making, cohesion, and coherence.

2.1 Defining text

In Halliday and Hasan's (1976: 1-2) linguistic definition, *text* is seen as any passage of language in use, of any length, that constructs a unified whole and is materialized by sentences. Furthermore, according to them, text is a unit of meaning, then, it is *semantic*. In other words, text is supposed to always have a meaning and, thus, according to this definition, random words put together do not form a text. Later, Halliday (1989: 10) extended their definition of text as *functional language*, in other words, as language that has a purpose or a task in a certain context, and that can be spoken, written, or realized "in any other medium of expression". In this definition, Halliday talks about language, nevertheless, by mentioning other mediums of expression, he produces a definition that coincides with those of *multimodality*. Within multimodal approaches text is seen as an entity consisting of possibly several *semiotic modes* (Kress and van Leeuwen 2001: 40), such as written or spoken language, image, and gesture (Jewitt 2014a: 1). Multimodality and semiotic modes are defined and discussed further in chapter 2.2.2. Kress (2012: 36) defines text as "the material *site of emergence* of immaterial *discourse(s)*" in which materially diverse textual resources, that is, semiotic modes, are combined. He continues that text is the outcome of the semiotic work, that is, the result of processes of design, composition, and production, but he points out that, in addition to this, the process of interpretation reproduces the text. Similarly, Fries (2004: 21) defines texts as artifacts that are created "by the participants in an interaction". In other words, texts are created not only by the producer of the text but also by the interpreter, or when the text in question is a written piece, both the writer and the reader contribute to the creation of the text.

There are differing views of what can be counted as a text. Both Kress and van Leeuwen's (2001: 40) and Kress's (2012: 36) definitions note that a text can be comprised of various discourses, in other words, a text can include a number of texts. This view is somewhat different of that of Halliday and Hasan (1976: 28), who argue that a collection of two or more texts "has no meaning as a whole; it is simply the sum of its parts". Therefore in their view, the collections of texts cannot be seen as a text. However, according to Christiansen (2011: 44-45), text can have various forms and it can also consist other elements than just linguistic ones, thus it can be *multimodal*. This definition sees all messages as texts regardless of their genre, discourse type or medium used (see also, Bateman 2014: 13-14). Stöckl (2012: 20, cited in Stöckl 2014: 276) distinguishes three prototypes of multimodal text: printed, audio and audiovisual, which can be realized in divergent forms, such as poster, article, podcast, recorded song, speech, film, or live performance (Stöckl 2014: 277). Thus the definitions of Christiansen and Stöckl are very similar. In the present study, the multimodal definition of text is adopted, since it allows for the chosen data, the anthology which consists of several texts and some images, to be treated as one text and to be analyzed as a whole including all the semiotic modes used in it.

In addition, for the purposes of this study, it is necessary to discuss the concepts of *cohesion* and *coherence* in the context of defining text. According to Halliday and Hasan (1976: 4), cohesion is the defining feature of the text, a key element in the creation of a unified, coherent text. Christiansen (2011: 41) argues that showing cohesion is not obligatory for a text; texts "can be coherent but display no explicit ties between any two items in the text". Instead, he suggests that coherence is an essential feature of a text "because a message must make sense to be communicative" (Christiansen 2011: 43). Similarly, Fries (2004: 46) claims that coherence is a constitutive feature of a text, a phenomenon that makes a passage of language meaningful and therefore a text. Moreover, he claims that the unity of texts should not be treated as obvious but rather as idealization (Fries 2004: 21). Cohesion and coherence are defined and discussed further in chapters 2.3 and 2.4.

2.2 Meaning-making in a text

Texts have different objectives and functions that are realized through the *meaning-making* process. In fact, text can be seen as "a process of making meaning in context" (Halliday and Matthiessen 2013: 3). Meaning-making, in other words, *semiosis*, can be very diverse and complex, and it affects the experience of the people reading, viewing, or hearing the text (Lim 2007: 195)

and also defines the culture through the meanings that are expressed by various modes and are an essential part of culture (Halliday 1975/2003: 83). Although language is considered an essential resource for creating meaning in a text (Halliday and Matthiessen 2013: 3), especially, in a contemporary multimodal society, meaning is often made using many semiotic resources in addition to language (Lim 2007: 196). Furthermore, according to Bateman (2014: 77), the type of the text or genre and the media used affect what ways of meaning-making, that is, *semiotic systems*, are needed in a text. Therefore, as Lim (2007: 195) points out, it is not enough to analyze text only on its linguistic properties but, in order to understand the meaning-making in a text, the deployment and the interaction of other semiotic systems need to be considered as essential as language. In other words, as much as language, also other semiotic resources contribute to the meaning-making in a text. Similarly, Kress and van Leeuwen (2001: 111) conclude that meaning is created “in many different ways, always, in the many different modes and media which are co-present in a communicational ensemble”. Therefore, when doing the analysis of this study, I will consider all semiotic modes used in the data. Next, I will present two different but interconnected approaches to meaning-making in a text: systemic-functional and multimodal theories.

2.2.1 Systemic-functional theory

Systemic-functional theory was first created by Halliday as a linguistic theory, and it allowed the social function of the text and the roles of the producer and the receiver, or interpreter, to be included in the analysis and description of the text (O’Toole 1994: 185). Instead of seeing language as a schematic set of rules, language is considered as “a resource for making meanings” in systemic-functional approaches (Bateman, Wildfeuer and Hiippala 2017: 49). As was pointed out above, language is not viewed as the only resource for meaning-making, and later also systemic-functional theory has been extended to consider other semiotic resources that engage in meaning-making (O’Halloran 2004: 1). However, Meng (2004: 30) claims that the descriptive systemic-functional linguistic tools developed for language cannot be directly utilized in the analysis of other semiotic resources without formulation because complex semiotic systems are unique and, when they are combined, the meaning they create multiplies (Lemke 1998, cited in Meng 2004: 29-30). Lim (2004: 221), in contrast, argues that linguistic theories and concepts, such as the systemic-functional theory and its three *metafunctions*, can be applied to other semiotic resources since language is seen “as a social semiotic”, that is, language functions in and is shaped by a social context (Bateman et al. 2017: 49), and thus, as Lim (2004: 221) points out, systemic-functional theory can be seen as a semiotic theory instead of a

linguistic theory. Systemic-functional theory sees language and other semiotic resources as collections of alternatives, that is, systems, and of system networks, and its aim is to systematically analyze, interpret and describe these grammatical systems and their combining in texts (O'Halloran 2014: 126; Bateman 2017: 15-16). For this reason the theory is *systemic*. *Functionality*, instead, means that these systems and their integration are seen to be motivated by external features, that is, in addition to the structural elements in texts, the human cognitive capacities, the sociocultural context and the purpose of the text affect the production and the interpretation of the text (Bateman 2017: 15-16; Butler and Taverniers 2008: 690, cited in Bateman 2017: 16).

According to a systemic-functional approach, meaning is always created in three levels of functions: *ideational*, *interpersonal*, and *textual* (O'Toole 2004: 15; Halliday and Matthiessen 2013: 30-31) through systemic resources, for instance, in language "particular lexicogrammatical systems offer sets of choices for expressing one or other function" (O'Toole 1994: 186). In other words, basic structures of language and grammar are organized inside texts to realize those functions (Bateman et al. 2017: 39-40). In systemic-functional theory, the semiotic choices available are seen as *meaning potential* of semiotic resources, that is, what can be done or meant with certain resources (O'Halloran 2014: 126; Bateman 2017: 15). The above mentioned three levels of meaning-making, that is, *metafunctions*, or functional-semantic components of linguistic system, as Halliday and Hasan (1976: 26-27) originally called them, are ideational, interpersonal, and textual. The *ideational metafunction* is related with the representational features of the text, construing human experience, while the *interpersonal metafunction* is the enacting component, concerned with the relationship and interaction between the participants, that is, the author of the text and the addressee, or between the author and the message (Halliday and Hasan 1976: 26-27; Halliday and Matthiessen 2013: 30-31; Banks 2004: 5). As for the *textual metafunction*, it is concerned with those features that create and organize the text, thus it is a text-forming component, enabling the text being a text and the function of other two metafunctions (Halliday and Hasan 1976: 27; Banks 2004: 5). The essential role of these metafunctions is widely recognized: within systemic-functional linguistics the metafunctions are seen to be affecting the linguistic system internally; they have shaped grammar and some of its properties for the purposes to express the metafunctions (Bateman et al. 2017: 49). In addition, O'Toole (2004: 15) argues that these three metafunctions are equally important in creating meaning and believes that this approach offers new ways to understand some features of texts

and thus to better understand what a text might mean for all the participants: the producer of a text, the individual viewer, listener, reader and interpreter of a text, and society.

However, this study concentrates on the textual level, as the aim is to explore the cohesion between different texts and genres in a multimodal text. It is therefore necessary to elaborate the textual metafunction and cohesion and coherence within it further. Within the textual metafunction the message is organized by combining different elements to achieve the intended purpose (O'Halloran, Marissa and Tan 2014: 387-388) and coherence both internally, that is, within the message, and in relation to the context of use (Bateman et al. 2017: 49). According to Halliday and Hasan (1976: 27, 29), within textual metafunction two phenomena can be distinguished: the structural and non-structural part, the first including thematic and information structure and the latter cohesion. Although Halliday and Hasan admit that these parts overlap and cohesion is very close to information structure, they emphasize their distinctness: in their opinion, structure is not part of cohesion. Similarly, Bateman (2014: 169-170, cited in Bateman et al. 2017: 49) distinguishes structural and non-structural functions in texts: according to him, the former function concerns coherence relations and the latter one cohesive ties. Concepts of cohesion and coherence are covered more profoundly in chapters 2.3 and 2.4.

2.2.2 Multimodality

The approaches that see other semiotic modes equally important with the language (Jewitt 2014a) can be categorized under *multimodal theories*. Within multimodal approaches representation, communication and interaction are viewed as combinations of language and non-verbal modes, and as interaction between them (Kress and van Leeuwen 2001: 1-2; Jewitt 2014a). Writing and speech are seen as separate modes, therefore written language and spoken language are individual modes, whereas non-verbal modes are, for instance, image, gesture, gaze, posture, music, color, and layout (e.g. Kress 2012, 2014). All the semiotic modes that are available in a culture and are used in communication, interaction and representation are thus seen as resources for meaning-making, creating meanings (Kress 2012: 38; Jewitt 2014a: 1). The discussion of other semiotic resources alongside language in meaning-making in texts has already been started at the beginning of this section. In addition to considering all the modes affecting the meaning-making, multimodal approaches see people as active creators of meaning through the choices they make; which of the available resources they use and how (Jewitt 2014b: 24). The meaning-making in a multimodal text can therefore be seen as a process of composition and co-deployment of various semiotic modes (Thibault 2000: 321, cited in Baldry 2004: 87).

This approach is similar to the definitions of text by Kress (2012) and Fries (2004) discussed above. Choosing and using multiple modes together in a text to create meaning is discussed further later in this section.

Some key concepts of multimodality are, in addition to *mode* that was already mentioned previously, *materiality*, *modal affordance*, *meaning potential*, and *metafunction* (Jewitt 2014a: 11). These core concepts are not stable, but they change constantly and are being shaped and adapted by different multimodal approaches (Jewitt 2014b: 22). In addition, “the social and technological demands and possibilities of the contemporary world” add to the complexity of multimodality by affecting the formation of the relations between different modes and thus creation of meaning (Jewitt 2014a: 13-14).

The first of the key concepts of multimodality to be defined here is *mode*. Modes are *semiotic resources* that create meanings and that people use in certain situations and places to represent and realize events, relationships, discourses, and interaction (Jewitt 2014a: 2; Kress and van Leeuwen 2001: 21). According to Stöckl (2004, cited in Stöckl 2014: 277), modes can be divided in core modes which are complete and often independent basic modes, such as language and image, and peripheral modes which instead are dependent on core modes and in a way are part of them, such as color and typography. Social interaction and cultural and historical factors, for example, social and technological change, shape modes and people’s conception of them, and furthermore, affect how modes are used for meaning-making (Jewitt 2014a: 5; Kress 2014: 60). Moreover, modes and the ways they are used may differ in different cultures and for different people and groups, for example, the mode of gesture has very varied meanings in different cultures (Kress 2014: 61–62; Kress and van Leeuwen 2001: 112). The interaction between these semiotic modes is central in multimodality, and the basic assumption is that all the modes are equal (Jewitt 2014a: 13). In other words, in a multimodal text or communicative event, for example, an image or a gesture can be as important and meaningful as language, although some mode may have been used in a more significant role than another one that may have been used just to complement other mode or information. As already pointed out, it is the producer of the text who makes the choices according to the purpose of the text. This is discussed even further below.

Although the modes are seen equal, Kress (2012: 39) notes that different modes have different roles in meaning-making. Indeed, Kress and van Leeuwen (2001: 29-30) argue that instead of language being the most efficient and suitable mode in all situations, the other modes may be more capable in constructing the meaning. In designing a multimodal text, it is essential that

the producer of the text chooses the modes which are apt in realizing the meaning, for example, aesthetics and coherence, in certain circumstances and for the intended purposes and audiences. According to Stöckl (2014: 276), three prototypes of multimodal text, printed, audio and audiovisual, each can be realized in various communicative forms, in other words, *genres*. The genres determine what modes are used, how they are used and combined, and in addition, the patterning of the modes. Similarly, Bateman (2014: 77) points out that depending on media and genre different strategies are required to create meaning. The concept of genre will be defined more profoundly in chapter 2.5. In his (2012: 39) example of two road signs, Kress distinguishes five modes in different roles: writing is used to tell, image to show, color to frame and highlight, and layout and font for compositional arrangements. Similarly, Bateman (2014: 9) describes the different roles the elements of a multimodal text have using a map as an example; the elements or modes create different kinds of meanings in different ways, for example, some of the visual elements are used to depict, to represent, or to form words. Matthiessen (2007: 24-25), instead, divides modes available for use in printed pages in three different semiotic systems: language including the mode of writing, visual paralanguage including font, type face and layout, and visual semiotic systems including different kinds of images. He concludes that all these semiotic systems have their own role in the meaning-making process. In addition, Matthiessen (2007: 13-14) mentions other paralinguistic elements of texts, such as underlining, bolding and italics, reminding that their use varies among authors, publishers, and genres, thus being local and not systemic.

Materiality is another key concept of multimodality. The concept is closely related to modes which are used to make meaning material, and this materialization or realization gives the meaning its existence (Kress 2014: 70). Similarly to Kress, Bateman et al. (2017: 49) note that when the producer of the multimodal text uses semiotic modes, they are in fact using some material or another to realize the three metafunctions of systemic-functional theory. Kress and van Leeuwen (2001: 69) claim that the choices in materiality, in other words, what materials are used to produce a multimodal text, are important in constituting the meaning: the texts with the same design but a different material realization have a somewhat different meaning. For example, the words in a handwritten letter have different meanings than exactly the same words in an e-mail, and the book covers of different material convey different meanings. These effects on meaning may be tied to context, culture, or personal values and choices of the producer or the interpreter of the text.

The next key concept of multimodality to present for the purposes of this study is *modal affordance*, or *meaning potential*, two different terms referring to the same concept. Kress (1993, cited in Jewitt 2014b: 26) defines modal affordance as a possibility of use: what can be expressed and represented with a mode, while van Leeuwen, according to Jewitt (2014b: 26), uses the term meaning potential to describe what can be done with the mode. In systemic-functional theory, the meaning potential of semiotic resources is seen to be constituted by the grammatical systems (O'Halloran 2014: 126). In addition, both modal affordance and meaning potential are shaped through the repeated use of the modes; the ways modes are used, the contexts they are used in and the meanings they are used to convey (Jewitt 2014b: 26). The last of the central concepts of multimodality listed earlier in this chapter is metafunction, which already has been explained in chapter 2.2.1. According to Jewitt (2014b: 25), metafunctions can be considered as meaning potential of semiotic resources. O'Halloran (2014: 126) notes that systemic-functional theory with its metafunctional principle offers a convenient approach to multimodal analysis and conceptualization of semiotic resources and their integration in texts and events. Parts of systemic-functional theory are therefore adapted in this study to analyze cohesion and, in particular, the use of multimodality in creating cohesion.

2.3 Cohesion

Halliday and Hasan (1976) have described and analyzed *cohesion* in the English language. According to their definition that concerns the linguistic system, cohesion is a semantic concept that “refers to relations of meaning that exist within the text, and that define it as a text” (Halliday and Hasan 1976: 4). Thus cohesion is an essential part of text-forming of the linguistic system (Halliday and Hasan 1976: 27, 299). Cohesion occurs where some element in the text or communicative event is interpretable in connection to another (Halliday and Hasan 1976: 4) and it is required for showing how parts of the discourse or text relate to one another (Halliday and Hasan 1976: 10), in other words, it makes us interpret the parts of discourse as a meaningful unit, a unified whole (Halliday and Hasan 1976: 2). In addition, cohesion conveys the continuity between components of the text or discourse (Halliday and Hasan 1976: 299). To sum up, in addition to being a key element in the creation of text, cohesion provides resources for the reader or viewer to interpret the text. However, the differing views of the role of cohesion in the context of defining text, whether cohesion is a defining feature of a text, were already discussed in chapter 2.1, and I will still return to this issue in chapter 2.4 when defining coherence.

In fact, according to Christiansen (2011: 9), defining cohesion is somewhat problematic since it is a fluid concept. While Halliday and Hasan (1976) concentrate on properties and elements of language in the creation of cohesion and claim that cohesion and structure are not related (see section 2.2.1), a broader perspective has been adopted by Christiansen (2011: 18) who argues that the unity of a text can also be formed with a simple similarity of parts or a pattern where association provides a link that binds the text together. In addition, he claims that if “incoherent groups of sentences” that “on a superficial textual level seem to display cohesion” are considered, it can be noted that cohesion alone is not creating text (Christiansen 2011: 42). Nevertheless, Christiansen (2011: 312) notes that cohesion plays an important role in understanding the text and discourse; it serves the producer of the text in organizing it and the receiver in interpreting the text. In fact, Fries (2004: 22-23) claims that cohesion must always be interpreted by the reader to exist.

Halliday and Hasan (1976: 323) identify four types of cohesive relation: *reference*, *substitution* and *ellipsis*, *conjunction*, and *lexical cohesion*. They point out that these cohesive relations are either lexicogrammatical (lexical cohesion, substitution, and ellipsis) or semantic (conjunction and reference). Because conjunction, substitution, and ellipses are used within a text, they are not relevant to this study with the data including several separate texts written by different authors, thus they are not explained any further. Instead, lexical cohesion and reference are analyzed in the data because they can create cohesion also between different, independent texts. I will therefore present lexical cohesion next and, then, reference.

2.3.1 Lexical cohesion

One of the cohesive relations is *lexical cohesion* which is “achieved by the selection of vocabulary” (Halliday and Hasan 1976: 274) and it is functioning at the lexicogrammatical level (Halliday and Hasan 1976: 318). Within lexical cohesion two aspects can be distinguished: *reiteration* and *collocation*. Reiteration occurs when a lexical item is repeated or a synonym, a near-synonym or a superordinate of the lexical item is used; in addition, a general word can be used to refer to a lexical item (Halliday and Hasan 1976: 278). The semantic relation including synonyms and near-synonyms, that is, words that mean the same, is called *synonymy*, while a superordinate and its hyponyms create a semantic relation called *hyponymy*, that is, a relation between a subcategory and a more general class (Fries 2004: 26). General words are “a small set of nouns having generalized reference within the major noun classes” (Halliday and Hasan

1976: 274). In a way, general words and the noun classes that they have reference with have a semantic relation of hyponymy between them. Examples of these could be:

- 1) synonymy or near-synonymy: *skein of yarn – ball of yarn*
- 2) hyponymy: *yarn – cotton blend yarn*
- 3) general words in the class of human nouns: *people, child*
- 4) general words in the class of count nouns: *thing*

Usually reiteration “is accompanied by a reference item”, such as a definite article or a demonstrative, however, reiteration does not need referential relation to be cohesive; it is “cohesive in its own right” (Halliday and Hasan 1976: 319). In other words, two synonyms, for instance, are cohesive even though between them there would not be reference pointed out by items such as ‘the’ or ‘that’. Most often this is the case in the data of this thesis when texts are written separately by various authors and the cohesion occurs through lexical choices without identity of reference.

Collocation, instead, means cohesion that is created with the words that regularly tend to co-occur or tend to be associated with each other (Halliday and Hasan 1976: 284). According to Halliday and Hasan (1976: 285), cohesion can be found between words of the same *ordered series* and between words of *unordered lexical sets*, see examples 1 and 2 below. Furthermore, they note that there is cohesion between pairs of opposites: complementaries, antonyms and converses, and between a whole and its parts. Terms *antonymy* (different kinds of opposites) and *meronymy* (whole – part) can be used of these semantic relations (Fries 2004: 26). Examples of collocation could be:

- 1) ordered series: *January – August, euro – cent, spring – summer*
- 2) unordered set: *cotton – wool, black – white, yarn – needle*
- 3) antonymy: *man – woman, fall asleep – wake up, love – hate, warm – cold, noisy – silent*
- 4) meronymy: *sweater – sleeve, blanket – edge*

The proximity of these collocational or repeated words in the linguistic system creates cohesion; the cohesive effect is very strong when they occur near each other in the text, for instance, in adjacent sentences (Halliday and Hasan 1976: 285, 290). Halliday and Hasan (1976: 287) suggest that all lexical cohesion without referential identity, in other words, if a definite article ‘the’ or a demonstrative such as ‘this’ is not used, can be grouped under collocation. This means that also synonymy and hyponymy can be included in collocational cohesion. In fact, Fries

(2004: 26) includes the semantic relations of synonymy, antonymy, hyponymy and meronymy in the “similarity of meaning without identity of reference”. Therefore, in the lexical analysis of the data, I will separate *repetition* and group other lexical relations under collocation.

Although there are different types of collocation, each of these semantic relations creates similarly cohesion, and therefore, according to Halliday and Hasan (1976: 285, 291), all collocational cohesion can be grouped under one title, collocation, without specifying the relation. However, they remind us that in a full analysis of lexical cohesion the different kinds of collocational relation and different degrees of cohesive effect should be considered. Therefore, even though I will analyze collocational cohesion as one group in this study, I will point out to different semantic relations, that is, different types of collocation. Moreover, Halliday and Hasan (1976: 290) note that in analyzing lexical cohesion in a text common sense and the knowledge of the language and its vocabulary should be used. Therefore pronouns, prepositions, verbal auxiliaries, and highly frequent words, such as ‘do’ or ‘good’, can be ignored, since due to their commonality in the language they do not contribute to the cohesion (Halliday and Hasan 1976: 290-291). In addition, they note that lexical items have various forms that all represent one lexical item (Halliday and Hasan 1976: 285). For example, ‘knit’, ‘knits’, ‘knitting’, ‘knitted’ and ‘knitter’ all represent the lexical item ‘knit’. However, Fries (2004: 24-25) reminds us that specialists in a field might see specific relations between words and concepts that others do not notice. For the purposes of this study, this means that as a researcher searching for cohesion and as a specialist in knitting, I might notice relations that others do not and therefore this is something that needs to be considered also while discussing the findings.

2.3.2 Reference

Halliday and Hasan (1976: 31) use the term *reference* for items that “make reference to something else for their interpretation”; personal pronouns, demonstratives and comparatives are the referring items in English. According to them, “reference has the semantic property of definiteness, or specificity” (Halliday and Hasan 1976: 32). They distinguish two types of reference: *exophoric*, in other words, situational reference, appearing outside the text and thus not creating cohesion between the elements of the text, and *endophoric*, that is, textual reference within the text (Halliday and Hasan 1976: 18, 32-33). Moreover, endophoric reference can be either *anaphoric*, referring to preceding text, or *cataphoric*, referring to following text. For example, a sentence ‘What are you making with those yarns?’ can have an exophoric reference to certain yarns that are not mentioned before in the discussion, but the participants can see them and

point at them. However, the reference can also be endophoric, if those particular yarns are mentioned or will be mentioned somewhere else in the text; within endophoric reference it can be anaphoric, if the yarns have been mentioned before, for example, ‘I have been shopping yarns today’, or cataphoric if ‘those yarns’ are defined afterwards, for example, if the sentence continues ‘I said pointing at the stash of yarns on the sofa’. Christiansen (2011: 53), instead, offers a more general definition of the term reference that is used, for instance, in philosophy: it refers to “a loosely similar kind of relationship: that between a concept or state of affairs (the *referent*) and any words or phrases which designate the same (the *referring expression*).”

2.3.3 Texture and structure

Halliday and Hasan (1976: 2) define *texture* as an essential property of a text that arises from the text functioning as an entity in its environment. Texture is provided by interpreting one item in reference to another, that is, construing cohesive relation in a text (Halliday and Hasan 1976: 2, 11). In addition to cohesion, texture involves two other elements: the *textual structure* within a sentence which means how different parts of the sentence are arranged to connect the sentence to its environment, that is, to other sentences, and the *macrostructure* of the text which makes it a particular type of text (Halliday and Hasan 1976: 324), in other words, genre (see chapter 2.5). Although Halliday and Hasan (1976: 6-7) use the concept of cohesion in connection with “non-structural text-forming relations”, they identify structure as a unifying relation; it is structure that makes parts cohere and express internal unity and thus texture, in other words, it makes the text coherent. In addition, Fries (2004: 33) points out that, similarly to cohesion and coherence, structure has an important role in understanding the text: unclear structure complicates the reader’s interpretation of the text. He gives an example of a clear overall structure of published dictionaries that most often have pages or parts such as a title page, a description of copyrights, information on editors, an introduction and a list of words and their definitions in alphabetical order. Moreover, Fries (2004: 21) notes that texture adds to the perception of coherence, and therefore, as part of texture, also structure contributes to coherence.

2.3.4 Multimodal view of cohesion

Multimodal cohesion is created by combining various semiotic resources and employing composition, that is, the arrangement of semiotic resources, and their interaction in multimodal texts (Jewitt 2014b: 19; van Leeuwen 2005: 179). O’Toole, who is seen to be a pioneer in extending systemic-functional theory to consider all semiotic resources in addition to language (O’Halloran 2004: 2), claims that conjunction, reference, and collocation, in other words, the elements

that work as cohesive ties in language and have a textual function, can also be found in non-linguistic entities, such as buildings, creating cohesion and making them coherent, multimodal texts (O'Toole 2004: 11, 23). For instance, color can have a textual function in multimodal texts creating cohesion and coherence in a similar way than the lexical and grammatical cohesive devices in language (Kress and van Leeuwen 2001: 57). Another example of a semiotic resource that provides cohesion in multimodal texts is layout; layout is the result of composition (van Leeuwen 2005: 181, 198), in other words, the arrangement of elements of the text as already explained in the beginning of this paragraph. Furthermore, Kress and van Leeuwen (2001: 57) note that cohesion can exist across modes, for example, in a magazine the texture, shapes and colors of presented objects can be cohesive and therefore provide coherence. For the purposes of this study, I will then analyze whether different modes together create cohesion and coherence in the data.

2.4 Coherence

While cohesion is the semantic relations between different elements in the surface of the text, *coherence* is the underlying feature of the text, that is, the “semantic and pragmatic relations between text parts” that the reader can interpret based on their world knowledge (Berzlanovich and Redeker 2012: 184-185). Fries (2004: 9) defines the difference between cohesion and coherence as follows: the features of language, such as cohesion or the grammatical choices, “are matters of form”, while coherence is seen as “a mental phenomenon”. Halliday and Hasan (1976) continuously connect *unity* of a text to the concept of coherence; it can be thus assumed that coherence of a text means its unity. However, similarly to cohesion, coherence is a complex term to define. According to Halliday and Hasan (1976: 23, 26), cohesion and coherence are intertwined; linguistic cohesion creates coherence within the text, but the text is also coherent in relation to its context, in other words, it fits in the context of situation. However, according to Christiansen (2011: 32-33), in contrast to this view of cohesion and coherence as inseparable phenomena, they are often seen separate from each other, or some see cohesion as the result of coherence and texture. Christiansen continues to explain that if the text is seen from the viewpoint of the writer, or the addressor as he names the producer of the discourse, the cohesion is formed by the “underlying coherence of the message”, while from the perspective of the reader, or addressee, coherence is created through cohesion. In other words, the producer of the text knows how the different parts of their message relate to each other and thus, on based of this

coherence, constructs the text by using cohesive elements to create cohesion. The reader, instead, looks for cohesion to be able to interpret the text and this cohesion contributes to the perception of coherence (ibid.).

In his article, Fries (2004) treats the concept of coherence from the point of view of the reader. He distinguishes four factors that are part of the realization of coherence and interact with each other: social interaction, the texture forming devices, text structure, and ideational and attitudinal formations (Fries 2004: 10-11, 42-43). These four factors are linguistic concepts, but he reminds us that, similarly to what was discussed earlier in sections of meaning making and multimodality, social interaction is more than linguistic: in addition to language, other modalities, such as gestures and visuals, add to the creation of meaning of the interaction. As presented earlier in this paper, cohesion is one element forming texture and thus coherence, however, according to Fries (2004: 24), linguistic cohesion is not compulsory in producing the coherence in text but, instead, the reader can perceive coherence through non-verbal elements.

Moreover, Christiansen (2011: 41) argues that showing cohesion is not obligatory for a text; it is possible that texts are coherent without any clear ties between any items in the text. In contrast, he suggests that coherence is a forming feature of text, when text is seen as a communicative message that needs to make sense (Christiansen 2011: 43). He adds that even badly constructed messages, for example, by a child or another person not fully proficient in the language in question, are coherent at least to their producers. Bateman (2014: 21), however, claims that if the information is poorly presented, the meanings may not be understood, and the message may thus be incoherent to the recipient. In addition, he notes that sometimes effectively presented information, in other words, information that is arranged together in a way that seems to be well constructed, may seem coherent to the recipient despite its incoherence. However, it can be discussed what is a poorly or well-constructed text; Fries (2004: 11) maintains that a text can be more coherent in some ways and at the same time less coherent in some other ways, for instance, it can have greater texture but at the same time less obvious structure. Nevertheless, the aspects discussed in this paragraph suggest that coherence appears differently for the producer of the text and for the reader.

However, it is not only the role of the person, whether the writer or the reader, that affects the perception of coherence. As indicated previously, the culture has an effect on how the meanings are made and understood. Furthermore, Fries (2004: 11) reminds us that individuals see coherence differently: what seems coherent to someone, might seem incoherent to some other person. Nevertheless, adapting Fries's (2004: 12, 16) argument concerning the participants of

discourse, it can be assumed that if the reader of the text can connect it to some social interaction, they will see the text as coherent. But, if the reader does not believe that the text is coherent, they do not interpret it as such. On the other hand, people tend to find meaning even in texts where it is not obvious or does not exist (Fries 2004: 12).

Furthermore, Fries (2004: 44-45) claims that, although a considerable amount of literature suggests that the number and explicitness of cohesive ties correlates with the coherence and quality of text, this assumption might not be valid because it does not consider the contextually situated character of texts. This coincides with the previously discussed views that cultural and individual factors should also be considered when analyzing coherence. Fries (2004: 46) concludes that he considers textuality, meaningfulness and coherence to be tightly entwined:

To say that some stretch of language is a text is to imply that that stretch of language is meaningful and coherent. To say that some stretch of language is coherent is to imply that it is meaningful and is (or is a part of) a text.

This conclusion is similar with the definitions of text that were discussed previously: according to Halliday and Hasan (1976) texts always have a meaning.

2.5 Genre

Genre is a widely researched concept (e.g. Bhatia 1993; Swales 1990) that does not have a single definition. Swales (1990: 33) suggests that often genre is viewed as “a distinctive category of discourse of any type” and points out it being “a fuzzy concept”. He constructs his own definition based on how genre is seen in various fields of studies and how previous research defines it. According to Swales, the definition of genre is:

A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. -- In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience.

This definition is also used by Bhatia (1993: 13, 43) who, in the same way as Swales (1990: 47), emphasizes that the communicative purposes that the genre is intended to fulfil are the principal feature in characterizing and identifying genres. The internal structure of the genre is shaped by these communicative purposes but also content, target audience, and medium have an impact on it (Bhatia 1993: 13). Bhatia (1993: 13, 15) claims that “any major change in the communicative purpose(s) is likely to give us a different genre; however, minor changes or

modifications help us distinguish sub-genres”. He adds that specialist genre writers being familiar with the conventions of a special genre can be more creative in using them and bringing special effects into them. However, Bhatia (1993: 29) argues that expert writers often organize their message quite consistently in a certain genre making it easily recognizable. He sums up the definition of genre: “each genre is an instance of a successful achievement of a specific communicative purpose using conventionalized knowledge of linguistic and discursal resources” (Bhatia 1993: 16). The resources the writer chooses to use in creating a text, and the way they are used and combined, are determined by the particular genre (Bateman 2014: 77; Stöckl 2014: 276) as stated previously in the discussion of modes.

In addition, Swales (1990: 41-42) notes that genre has schematic structures, or macrostructures in Halliday and Hasan’s (1976) terms as mentioned earlier, with beginnings, middles and endings that are typical to a particular genre. This means that genres are completed texts. Furthermore, according to Singer and Walker (2013: 3-4), instead of being static classes with definite boundaries, genres are clusters formed of rhetorical modes, formal structures and conventions that continually modify their shape. Furthermore, they believe that genres are always hybrid. Lundén (2014: 50) uses the following definition of a *hybrid genre*: hybrid genres are “works of art which transgress genre boundaries by combining characteristic traits and elements of diverse literary and non-literary genres” (Galster 2005: 227, cited in Lundén 2014: 50). When I introduce the data of this study in detail in chapter 3.2, I will discuss the concept of hybrid genre in connection to anthology.

2.6 Previous studies on cohesion and coherence

As far as I am aware, there has not been studies on cohesion in anthologies. Instead, cohesion and connections between stories and different genres in a collection have been studied (D’Hoker and Van Den Bossche 2014), however, these collections consist of texts from one author, which is not the case with the data of this study. Nevertheless, there are similarities in the cohesion analysis of literary collections and anthologies, for instance, both include independent texts that are connected to each other with possibly various links (D’Hoker and Van Den Bossche 2014; Lundén 2014; Taurino 2020: 76). For this reason I will define different types of literary collections in this section and discuss some of the findings of the studies on short story collections. I will define anthology later when introducing the data of this study in detail in chapter 3.2. In

this section, I will also present previous empirical studies on meaning-making in a multimodal text, lexical cohesion, and visual resources as creators of coherence.

2.6.1 Short story collections

To begin with the definitions, in Anglo-American context the collections of linked stories are called short story cycles or short story sequences, and they consist of short stories, while the French and French-Canadian perspective is wider consisting different genres, such as stories, essays and poems; their term for such collections is *recueils* (D'Hoker and Van Den Bossche 2014: 7). Short story composite is another used term for these collections emphasizing their composite structure: "several autonomous stories by one author explicitly linked in one way or another" (Lundén 2014: 49). Italian concept *macrotesto* is used with the similar approach with the French *recueil* as a literary form or a publishing format consisting of texts of great varieties and can be compared to such polytexts as magazines and anthologies (D'Hoker and Van Den Bossche 2014: 14).

One definition for a short story cycle is that it is a collection in which the stories are tightly connected with each other by their author in a way that the reader's interpretation of the whole affects his understanding of each of its parts; in other words, the reader has an important role in construing coherence between the texts (Ingram 1971, cited in D'Hoker and Van Den Bossche 2014: 8). As discussed before, the reader does this by interpreting the text through cohesion (Christiansen 2011: 32-33). Short story cycles can be composed, that is, written with an intention to create a cycle, arranged, in other words, compiled together afterwards, or completed, that is, partly compiled and partly edited to fit together (D'Hoker and Van Den Bossche 2014: 8). Furthermore, the different texts in a short story cycle "must stand alone (with a beginning, middle, and end) yet be enriched in the context of the interrelated stories" (Nagel 2001, cited in D'Hoker and Van Den Bossche 2014: 8). The data of this study is a collection of separate texts written by different authors and arranged together by the editor; thus it fits partly in the definition of a completed short story cycle.

As indicated previously, the writer of a text creates cohesion using cohesive elements, or cohesive devices, which helps the reader interpret the text. In a similar vein, Audet (2014: 38) notes that while reading a collection of texts, the reader discovers a sense of unity, a network between the texts that is created through the presence of links not only in the short stories but also in the table of contents and the structure of the book. The unity creating elements within a text collection can be repeated words, phrases and themes, similarity of narrators and plot patterns, and

shared settings and characters (Audet 2014: 38; D'Hoker and Van Den Bossche 2014: 8). These links can be seen as cohesive ties which, similarly, connect different text parts, or different texts in the case of text collections and this study, and create a sense of unity as discussed previously. However, Audet (2014: 38) argues that to discover this sense of coherence the reader must decide to observe and interpret the links, otherwise the recurring elements might not be noticed. This supports the previously discussed view that cohesion creates coherence at least from the reader's perspective. Nevertheless, in their aspiration towards a predictable world, people tend to search and interpret internal unity and purposiveness in texts and collections of texts (Lundén 2014: 49). This tendency to find meaning in texts was mentioned previously and, similarly, also Audet (2014: 37) claims that one phenomenon creating the sense of cohesion is the reader's attitude, "the tendency to read the collection as a whole". He argues that like short story collections also collections of poetry and essays have the same characteristics: "the idea of composition, ranging from allusive connections to complex architectures" (Audet 2014: 39). The analysis of short story collection can therefore be adapted to analyzing other types of collections such as an anthology which is the data of this study as was explained in the introduction.

2.6.2 Other studies

As already mentioned, cohesion and coherence has not been studied on the kind of data that this study has. However, next, I will present three studies that have similarities with the present study: the first one concentrates on meaning-making in a multimodal text, the second one studies lexical cohesion, and the third one explores visual resources as creators of coherence.

In her study, Tomášková (2017) explored the meaning-making and the integration and interaction of semiotic modes, mainly text and image, in an embedded genre, university website blogs. She points out that, in addition to a common communication goal, these blogs cohere with other parts of university websites through layout, colors and lexical cohesion. The framework in her study is that of systemic-functional linguistics expanded by multimodal perspective. The findings suggest that images used in blogs often participate in the creation of meanings and the message, and together with the texts they form a coherent entity, although the ways and the degree of their relation to each other and to one meaningful message varied. This supports the previously indicated view that multimodality can be an important part of the meaning-making in a text and that each mode has a specific role in the process. Moreover, both cataphoric and anaphoric reference, that is, reference to preceding and following text parts as explained previously, was found between the texts and the images, and some elements were only

understandable in association with another element. This shows how different elements or modes support each other within texts as discussed before. In addition, lexical cohesion was used to connect the different parts of the text together. Furthermore, the findings suggest that the layout contributes to the creation and interpretation of meaning and to the overall coherence of the whole text. Similarly, as seen previously in this paper, Kress (2012) and Matthiessen (2007) note the role of the layout in meaning-making.

Berzlánovich and Redeker (2012) studied the coherence and lexical cohesion in encyclopedia entries as expository texts and fundraising letters as persuasive texts concentrating on the interaction between coherence and cohesion. They considered three categories of lexical cohesion: repetition, systemic semantic relations, and collocation. In the first category they distinguished full and partial repetition and in the second hyponymy and co-hyponymy, hyperonymy, meronymy and co-meronymy, holonymy, synonymy and antonymy. In the third category, collocation, different types of relation were not separated. This categorization is slightly different than what was described in section 2.3.1 since Halliday and Hasan (1976) include antonymy and meronymy in collocational cohesion. In Berzlánovich and Redeker's study, lexical items could have multiple relations, and the strength and distance of each relation was measured to determine weights for the relations. This follows the view of Halliday and Hasan who, as mentioned previously, claim that the nearer the repeated or collocational lexical items are to each other, the stronger the cohesive effect is. Berzlánovich and Redeker (2012: 193) argue that, due to the identity relation between repeated lexical items, repetition is the strongest relation, and therefore they assigned the strength scores for different relations dividing them by their textual distance. Next, they compared the occurrences of the lexical cohesion in the move structure of both genre in order to examine the interaction between coherence and lexical cohesion. In their data, expository texts had twice as many cohesive relations as persuasive texts and, moreover, the number of occurrences of each type of cohesive relations varied in these two genres. I will not summarize the results of the analysis of cohesion densities and their comparison with move structures, as move structures are not analyzed in the present study. Nevertheless, the findings of the study show that genres differentiate by their coherence and cohesion and by the structure based on them.

Rowley-Jolivet (2004) studied the textual metafunction in scientific conference presentations concentrating on how visual resources were used to create texture, in order to the audience to be able to interpret the presentation as a connected, unified text, in other words, a coherent text. As previously stated, texture is one of the factors that take part in realizing coherence. As a

method of studying cohesion, Rowley-Jolivet used clause relation analysis. Similarly to the previously discussed views of multimodality, she argues that visual semiotics are able to contribute to the textual metafunction and to display coherence. Indeed, the findings show that through spatial and temporal composition the visual semiotics are functioning as cohesive ties between different elements of the presentation and thus “fulfilling the textual metafunction of a semiotic system” (Rowley-Jolivet 2004: 406).

So far, I have presented the theoretical background of the present study, defined such concepts as text, meaning-making, and genre and introduced previous studies on text collections, meaning-making in a multimodal text, lexical cohesion, and visual resources as creators of coherence. Next, I will move on to introduce the present study.

3 THE PRESENT STUDY

In this chapter, I will first introduce the aim and the research questions of the study. Next, I will present the data and explain what parts of the data I have chosen for a closer analysis. Then, I will move on to a more detailed description of the data. After few words about the ethics, I will present the methods and the main stages of the analysis.

3.1 Aim and research questions

The aim of this study is to explore how different genres and texts are combined to form a cohesive and coherent text, unified anthology. All the texts and visuals in the anthology *Knitting Yarns* have a common topic, knitting, and it alone creates cohesion as mentioned in chapter 2.6.1 (D'Hoker and Van Den Bossche 2014: 6). However, the question can be raised whether a common topic is enough to create cohesion in the collection of individual texts consisting of different genres that each have their own communicative purpose to fulfil which, in addition to content, target audience and medium, have an effect on their structure (Bhatia 1993: 13). The present study therefore examines the possible other connection between different texts and genres in the data and the use of multimodality in the creation of cohesion.

The research questions of the present study are the following:

How are different texts and genres combined to form a cohesive and coherent text?

a) What cohesive devices have been used to create a unified, coherent anthology?

b) How is multimodality used to create cohesion?

These questions will be answered by using cohesion analysis with multimodal perspective to analyze the anthology as a whole: its covers, visuals, titles, structure, introduction, etc., and furthermore, choosing some texts of different genres for a closer analysis. Next, I will introduce the data in detail and define the genres within it, after which I will present the methods.

3.2 Data

The data of this study consists of an anthology, *Knitting Yarns: Writers on Knitting* edited by Ann Hood (2014a). It is a collection of 26 personal essays and a poem from different authors, all well-known writers, and six knitting patterns. Five of the knitting patterns are designed by an expert designer, while one is designed by the author of one essay. All essays and the poem relate to knitting; there are stories about the meaning of knitting in the authors' lives and on special occasions and a few more practical essays with some instructions and the history of knitting. As already discussed previously, genres have communicative purposes that affect their structure (Bhatia 1993; Swales 1990). Three main genres of this anthology are personal essay, poem, and knitting pattern. In addition, it includes other genres or types of texts that each have their own communicative purpose: introduction, praise for the book, and contributor information. Due to the limitations of MA Thesis, it was not possible to analyze all the essays and patterns. Therefore only three entire essays and two whole knitting patterns are included in the analysis and others are only analyzed on their titles and lead paragraphs.

Anthology could be seen as a hybrid genre based on a previously discussed Galster's (Lunden 2014) definition of hybrid genres, although it can be discussed whether anthology is a genre; nevertheless, it may comprise of different genres. The Dictionary of Merriam-Webster (n.d.) defines anthology as "a collection of selected literary pieces or passages or works of art or music". Typically, the works in literary anthologies are written by different authors, and they are composed as a coherent entity that has similar topic, style, or form (Taurino 2020: 76). Moreover, the principal characteristics of anthologies are that they aim for uniformity, and repetition and variation co-occur in them (Taurino 2020: 78). It can thus be said that the data of this study is a typical anthology which, besides the introduction, includes literary works of three different genres written by different people. In addition, this anthology as an edited collection of individual texts is very similar to a completed short story cycle, as was mentioned before: the separately written texts are compiled together, and the anthology is edited in order to make the different texts fit together. Furthermore, each essay and knitting pattern in this anthology can stand alone, in other words, they have beginnings, middles, and ends, which is an essential characteristic of stories in short story cycles (Nagel 2001, cited in D'Hoker and Van Den Bossche 2014: 8).

One of the genres in the data is personal essay, which, among lyrics, memoir and narrative journalism, can be seen as a sub-genre to a more general genre, creative non-fiction (Singer and

Walker 2013: 1). Personal essays are about the author exploring herself and her view and experience of the surrounding world, and as a typical piece of creative nonfiction writing, they are based on reality and truth, which are made into literary art by using the techniques of writing fiction (ibid.). In the data, the authors of the personal essays are exploring their relationship to knitting and their experiences and life through knitting in creative and varying ways.

3.2.1 Detailed description of the data

In the front cover (Figure 1) from top to bottom, there is a piece of written praise of the book, the book title, and the name of the editor. The text is written on a background image that has a brown shelf or a box with pigeonholes and six yarn balls with different colors. In the back cover (Figure 1), there are the names of each author of the anthology (except for Ann Hood, the editor and the writer of the introduction and one essay) on top. Below the names, there are four pieces of praise with the sources mentioned. It can be supposed that the editor or the publisher of the anthology has chosen the most suitable praises to cite. Below these, there is a presentation of the editor of the book. In addition, there is a text “MEMOIR”, the source of the cover photograph, the name of the designer of the cover, the logo of the publisher, and the ISBN code with prices.

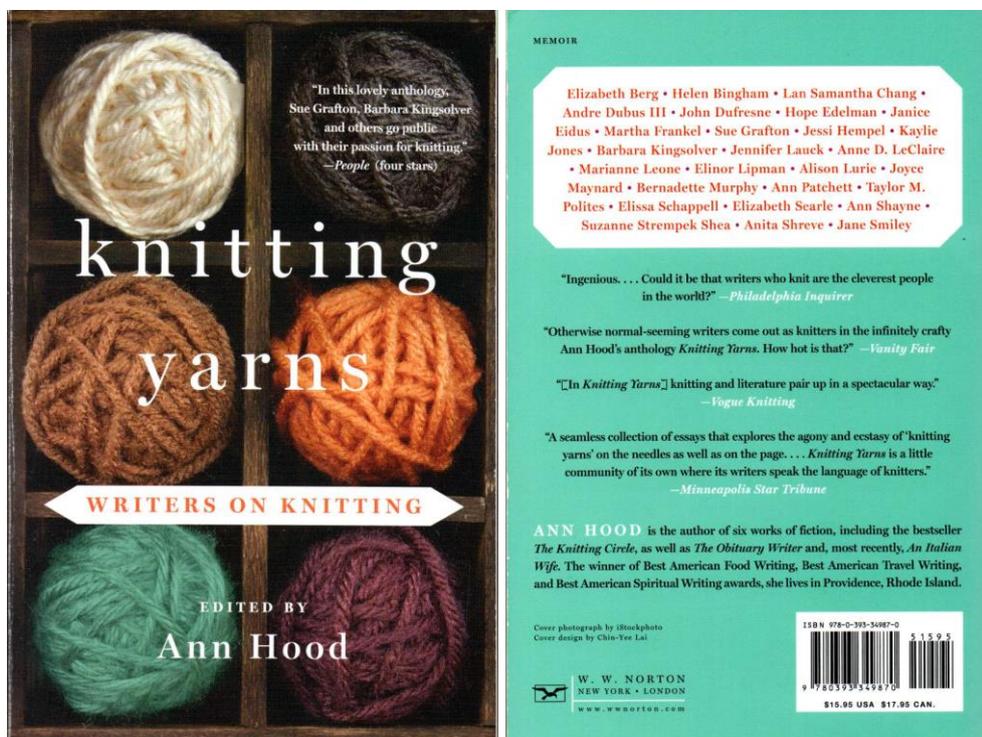


FIGURE 1: Front and back cover of the anthology *Knitting Yarns*

When the book is opened, first, there are two pages with praises for the book. In the first one there is a title ‘More Praise for knitting yarns’ and five pieces of praise with the length from one line to nine lines. On the second page there are two two-line pieces of praise. The source of the praise is mentioned after each piece, and similarly to the praises in the back cover, these praises are probably chosen by the editor or the publisher of the anthology.

Next, there are three title pages: the first and the third one have only the main title of the book “knitting yarns”, while the second is framed and has the main title “knitting yarns” and the subtitle “WRITERS on KNITTING” on frames. Below the title, there is an image of three yarn balls and knitting needles, text “*Edited with an Introduction by Ann Hood*” and the name and logo of the publisher. Between these title pages, there is a list of other books by Ann Hood. After the second title page, there is a page with the author and publisher information. The last title page is after the table of contents.

The table of contents is on two pages (Figure 2). First, there is a title “contents”, and a list of the contents followed with page numbers. A small image of three yarn balls and a text “KNITTING PATTERN” precedes the titles of the patterns, which are followed by the name of the designer. Similarly, after the introduction and each essay title, there is the name of the author.

The image shows a page titled "contents" with a list of items and their page numbers. The items include an introduction, several essays, and three knitting patterns. Each pattern entry is preceded by a small icon of three yarn balls and the text "KNITTING PATTERN".

Item	Page Number
Introduction by Ann Hood	1
KNITTING PATTERN: "Banks" Fingerless Mittens by Helen Bingham	6
The Pretend Knitter by Elizabeth Berg	10
The Perfect Gift by Lan Samantha Chang	16
Blood, Root, Knit, Purl by Andre Dubus III	23
To Knit a Knot, or Not: A Beginner's Yarn by John Dufresne	35
Home Ec by Hope Edelman	48
KNITTING PATTERN: "Bingham" Cabled Head Wrap by Helen Bingham	61
Soft, Warm, and Fuzzy by Janice Eidus	65
Looped Yarn by Martha Frankel	70
Teaching a Child to Knit by Sue Grafton	77
Knitting in Kathmandu by Jessi Hempel	88
Ten Things I Learned from Knitting by Ann Hood	98
KNITTING PATTERN: "Bowden" Coffee Cozies by Helen Bingham	114

FIGURE 2: Table of contents of *Knitting Yarns*

The first longer text in the book is the introduction. On top of the first page of this text, there is a title “introduction”. Below the title, there is a curly line reminding of a piece of yarn. The body text starts with a big, three lines high, black first letter.

After the introduction, there is the first knitting pattern – other patterns are placed so that there are always five to six essays between them. On top of the first page of each knitting pattern, there is a title which is followed by the name of the designer (Figure 3). Before the actual pattern, there is a black image of three yarn balls and knitting needles followed by a short description of the project and a story behind the name of the project in few lines. I will call this short introduction a lead paragraph in a similar way as in the essays and poems. The lead paragraphs are written in the first-person singular which suggests that they are written by the designer of the patterns, for example:

Example 1: Casey Bingham, my daughter, is one of the most thoughtful and kindest people I have the pleasure of knowing (Bingham 2014: 61).

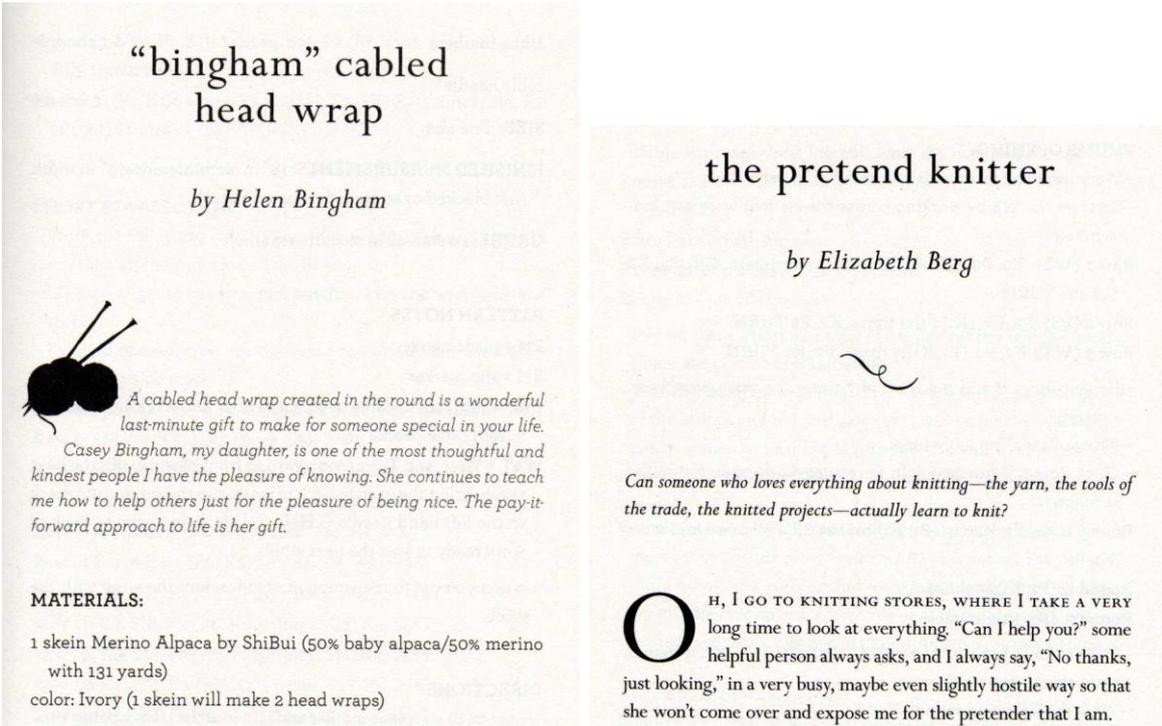


FIGURE 3: First pages of a knitting pattern and an essay in *Knitting Yarns*

As already mentioned, the essays and poem are placed between the knitting patterns. The titles are placed on top of the first page and are followed by the name of the author (Figure 3). Below them, there is a curly line followed by a short introduction, a lead paragraph. The essays and

the poem start with a big, three lines high, black first letter. From now on, I will count the poem as one of the essays and not mention the poem unless it is the subject of the analysis. The lead paragraphs of the essays seem to be written by the editor, since most of them are in third person and the writers of the essays are referred to as writers or authors (Example 2). For this reason I will cite the editor Hood when I show excerpts of the lead paragraphs of the essays. In two of the lead paragraphs, ‘we’ is used, and one is written in passive voice.

Example 2: As the author waits for the that baby to create her family, she turns to knitting (Hood 2014a: 152).

The last part of the book includes the information about contributors. First, there is a title “contributors” followed by the names of the authors and the designer and information about them. It is not mentioned who has written these introductory pieces of the authors, possibly the authors themselves or their representatives.

3.2.2 Chosen texts

In addition to the introduction, I have randomly chosen three essays and two knitting patterns for a closer analysis. The essays are *The Pretend Knitter* by Elizabeth Berg (2014) (in the beginning of the book), *Knitting a Family* by Anne D. LeClaire (2014) (in the middle of the book) and *Why bother?* by Jane Smiley (2014) (at the end of the book). As five knitting patterns are from the same designer, I only chose one of them randomly: “*Bingham*” *Cabled Head Wrap* by Helen Bingham (2014), and then, I chose the other knitting pattern on purpose from the other designer: *Clovis’s Perfect-Fit Sweater* by Polites (2014). Thus all the texts included in a closer analysis have a different writer.

3.2.3 Ethics of the study

The data is a published book available to anyone and therefore there is no chance of invading anyone’s privacy. In addition, in the analysis, the authors, their lives and their style of writing are not criticized. Instead, this study aims to provide objective information in the fields of language use and multimodality. I will cite the data and use some images of the relevant parts of the data to give examples and to support the analysis and the findings.

3.3 Methods

The method of analysis in this study is cohesion analysis with a multimodal perspective adapted from Halliday and Hasan (1976) and Kress (e.g. 2012). Although this study is qualitative in nature, I did some quantitative research as well, for example, in counting the topic related, repeated, and other collocational words in different texts as was done in the aforementioned study of Berzlánovich and Redeker. According to them, “there is no generally accepted method for cohesion analysis”, but the method depends on the data, items selected for the analysis, how the cohesive relations are categorized and whether the cohesive force is measured (Berzlánovich and Redeker 2012: 186). According to Audet (2014: 37), when analyzing a collection of texts, also cover texts, prefaces and literary reviews about the book need to be considered, because they all add to “the feeling that there is an internal unity to the collection”. Thereby, and because I treated the anthology as a unified text that comprises of several individual texts, I included the whole book in the analysis: its covers with images and text, the praise written about the book, the title pages, the contents pages, the introduction of the anthology, and the contributor information at the end of the book in addition to chosen essays and patterns, and the titles and lead paragraphs of each text in the anthology. I did the analysis concentrating, however, on the cohesion between different texts. I did not analyze cohesion within any individual text for the reasons that this study concentrates on cohesion between genres and different texts.

In the present study, I analyzed the data on the level of textual metafunction. Firstly, I analyzed lexical cohesion on the basis of Halliday and Hasan’s (1976) linguistic theory of cohesion in English. They distinguish two types of lexical cohesion as discussed previously in chapter 2.3.1: reiteration which includes repetition, synonymy, hyponymy, and general words, and collocation which includes lexical items that often co-occur or are associated with each other. As the main topic of the anthology is knitting, I first listed all the knitting related words in the titles and lead paragraphs. While doing this, I noted other repeated words and themes and listed these as well. Then, I divided these words in groups according to their collocation, in other words, I added the words somehow related to each other to the same groups. As the name of the book is *Knitting Yarns – Writers on Knitting*, I picked the words ‘knit’ and ‘yarn’ each as their own groups and then, other knitting related words as one group. However, together these groups form one collocational group, knitting related words. In addition to knitting, I distinguished eight collocational groups of words that occurred in all or in most of the genres of the data arranging them

in the following order: first, knitting related words in three groups and then, other collocational groups according to their occurrence from the most frequent to infrequent:

- 1) knit
- 2) yarn
- 3) other knitting related words
- 4) writing
- 5) family and friends
- 6) teaching and learning
- 7) live and life
- 8) childhood
- 9) like and love
- 10) gift and present
- 11) failing

These groups include also reiteration, that is, repetition, synonymy, hyponymy, and general words, but I decided to call them collocational groups since all the words have a collocational relation to each other or the heading given to the group, thus they can be associated to each other. Similarly, Halliday and Hasan (1976: 287) and Fries (2004: 26) suggest, as already discussed previously, that collocation can include also synonymy and hyponymy. Furthermore, Halliday and Hasan (1976: 285, 291) suggest that it is not necessary to differentiate types of collocation. However, Berzlánovich and Redeker (2012: 193) note that repetition is a stronger cohesive relation than other reiteration and collocation. Therefore I marked the occurrence of repetition along with total occurrence of each word group. Next, I searched the repeated words and the words related to the eleven groups in the introduction, praise, contributor information, and chosen essays and patterns. Lists of words included in the lexical analysis can be found in the appendix.

The words I counted in the category of repetition were repeated at least three times and at least in two different texts, for example, in the titles or lead paragraphs of different texts or in the essays and knitting patterns, because the aim of this study is to examine the cohesion between genres and different texts. I required the occurrence of at least three because, in such a large data of almost 300 pages, it does not add to the cohesion very strongly if the word is repeated only twice far away from each other. This follows the previously mentioned view that the proximity of cohesive items creates a stronger cohesive effect (Halliday and Hasan 1976). However,

although a lexical item occurring only once or twice or only in one text does not create cohesion through repetition, it may be in collocation with some other word or words and therefore takes part in the creation of cohesion. Thus I counted these words in lexical cohesion but in collocation instead of repetition.

Furthermore, I excluded the abbreviations typical to knitting patterns from the lexical analysis, in other words, I did not count such abbreviations as ‘K’ for knit, ‘P’ for purl, or ‘sts’ for stitch in the occurrences of those lexical items, because it can be supposed that they do not occur in other types of texts. However, these abbreviations are discussed among other findings in chapter 4.5. Moreover, as the contributor information included plenty of proper names (books, awards, associations, universities, etc.), I excluded these from the analysis. In other words, even if the name of the book mentioned contained such words as ‘book’ or ‘mother’, I did not include these in the analysis. In addition, I considered each title only once in the lexical analysis unless they were included in a text, for instance, in the praise or introduction. Thus the words in the titles were not counted in three different title pages or in the table of contents.

Next, I looked for possible reference between any of the texts in the data. Halliday and Hasan (1976: 31) define reference as a relation between items that need each other for their interpretation, for example, personal and demonstrative pronouns function as referring items in the English language. However, since the different texts in the data of this study are written by different authors and therefore there is presumably not a large number of lexical references, that is, aforementioned pronouns as referring items, a more general definition of reference was needed. Thus previously discussed definition of Christiansen (2011: 53) was adopted in this study to be able to indicate any elements of the texts that relate somehow to some elements of other texts in the data. In addition, I analyzed the type of reference found in the data according to Halliday and Hasan (1976: 31-33). As I was searching for reference between different texts, the referring items or parts of the text found were related to another text, in other words, pointing outside the text, thus it is all exophoric reference. However, since I treated the anthology as one text that is composed of various elements: different texts and visuals, the reference found in the data is also endophoric, in other words, reference within a text, which can be divided into anaphoric and cataphoric reference that refers either backwards or forwards in the text. While doing this analysis, I supposed that the texts in the data are read in the following order: first, both covers and then, the inside from the beginning to the end.

Then, I moved on to explore texture and, more specifically, structure as a forming element of texture. Similarly to coherence, texture is expressed through internal unity of a text, therefore a

text with texture is also coherent (Halliday and Hasan 1976: 6). As discussed previously, texture involves three elements: cohesion, the textual structure within a sentence, and the macrostructure of a particular type of text (Halliday and Hasan 1976). I have adopted a broader approach and considered textual structure not only within a sentence but within a text, in other words, I analyzed how different parts of the text were organized to connect the text to its environment, that is, to other texts. However, similarly to reference, structure needed to be analyzed within the whole anthology. Therefore I also analyzed how different parts of the anthology, that is, essays and patterns, were arranged to create unity and texture. According to Audet (2014: 40), the internal organization of collections seem to be carefully composed, which can be seen in the table of contents. In the table of contents, the reader can also notice if interconnected texts are added to the collection to create an interrupted continuity. Thus I analyzed the structure of the anthology through the table of contents.

As the data is a multimodal text, I analyzed cohesion also from the points of view of multimodality; the aim was to explore whether visuals and other multimodal elements were used to create cohesion between different genres and texts and thus to make the anthology a unified, coherent text. As previously explained, the multimodal approaches see meaning-making as an interaction of multiple modes, that is, semiotic resources (e.g. Baldry 2004; Jewitt 2014; Kress 2014). In other words, in addition to language, other modes take part in the creation of meaning and, also, the interaction of different modes and how modes are combined in a text have important roles. Following, for instance, Kress (2012, 2014) and Matthiessen (2007), the elements, or modes, I included in this multimodal analysis were colors, font, visuals, and layout. Next, I will move on to the findings of analysis.

4 FINDINGS AND DISCUSSION

The aim of this study was to answer the following questions: How are different texts and genres combined to form a cohesive and coherent text? What cohesive devices have been used to create a unified, coherent anthology? How is multimodality used to create cohesion? I used lexical and multimodal cohesion analysis to analyze the data and to answer these questions. In this chapter, I will introduce and discuss the findings of the analysis. The findings are organized according to the type of cohesion: I will start with lexical cohesion and, then, continue to reference, texture and structure. Finally, I will introduce the findings of multimodal cohesion.

4.1 Lexical cohesion

I explored lexical cohesion according to Halliday and Hasan (1976). In the analysis, I concentrated in two aspects of lexical cohesion: repetition of lexical items, that is, repeated words, and collocation, that is, lexical items, or words, that are somehow associated to each other or have a semantic relation to each other. As previously mentioned, I followed Fries (2004) and, apart from repetition, grouped all other lexical relations under collocation. Collocation in this study therefore includes such lexical relations as synonymy (lexical items that mean the same), hyponymy (a relation between a subcategory and a more general class), antonymy (different kinds of opposites), meronymy (whole – part relation), ordered series, and unordered set. All these relations are fully explained in chapter 2.3.1. Although I counted all semantic relations in collocation, I will give examples of different types of lexical relations when introducing the findings. The word or collocational groups I distinguished and arranged in the order of total occurrence were Knitting, Writing, Family and friends, Teaching and learning, Live and life, Childhood, Like and love, Gift and present, and Failing. Knitting related words were divided in three groups: Knit, Yarn, and Other knitting related words. The occurrences of each word or collocational group are presented in the tables: the numbers show the total occurrence first and, then, repetition in parentheses (Tables 1 and 2).

The numbers in the tables show that some groups, Knit, Yarn, Live and life, Like and love, and Gift and present, included only repetition of those words mentioned in the heading of those groups. In other groups, there were different kinds of relations, but, nevertheless, repetition was

a very common relation in all of them. Next, I will present the findings in more detail starting with the biggest category, Knitting related words that includes three groups: Knit, Yarn, and Other knitting related words.

TABLE 1: Knitting related words: total occurrence and repetition

	Titles	Essays	Patterns	Intro.	Lead paragraphs	Praise	Contrib.	TOTAL/ repetition
Knit	15	75	11	78	38	33	6	256 (256)
Yarn	3	21	5	5	6	7	1	48 (48)
Other	14	335	204	44	77	9	4	687 (590)
TOTAL	32	431	220	127	121	49	11	983 (894)

TABLE 2: Other repeated words and collocational word groups

	Titles	Essays	Pat- terns	Intro.	Lead par- agraphs	Praise	Contrib.	TOTAL/ repeti- tion
Writing	2	18	-	52	15	24	119	229 (198)
Family, friends	2	62	-	15	25	2	16	122 (115)
Teaching, learning	2	26	3	14	16	1	8	71 (69)
Live, life	1	5	-	6	11	-	14	37 (37)
Childhood	1	21	1	4	7	-	3	37 (32)
Like, love	-	22	-	3	5	5	-	35 (35)
Gift, pre- sent	1	8	-	3	5	1	-	18 (18)
Failing	2	6	-	3	3	1	-	15 (10)
TOTAL	11	168	4	100	87	34	160	564 (467)

4.1.1 Knitting

The overall theme of the book was knitting, and for this reason I started the analysis of lexical cohesion by listing all the knitting related words. The list of other knitting related words can be found in the appendix. As mentioned above, the words ‘knit’ and ‘yarn’ form their own groups and other knitting related words are one group (Table 1). As indicated earlier in the theoretical background, each lexical item has various forms that all represent the same lexical item

(Halliday and Hasan 1976: 285). For example, in the data, the lexical item ‘knit’ was represented by forms ‘knit’, ‘knits’, ‘knitting’, ‘knitted’, ‘knitter’, ‘knitters’, ‘non-knitter’, and ‘knit-wear’, while ‘yarn’ was represented by forms ‘yarn’ and ‘yarns’, and as parts of compound nouns, such as ‘skein of yarn’, ‘acrylic yarn’, and ‘fingerling-weight yarn’. This is slightly different from what Berzlánovich and Redeker (2012: 193) did in their study. They distinguished full and partial repetition; in the latter, they included lexical items that differed in the derivational suffix, for example, ‘planet’ – ‘planetary’. Their way of categorizing lexical items would make the relation, for instance, between ‘knit’ and ‘knitter’ partial repetition instead of full repetition. However, I did not differentiate the types of repetition, and thus the relation between mentioned words was simply repetition. Below, excerpts show examples of different forms of lexical items ‘knit’ (Example 3, emphasis added) and ‘yarn’ (Example 4, emphasis added).

Example 3: When I was a new knitter, I was surprised that unlike my stereotype of a knitter, the women and men I sat with and knit besides were not elderly grandparents (Hood 2014a: 2).

Example 4: Over time, not only did I share favorite patterns and yarn stores with my fellow writers, but we also shared knitting stories (Hood 2014a: 3).

Altogether the lexical item ‘knit’ occurred 256 times being the most frequent single word in the data (Table 1). This repetition was expected due to the theme of the book. It occurred in all genres of the anthology and in all parts of each genre, that is, in the titles, lead paragraphs and body texts, except for the pattern titles, although the descriptive word ‘knitted’ could have been added in each of them. The reason why it was not added might have been because it is supposed that the reader knows that the patterns are for knitted goods, which was also pointed out with an image of yarn balls and knitting needles and a text ‘KNITTING PATTERN’ in the table of context. Thus, in a way, lexical item ‘knit’ occurred both in linguistic and visual form in connection to the pattern titles. However, they were not included in the number of occurrences as the table of contents was not included in lexical analysis.

The lexical item ‘yarn’ was not as frequent as ‘knit’, however, it was repeated 48 times and occurred, similarly with ‘knit’, in all genres and in all parts of each genre except for the pattern titles (Table 1). The next excerpt (Example 5, emphasis added) is the lead paragraph of the first essay, *The pretend Knitter* (Berg 2014), and gives examples of the occurring of both lexical items ‘knit’ and ‘yarn’.

Example 5: Can someone who loves everything about knitting – the yarn, the tools of the trade, the knitted projects – actually learn to knit (Hood 2014a: 10)?

While with ‘knit’ and ‘yarn’ it was repetition of the same lexical item in question, with other knitting related words the lexical cohesion was created through repetition, synonymy, hyponymy, and collocation. First, all the words of these three groups can be associated to knitting, thus they occurred in collocation with each other and therefore created cohesion. In total, there were 687 occurrences of other knitting related words in (Table 1). Second, repetition, that is, at least three same lexical items in at least two different texts, occurred 590 times with 45 different lexical items.

TABLE 3: Other knitting related words: repetition of the most frequent words

	Titles	Essays	Pat-terns	Intro.	Lead par-agraphs	Praise	Contrib.	TO-TAL
row	-	24	72	1	-	-	-	97
stitch	-	32	26	5	7	-	-	70
needle	-	20	16	6	4	2	1	49
pattern	1	17	9	7	3	-	-	37
cable	1	3	25	1	5	-	-	35

The most frequent words of this group were ‘row’ (97), ‘stitch’ (70), ‘needle’ (49), ‘pattern’ (37), and ‘cable’ (35), see Table 3. As can be seen in the table, the high occurrence of the lexical item ‘row’ is because of the patterns that often give instructions row by row: it occurred 24 times in two of the analyzed essays (Example 6, emphasis added) and 72 times in two analyzed patterns (Example 7, emphasis added). ‘Stitch’ could be found in all three essays (32 times), in both patterns (26 times), five times in the introduction, and seven times in the lead paragraphs. Needle occurred similarly in three essays (20 times), two patterns (16 times), the introduction (six times), and lead paragraphs (four times), but also twice in the praise and once in the pages with the contributor information. ‘Pattern’ occurred once in an essay title, 17 times in two essays, nine times in two patterns, seven times in the introduction, and three times in the lead paragraphs of two patterns. Similarly to lexical item ‘row’, also ‘cable’ occurred most often in the patterns (25 times), but, in addition, once in a pattern title, three times in an essay, once in the introduction, and five times in the lead paragraphs. Alone the frequency of these five lexical items and the fact that they occurred in most genres created strong sense of cohesion and unity which was strengthened with the presence of other lexical cohesion.

Example 6: I also vaguely remember abandoning my knitting needles after very few rows, but those rows were enough... (Smiley 2014: 275).

Example 7: Work the following rows (you are working back and forth in rows not all the way around the 81 sts) (Bingham 2014: 61).

Within this extensive set of knitting related words many lexical items occurred only once or twice or only in one text and thus they do not create cohesion through repetition. However, in addition to belonging to the collocational set of knitting related words, many of them, and also many of the repeated words, were in collocation with some other word or words within the broader group. I distinguished several unordered lexical sets, in which lexical items are co-hyponyms of the same more general class. For example, ‘afghan’, ‘cozy’, ‘mitten’, ‘sweater’, ‘scarf’ and ‘throw’ are all hyponyms of superordinate knitted product; ‘border’, ‘back’, ‘front’, ‘sleeve’ and ‘collar’ are parts of knitted products. In the data, there were 22 words that can be seen as hyponyms of knitted product, nine hyponyms of a part of a knitted product, thus they are also in a whole-part relationship to the lexical items in the set of knitted products, 17 hyponyms of yarn, three hyponyms of accessory of knitwear, 11 hyponyms of knit stitch pattern, seven hyponyms of knitting, four hyponyms of knitting tool, and seven hyponyms of handicraft technique. In addition, there were synonyms or near-synonyms such as ‘garment’ and ‘knitwear’, ‘afghan’, ‘blanket’, ‘bedspread’ and ‘throw’, ‘scarf’ and ‘shawl’, ‘rip out’ and ‘unravel’. Also, antonyms such as ‘back’ and ‘front’, ‘cast on’ and ‘cast off’, ‘decrease’ and ‘increase’ and complementaries ‘mitten’ and ‘sock’ could be found. Similarly to the study of Berzlánovich and Redeker (2012), in this study, each lexical item has a possibility to take part in the creation of cohesion through many cohesive relations, for example, ‘sweater’ is related to other knitted products as a co-hyponym, to all the knitting related words as a lexical item that often occur with them, and as a whole to parts of knitted products.

Although there were several different cohesive relations in this group, altogether the occurrence of repeated and collocational words was 983, repetition occurred 894 times (Table 1). However, this does not mean that other cohesive relations occurred less than 200 times, because as mentioned above, each word could have several relations, but only repetition of those relations was counted separately due to its strongest cohesive effect. Nevertheless, repetition seemed to be a prominent creator of cohesion in this group of knitting related words. The large number of knitting related words was expected because of the topic of the anthology, and as previously mentioned, the common theme and repeated words create cohesion (Audet 2014; D’Hoker and Van Den Bossche 2014:). However, the knitting related words were not the only lexical items that contributed to cohesion. Next, I will move on to other groups not related to knitting, starting with the group of writing related words.

4.1.2 Writing

TABLE 4: Writing related words

	Titles	Essays	Patterns	Intro.	Lead paragraphs	Praise	Contrib.	TOTAL
Writing	2	18	-	52	15	24	119	229 (198)

TABLE 5: Writing related words: repetition of the most frequent words

	Titles	Essays	Patterns	Intro.	Lead paragraphs	Praise	Contrib.	TOTAL
write	1	2	-	26	9	7	13	58
author	-	3	-	-	4	1	24	32
novel	-	4	-	2	1	-	20	27
book	1	5	-	3	-	1	16	26
story	-	3	-	8	-	6	5	22

Writing was another large unordered lexical set with the occurrence of 229 (Table 4). Most often writing related words occurred in the contributor information (119 times) and in the introduction (52 times) – none occurred in the patterns and only two in the titles. Similarly to ‘knit’ and ‘knitter’, also ‘writer’ was seen as a form of lexical item ‘write’. Therefore, as can be seen in the Table 5, ‘write’ was the most frequent lexical item in the data with the occurrence of 58 (Example 8, emphasis added). However, ‘writer’ with the occurrence of 32 should be considered also separately, because it is a synonym to ‘author’ which, likewise, occurred 32 times. Other most frequently occurred lexical items in this group are ‘novel’ (27), ‘book’ (26), ‘story’ (22), and ‘essay’ (14). Including these, repetition occurred altogether 198 times, thus it is a strong creator of cohesion in this group as well. However, also other cohesive relations were present: ‘story’ and ‘tale’, and ‘anthology’ and ‘collection’ are synonyms or near-synonyms, while ‘type’ is a hyponym of the superordinate ‘write’, and ‘novel’ of ‘book’. In addition, ‘memoir’, ‘fiction’, ‘non-fiction’, and ‘mystery’ all belong to the same unordered set of types of stories, and ‘fiction’ and ‘non-fiction’ are a pair of opposites, that is, complementaries.

Example 8: When her best friend joined a cult, the writer found solace in knitting (Hood 2014a: 70).

Already the title of the anthology, *Knitting Yarns – Writers on Knitting*, evoked expectations that words of this group would appear in the texts. Although writers were writing about how knitting relates to their lives or certain events in their lives, it seemed that knitting was often kept separated from writing and therefore the lexical items of this group occurred relatively seldom in the essays. However, the findings might have been very different if more or all the essays would have been included in the analysis. Moreover, this collocational group does not add to the cohesion between two main genres of this data, the essays and patterns but, instead, to lexical cohesion between the contributor information and introduction, and through them between other texts as well.

4.1.3 Family and friends

TABLE 6: Family and friends related words

	Titles	Essays	Patterns	Intro.	Lead paragraphs	Praise	Contrib.	TOTAL
Family, friends	2	62	-	15	25	2	16	122 (115)

TABLE 7: Family and friends related words: repetition of the most frequent words

	Titles	Essays	Patterns	Intro.	Lead paragraphs	Praise	Contrib.	TOTAL
mother	-	14	-	3	10	1	4	32
grandmother	-	8	-	1	4	1	1	15
daughter	-	4	-	5	4	-	2	15
family	1	8	-	1	3	-	1	14
friend	-	6	-	3	2	1	-	12

In the data, family and friends related words occurred 122 times (Table 6). In addition to family members and friends (Example 9, emphasis added), I have counted words ‘family’, ‘marriage’, ‘married’, and ‘couple’ to this group. Also in this group, repetition was the most powerful contributor to cohesion: repetition occurred 115 times. I have counted ‘grandmother’ in the number of repetitions of lexical item ‘mother’, since it includes that word, but nevertheless, I have also counted it as itself, because of its high occurrence. The most frequent words were ‘mother’ (32 times, including ‘mom’ and ‘grandmother’), ‘grandmother’ (15, including ‘grandma’ and ‘granny’), ‘daughter’ (15), ‘family’ (14) and ‘friend’ (12, including ‘girlfriend’ and

‘boyfriend’), see Table 7. None of the words of this set occurred in the patterns, however, in their lead paragraphs there were seven occurrences. Except for the patterns and pattern titles, these words occurred in all other genres and their parts. The biggest number of these lexical items belongs to the ordered series of family members. All family members are hyponyms of superordinate ‘relative’, complementaries ‘grandmother’ and ‘grandfather’ are hyponyms of ‘grandparent’, and ‘mother’ is a hyponym of ‘parent’. Although I counted ‘mom’ with the repetition of ‘mother’, they are also synonyms, similarly are ‘grandmother’, ‘grandma’ and ‘granny’. Furthermore, there were other complementaries such as ‘daughter’ and ‘son’, ‘husband’ and ‘wife’, ‘girlfriend’ and ‘boyfriend’.

Example 9: My mother and aunts didn’t knit or sew (Smiley 2014: 276).

This collocational group contributes to the cohesion between different texts, especially between essays, but also between essays and patterns through the lead paragraphs of the patterns. The quite high occurrence of the words in this group is fairly natural because knitting is often learned from a mother or grandmother and taught to daughters and when writing about the role of knitting in one’s life, family and friends are often present.

4.1.4 Teaching and learning

TABLE 8: Teaching and learning related words

	Titles	Essays	Patterns	Intro.	Lead paragraphs	Praise	Contrib.	TOTAL
Teaching, learning	2	26	3	14	16	1	8	71 (69)

TABLE 9: Teaching and learning related words: repetition of the most frequent words

	Titles	Essays	Patterns	Intro.	Lead paragraphs	Praise	Contrib.	TOTAL
teach	1	5	-	4	10	-	7	27
learn	1	7	-	8	5	1	1	23

The total occurrence of lexical items related to teaching and learning was 71 with two frequent ones: ‘teach’ occurred 27 times and ‘learn’ 23 times (Tables 8 and 9). In addition to this repetition, there were synonyms ‘lesson’ and ‘class’ and near-synonyms ‘teach’, ‘instruct’, and ‘advice’. The lexical items in this unordered set can all be seen as parts of ‘education’ which

occurred once. These words had been used quite evenly in the essays, introduction, lead paragraphs and contributor information, and less in the titles, patterns, and praise. However, they were used 8 times in five of the pattern lead paragraphs (Example 10, emphasis added).

Example 10: ... my mom, gave me the greatest gift when she taught me how to knit (Bingham 2014: 171)

It is natural to describe how one learned to knit, or who taught one to knit, when writing about the role of knitting. Surprisingly many of the writers were also teachers, which was mentioned in the contributor information and thus connected those authors to each other and created lexical cohesion between contributor information and other texts.

4.1.5 Live and life

TABLE 10: Words live and life: repetition and total occurrence

	Titles	Essays	Patterns	Intro.	Lead paragraphs	Praise	Contrib.	TOTAL
Live	-	3	-	-	3	-	12	18
Life	1	2	-	6	8	-	2	19
TOTAL	1	5	-	6	11	-	14	37

Lexical items ‘live’ and ‘life’ were repeated 37 times, but they did not occur at all in the patterns and praise (Table 10). Most often ‘live’ occurred in the contributor information (12 times), because it was often mentioned where the authors live. Life, instead, occurred mainly in the lead paragraphs of both the essays and patterns (eight times) and in the introduction (six times). ‘Life’ occurred quite often in the essays and their lead paragraphs, because the authors were telling about their lives and the role of knitting in it. Similarly to other word groups not related to knitting, it was expected that these words would not be present in the patterns, but using them in their lead paragraphs connects the patterns to other texts through lexical cohesion (Example 11, emphasis added).

Example 11: Mae Banks, my grandmother (and a knitter), was a woman who taught me to enjoy the little things in life that bring you happiness (Bingham 2014: 61).

4.1.6 Childhood

TABLE 11: Childhood related words

	Titles	Essays	Patterns	Intro.	Lead paragraphs	Praise	Contrib.	TOTAL
Childhood	1	21	1	4	7	-	3	37 (32)

TABLE 12: Childhood related words: repetition of the most frequent words

	Titles	Essays	Patterns	Intro.	Lead paragraphs	Praise	Contrib.	TOTAL
child	1	8	-	4	6	-	3	22
baby	-	8	1	-	1	-	-	10

Repetition of lexical item ‘child’ (22 occurrences, including ‘childhood’) was present in most of the genres: in lead paragraphs, one essay title, the introduction, and contributor information, while ‘baby’ (10 occurrences) was present only in three essays, one lead paragraph of the essay and one pattern describing the type of the yarn (Table 12). Thus repetition of ‘baby’ does create cohesion between different essays but not between essays and other texts, in other words, between genres. However, it contributes to cohesion between different texts through other relations. Two synonyms for ‘child’ occurred: ‘brat’ and ‘kid’ – these three are superordinates to hyponyms ‘baby’ and ‘toddler (Example 12, emphasis added). I decided to count lexical item ‘teenager’ in this group as well, although it might be questioned whether childhood includes teenagers. With this last addition there were altogether 37 occurrences in the group of childhood, of which 32 was repetition (Table 11). Often the writers had learned to knit in their childhood, and many were writing about their lives that included children and thus it is natural that the words in this group occurred in the anthology.

Example 12: I grew up an army brat, and when I was a little kid, [--] we were stationed in Germany (Berg 2014: 11).

4.1.7 Like and love

TABLE 13: Words like and love: repetition and total occurrence

	Titles	Essays	Patterns	Intro.	Lead paragraphs	Praise	Contrib.	TOTAL
Like	-	8	-	1	1	-	-	10
Love	-	14	-	2	4	5	-	24
TOTAL	-	22	-	3	5	5	-	35

Repetition of lexical items ‘like’ and ‘love’ (including ‘beloved’, ‘lovely’, and ‘lover’) occurred 22 times in three essays (Example 13, emphasis added) and few times in the introduction, lead paragraphs of both the essays and patterns, and praise – the total occurrence was 35 (Table 13). There were no occurrences in the titles, patterns, and contributor information, however, again the use of the lexical item ‘love’ (five times) in the lead paragraphs of the patterns creates lexical cohesion between the patterns and other texts. As an enthusiastic knitter, I expected to see these words in connection with loving and liking knitting, but often they were used in connection with other things or people. However, it does not matter what is the object of love and liking, nonetheless, repetition of these words creates lexical cohesion.

Example 13: She did indeed seem to love it (Berg 2014: 14).

4.1.8 Gift and present

TABLE 14: Words gift and present: repetition and total occurrence

	Titles	Essays	Patterns	Intro.	Lead paragraphs	Praise	Contrib.	TOTAL
Gift	1	4	-	3	5	1	-	14
Present	-	4	-	-	-	-	-	4
Total	1	8	-	3	5	1	-	18

In this group, the relations between lexical items were repetition and synonymy. The synonyms ‘gift’ and ‘present’ occurred most often in two essays and the lead paragraphs, 13 times of total 18 (Table 14). ‘Gift’, which was repeated altogether 14 times (Example 14, emphasis added),

was also used three times in the introduction and once in one essay title and in the praise. Repetition of ‘present’ occurred four times in two of the essays.

Example 14: I had wanted to give my friend a gift not only from my heart but from my hands... (Berg 2014: 13)

4.1.9 Failing

TABLE 15: Failing related words

	Titles	Essays	Patterns	Intro.	Lead paragraphs	Praise	Contrib.	TOTAL
Failing	2	6	-	3	3	1	-	15 (10)

The last group of collocational words is that of failing with the occurrence of 15, (Table 15). Lexical item ‘fail’ was the most frequent one in this group since its repetition occurred eight times (Example 15, emphasis added), but such hyponyms as ‘error’, ‘mistake’ and ‘misadventure’, and such synonyms or near-synonyms as ‘go awry’ and ‘flaw’ were also used. These lexical items occurred most often in two essays but also in the essay titles, introduction, lead paragraphs, and praise.

Example 15: I counted stitches carefully, attentively, fearful that this would become another failed project... (LeClaire 2014: 157)

These findings clearly show that lexical choices create unity and coherence to the text and that especially in the lead paragraphs and introduction the lexical cohesion was used to connect different parts of the anthology together. These findings of the use and importance of lexical cohesion as the creator of coherence are similar to the findings in Tomášková’s (2017) study of an embedded genre, university website blogs.

4.1.10 Lexical cohesion in individual texts or text parts

Lexical items ‘knit’, ‘yarn’ and other knitting related words occurred in all parts of the data, while the presence of other collocational groups of words was more varied. The role of each text or text part in the creation of lexical cohesion can be understood better with a closer examination of each analyzed text or text part. I will therefore go through the occurrences of collocation and repetition in each part of the data starting with the titles.

TABLE 16: Repetition and collocation in the titles

	Book title	Essay titles	Pattern titles	TOTAL
Knitting	3	20	9	32
Writing	1	1	-	2
Family, friends	-	2	-	2
Teaching, learning	-	2	-	2
Live, life	-	1	-	1
Childhood	-	1	-	1
Like, love	-	-	-	-
Gift, present	-	1	-	1
Failing	-	2	-	2
TOTAL	4	30	9	43

In addition to knitting related words, only lexical item ‘write’ occurred in the title of the anthology (Table 16). The essay titles had, in addition to the occurrence of 13 of the lexical item ‘knit’, one or two lexical items from each word or collocational group except none related to liking and loving. The occurrence of lexical items was not big because titles are short. However, counting the words in the essay titles – I followed Halliday and Hasan (1976: 290-291) in ignoring pronouns, prepositions, and verbal auxiliaries, and in addition, leaving also articles and conjunctions out – there were altogether 73 words of which 30 belonged to eight word or collocational groups which was approximately 40 % of the words used in the essay titles (Example 16, emphasis added). The pattern titles included nine knitting related lexical items and none from the other groups (Example 17, emphasis added). It can thus be concluded that titles create a cohesion and coherence through lexical cohesion to the whole anthology.

Example 16: knitting a family (LeClaire 2014: 152)

Example 17: “bingham” cabled head wrap (Bingham 2014: 61)

In the three essays I analyzed, lexical items from all collocational groups had been used (Table 17). However, none of the groups Like and love and Failing occurred in *The pretend knitter* (Berg 2014) and none of the group Gift and present in *Knitting a family* (LeClaire 2014). There were differences in the occurrences of certain collocational groups between the essays, but it is not relevant to this study as the aim, as discussed above, was to explore the cohesion between different texts and between different genres instead of cohesion within one particular text.

TABLE 17: Repetition and collocation in the essays

	The pretend knitter	Knitting a family	Why bother?	TOTAL
Knitting	102	104	225	431
Writing	1	2	15	18
Family, friends	4	34	24	62
Teaching, learning	11	7	8	26
Live, life	-	3	2	5
Childhood	3	14	4	21
Like, love	7	4	11	22
Gift, present	5	-	3	8
Failing	-	4	2	6
TOTAL	133	172	294	599

TABLE 18: Repetition and collocation in the patterns

	“Bingham” cabled head wrap	Clovis’s perfect-fit sweater	TOTAL
Knitting	83	137	220
Teaching, learning	1	2	3
Childhood	1	-	1

Patterns included mostly knitting related words, but there were also few words from the groups Teaching and learning and Childhood in the two patterns I analyzed (Table 18). It is quite safe to assume that the other patterns do not include more than perhaps few words from other than knitting related word groups, since the patterns are instructions for making a knitted product, and they usually do not include stories or words not related to the actual pattern. However, the lead paragraphs of the patterns showed a different matter (Table 19). In addition to the words related to knitting, which occurred 70 times, lexical items from other collocational groups occurred 25 times (Example 18, emphasis added). Only words related to childhood and writing did not occur at all. Nevertheless, one lead paragraph of the patterns differed from others: *Clovis’s perfect-fit sweater* (Polites 2014) contained only knitting related lexical items. This difference is probably due to the fact that the designer and the writer of this pattern was different

than that of the other patterns. Moreover, the story related to this pattern was told in an essay and thus it was not necessary to describe in the lead paragraph what was behind the design.

Example 18: The pay-it-forward approach to life is her gift (Bingham 2014: 61).

TABLE 19: Repetition and collocation in the lead paragraphs

	Lead paragraphs of the essays	Lead paragraphs of the patterns	TOTAL
Knitting	51	70	121
Writing	15	-	15
Family, friends	18	7	25
Teaching, learning	8	8	16
Live, life	7	4	11
Childhood	7	-	7
Like, love	3	2	5
Gift, present	2	3	5
Failing	2	1	3
TOTAL	113	95	208

In the lead paragraphs of the essays, lexical items of each nine groups had been used, and each of the lead paragraphs contained at least one lexical item from at least one of these groups (Table 19). Knitting related words were the most frequent with the total occurrence of 51; only one lead paragraph did not include any and only two did not include the lexical item ‘knit’. Family related lexical items occurred 18 times in ten different lead paragraphs (Example 19, emphasis added) and writing related words 15 times in 12 lead paragraphs (Example 20, emphasis added). The number of occurrences of lexical cohesion shows that lead paragraphs function as creators of cohesion between essays and patterns and of coherence within the whole anthology.

Example 19: A husband and wife form a couple; it takes the addition of a child to create a family (Hood 2014a: 152).

Example 20: The writer discovers what knitting and writing novels have in common, and why she enjoys doing both (Hood 2014a: 275).

TABLE 20: Repetition and collocation in the introduction, praise, and contributor information

	Introduction	Praise	Contributors	TOTAL
Knitting	127	49	11	187
Writing	52	24	119	195
Family, friends	15	2	16	33
Teaching, learning	14	1	8	23
Live, life	6	-	14	20
Childhood	4	-	3	7
Like, love	3	5	-	8
Gift, present	3	1	-	4
Failing	3	1	-	4
TOTAL	227	83	171	481

In the introduction, lexical items from all nine groups occurred altogether 227 times (Table 20). Only five lexical items that belong to these groups through collocation were not repeated in other texts of the data. However, they might occur in other essays or patterns that were not analyzed in this study. In addition to knitting related words, the lexical items from the groups Writing, Family and friends, and Teaching and learning were the most frequent in the introduction (Examples 21 and 22, emphasis added). The lexical cohesion, in other words, the use of the same lexical items or the collocational lexical items from nine groups that are used in the essays and patterns, seemed to be intentional for the creation of cohesion at least partly. This might not be the case with the praise that is written separately; however, the praise is probably chosen by the editor or publisher of the anthology as previously mentioned, and thus the cohesion that the use of lexical items creates might be intentionally chosen. Knitting (49) and writing (24) related words were the most frequent in the praise, while in the contributor information the presence of knitting related lexical items was surprisingly small with only the occurrence of seven. Family, living, and teaching and learning related words all occurred more often than those related to knitting, but significantly the most frequent words belonged to the collocational group Writing with the occurrence of 119. Consequently, it seemed that the information about the contributors was mainly written to introduce their writing career and other professions (often teaching) and not much to introduce their interest in knitting, which would have contributed more to the creation of cohesion.

Example 21: All I knew was that for six months I had been trying to pull myself out of the grief that had taken hold when my five-year-old daughter Grace died suddenly... (Hood 2014a: 1).

Example 22: Since I've learned to knit, as I take my latest knitting project to my seat in the back row of readings and writers' conferences everywhere, I've noticed other writers knitting too (Hood 2014a: 3).

As can be seen, knitting related words were not only lexical items that created lexical cohesion through repetition and collocation, but also repeated and collocational words that could be divided in eight different groups were used. The presence of these collocational word groups suggests that, in addition to lexical cohesion, also other than knitting related thematic cohesion might be found in the data. Similarly to previously presented Berzlánovich and Redeker's (2012) study, the findings of this analysis show that genres have differences in the occurrence of lexical cohesion and coherence. However, as Berzlánovich and Redeker studied cohesion and coherence within particular genres and, then, compared them, the findings of this study cannot be directly compared with their study. Nevertheless, at least the variety of lexical items that entered into contributing to cohesion and coherence was different in the genres of this study, as was the frequency of repeated words.

4.2 Reference

According to Halliday and Hasan (1976), reference means that a lexical item, or some other element or part of the text when a broader and more general definition like that of Christiansen (2011) is adopted, refers outside the text, that is, situational or exophoric reference, or to some other lexical item, element, or part within the text, that is, textual or endophoric reference. Within the text, the referring item can refer to preceding text, which is anaphoric reference, or to following text, which is cataphoric reference. In the case of this study, as was previously discussed, the found reference could be both exophoric and endophoric, since although I treated the anthology as one text, it included independent texts. When I analyzed different types of reference in the data, I supposed that the anthology would be read in logical order. In other words, the reader would first read both covers and, then, the texts inside starting from page one and proceeding in order until the last page. However, as the data includes several independent texts, it may be read in many different ways. Nevertheless, it is quite safe to suppose that at least the covers and the introduction would be read before the essays and patterns.

While texts of the anthology were written each by a different person, I did not expect to find lots of reference between genres and different texts. However, the introduction written by the editor referred to each author of the essays by their name except for herself, and four of the authors were also referred to in the praise – this can be seen as cataphoric reference, as this reference points to the following texts. Additionally, the names of the authors were repeated at the beginning of each essay, in the pages of contributor information, and in the back cover, thus it is also repetition of lexical items. Furthermore, each essay, except for that of Ann Hood, the writer of the introduction, was referred cataphorically either by a short description of their themes (Example 23), a partial reference to their titles (Example 24), or by repeating the title (Example 25), emphasis added in all the examples. There was also more general reference to the essays and writers in the introduction (Example 26). The reference seemed to be used on purpose to create cohesion to the anthology.

Example 23: Elizabeth Berg, John Dufresne, and Marianne Leone write about the frustration of trying to learn how to knit, and each of them does something very different with their failing (Hood 2014a: 4).

Example 24: But knitting teaches Bernadette Murphy how to fail better (Hood 2014a: 4).

Example 25: Elinor Lipman asked if she could write a poem instead, and so you have “I Bought This Pattern Book Last Spring”, in which she tackles the stash of yarn and unfinished projects that fill a knitters’ life (Hood 2014a: 4).

Example 26: The impressive collection of writers here have contributed essays that celebrate knitting and knitters (Hood 2014a: 5).

In addition, cataphoric reference to five knitting patterns occurred in the introduction. The designer and writer of them, Helen Bingham, was mentioned in five sentences, and each of her patterns was referred to in separate phrases with the name of the knitted products mentioned (Example 27).

Example 27: For this anthology, Helen has designed five original patterns: the shawl she designed after losing her best friend to cancer; [--] and a head wrap if you decide to put your knitting down and go outside (Hood 2014a: 5).

Besides the reference to the specific authors, the praise contained also reference to the essays and their contents in general (six times, Example 28), and authors in general (five times, Example 29). As previously mentioned, the praise chosen for the book might have been chosen partly because of the cohesive effect that, for example, reference creates.

Example 28: A seamless collection of essays that explores the agony and ecstasy of ‘knitting yarns’ on the needles as well as on the page... (Minneapolis Star Tribune, cited in Hood 2014a)

Example 29: Otherwise normal-seeming writers come out as knitters in the infinitely crafty Ann Hood’s anthology *Knitting Yarns* (Vanity Fair, cited in Hood 2014a).

All reference found in the data is exophoric reference, referring from one individual text to another text. However, as discussed previously, it is also endophoric reference since the anthology can be treated as one text that includes many texts and therefore the referring items point to other parts of the text. In the latter case, the reference found in the praise and introduction is cataphoric, since it refers forward in the text, while the reference found in the contributor information refers backwards and is thus anaphoric. These findings show that, especially, the introduction and contributor information have been used to create cohesion through reference.

4.3 Texture and structure

As pointed out in Halliday and Hasan (1976: 2) the cohesive relation between lexical items creates texture, therefore lexical cohesion, reference, and multimodal cohesion indicated in this analysis form texture and unity to this anthology as a text. Another texture forming element is the structure of text (Halliday and Hasan 1976). It can be textual structure, in other words, structure is formed by arranging parts of the sentence, or in the case of this study, parts of the text, to connect the sentence or text to other sentences or texts. In addition, structure of the whole data contributes to the texture and thus to the coherence. As discussed previously, Audet (2014) notes that the internal organization of text collections can be analyzed through the table of contents.

Similarly, the structure of this anthology was best seen from the table of contents. The contents started with the introduction and ended with the information about the contributors. The knitting patterns were placed evenly with five to six essays between each pattern, in other words, starting with a knitting pattern, following five essays, then, a knitting pattern and so forth until it ended with a pattern. In addition, the essays were arranged in alphabetical order by the names of the authors. All this creates a sense of unity to the whole anthology and thus contributes to the coherence.

Furthermore, the structure of each essay was the same: the title, the name of the author, the lead paragraph, and the body of the essay. The structure of the patterns was principally the same: the title, the name of the designer, the lead paragraph, and the body. However, only the pattern by Polites (2014) followed this structure fully. The patterns by Bingham (2014) gave more general instructions on materials, size, measurements, gauge, and abbreviations used in the pattern (for example, p. 61-62) before the actual pattern, which could be seen as the body of the text.

In addition, the overall structure of the anthology, that is, the organization of each element and piece of text, was very clear and typical to printed books, thus it contributes to the unity and comprehensibility and readability of the text, similarly to what was discussed previously (Fries 2004: 33).

4.4 Multimodal cohesion

Lastly, I analyzed the multimodal cohesion throughout the data. As discussed previously, in addition to spoken and written language, other modes, or semiotic resources, such as images, colors and layout, create meaning in interaction with each other (e.g. Baldry 2004; Jewitt 2014; Kress 2014). Therefore all the modes used in the data also contribute to the creation of cohesion and coherence. The elements I noticed and included in this multimodal analysis were colors, font, visuals, and layout. According to Lim (2004: 234-236), font can be analyzed on its size, color, and type; the last one includes the format of the font: whether it is underlined, bolded or italics, the type face of the font, and whether it is upper or lower case. In addition, I noticed other elements or factors that might add to cohesion and coherence, and I will present these findings at the end of this section.

However, first, I will start with something that the reader notices when picking up the book. The title of the anthology 'Knitting yarns' cohered with the image in the front cover: six balls of yarn (Figure 1). In addition, they both cohered with the texture of the covers: the surface was matt like many yarns, and when touching the cover, I could sense a slightly rough surface evoking impressions of a knitted fabric. However, this can be a personal feeling: the texture of covers might not evoke these feelings in other people. Moreover, this can naturally differ in different editions and formats – whether a paperback or a hardback, thus this concerns the particular paperback edition that is the data of this study. Similarly, colors, fonts, and layout might only concern this particular edition.

4.4.1 Color

Besides black, other colors were used only in the covers. The background image in the front had six yarn balls with very harmonious colors: white, dark gray, brown, orange, turquoise, and violet, of which some were repeated in other elements of the covers. In the front cover, most of the text, the piece of praise, the main title of the anthology and the text “EDITED BY Ann Hood”, had a white font, except for the subtitle “WRITERS ON KNITTING” that was in orange with a white background. Moreover, the background color of the back cover repeated the turquoise color of one yarn ball, the names of the authors were written in orange with a white background, exactly like the subtitle in the front, and other texts were either black or white. The covers gave a strong feeling of unity, and as a result it can be argued that colors act as a cohesive device creating coherence, similarly to what, for instance, Kress and van Leeuwen (2001) argued. However, colors were not used in the pages of this anthology, instead all the writing and images were in black, therefore color did not create cohesion between different texts and genres. Next, I will analyze the font used in the writing and the layout to see whether they create cohesion between the covers and the texts inside the book.

4.4.2 Font and layout

The font was the same throughout the book. Although the size of the font varied, for example, the title of the introduction was in a slightly smaller font than the title of the essays, and the praise and the table of contents were in a smaller font than the body text of the essays, the titles of the essays and the knitting patterns had the font of the same size, and similarly, their body texts. What attracted my attention in the writing of the cover was the main title ‘knitting yarns’ written in all lowercase. The use of lowercase continued in the titles of the essays and the knitting patterns (Examples 30 and 31), and in the titles of different sections: “contents”, “introduction” and “contributors”.

Example 30: the pretend knitter (Berg 2014: 10)

Example 31: clovis’s perfect-fit sweater (Polites 2014: 223)

The use of italics was similarly coherent. In the table of contents, all the names of the authors of the essays and the designers of the knitting patterns were written in italics, in the same way, they were in the beginning of each essay and pattern. In addition, all the lead paragraphs were in italics. Furthermore, similarly to the authors, the source of each praise was written in italics.

The body text of each essay and the introduction started with a bolded, big letter, size of three lines, followed by the first line written in all caps. This is, on the one hand, a stylistic matter and, on the other, a matter of layout. It contributes to the sense of coherence between the texts where it had been used, but it does not connect these texts to patterns, since the same style was not used in them. However, the layout of the essays and patterns is basically similar, in other words, the title, name of the author or designer, lead paragraph and body text were always placed similarly on the first page of each text (Figure 3). These findings are similar to what Tomášková (2017) noticed of individual blogs as part of university website in her previously presented study: that layout is one factor bringing coherence between different parts of bigger entity, of the whole text.

4.4.3 Visuals

Besides the cover image, only few images and other visuals had been used in the anthology. Nevertheless, a black image of three yarn balls and knitting needles was repeated in many parts of the book (Figures 2 and 3). It occurred for the first time in the middle of the second name page. Next, it could be found before each knitting pattern in the table of contents, and finally, before each lead paragraph of the patterns indicating that they are knitting patterns and not essays. The image with yarn balls and needles occurred altogether 13 times in nine different pages creating cohesion between the patterns and other pages where it had been used, and thus also cohesion and coherence in the book in general. In addition, the image coheres with the front cover image and the name of the anthology. Furthermore, the image of yarn balls and needles could be seen creating cohesion to some extent with the bolded, big letters at the beginning of each essay, both being black, roughly the same size and occurring nearly at the same place on the page. In the same vein, Rowley-Juliet found out in her previously presented study of visual resources as creators of texture in scientific conference presentations that visuals function as cohesive ties between different elements of the text and thus contribute to coherence, for instance, through their spatial composition, that is, through their arrangement and positioning in the text. Moreover, the end of yarn coming loose from one yarn ball reminds of the curlicue, a curly decoration above the lead paragraphs of each essay (Figure 3). This curlicue was like a piece of yarn, and thus it coheres also with the title of the anthology and the cover image.

Lastly, the cover image with the yarn balls in pigeonholes of a shelf or a box obviously described the topic of the book, but it could also be seen depicting the anthology as whole: yarn

balls with different colors were each placed separately, on their own hole, but kept together by the shelf or the box. Likewise, different texts and genres with something similar and something different in their styles and contents are their own pieces of writing and the essays and patterns stand on their own, but they were, nevertheless, tied together with the cohesive devices and the covers of the book.

4.5 Other

The type of the lead paragraphs varied greatly. As mentioned earlier, the lead paragraphs of the essays were in the third person mostly, but there were also two written in the first-person plural and one in passive voice. Four of them were questions, one was a beginning of a story, one had a declarative sentence and a question, and others were statements. In addition, the length differed much as well: they were from one short line to a bit longer than four lines in the essays, while the lead paragraphs of the patterns were from five lines to almost ten full lines. Counting the sentences, the lead paragraphs of the essays were from one to six sentences long, while the ones of the patterns had three to seven sentences. Thus it cannot be argued that the type of the lead paragraphs would contribute to the cohesion.

There could not be found any common style with the titles of the essays either. Instead, five of the knitting pattern titles had a proper name in quotation marks and a few-words description of the project, for example, “*”bingham” cabled head wrap*” (Bingham 2014: 61). One of the knitting pattern titles, on the contrary, had only one part and no quotation marks.

Another thing I noticed was the use of knitting patterns or parts of knitting patterns in the essays. Two of the analyzed essays, *Knitting a family* (LeClaire 2014) and *Why bother?* (Smiley 2014), contained knitting patterns or parts of patterns. In the former, there was a pattern for a knitted blanket: it started as a part of the story (Example 32) and, then, continued as a part separated from the story (Example 33). The pattern in the latter was not complete: it consisted of instructions for two rows written in two sentences in the middle of a paragraph (Example 34). In this pattern, also one abbreviation typical to patterns, ‘y/o’ meaning ‘yarn over’, had been used, although in both of them the whole words ‘knit’ and ‘purl’ occurred instead of abbreviations ‘k’ and ‘p’. Regardless of using whole words instead of abbreviations that usually appear in patterns, these parts create a strong connection not only between these two essays but also between these essays and the knitting patterns.

- Example 32: She began by casting on 30 stitches, [--] instructed me to knit four rows for the border and then follow this pattern... (LeClaire 2014: 157)
- Example 33: Row 1: Knit. Row 2: Purl. Row 3: Knit 4, then Yarn Over, Knit 1 (4 times) Knit 2 together three times, Knit 4. (LeClaire 2014: 157)
- Example 34: Indeed. Row 1–knit 3, y/o, knit 2, etc. Row 2, knit 2, y/o, knit 2, etc. It took me three whole place mats... (Smiley 2014: 282)

Some of the essays had subheadings, and in two of these, the subheadings create cohesion between these essays and also between the essays and the patterns. The instructions in knitting patterns usually start with how many stitches need to be cast on and one of the last things to do is casting off the stitches, which was the case also in this data (Example 35). In the essay of Hood (2014b), the first subheading was “Casting on” and the last one “Casting off”, similarly, Patchett (2014) had used “Cast on” as the first and “Cast off” as the last subheading of her essay.

- Example 35: Cast on 81 sts [--] Cast off all stitches loosely (Bingham 2014: 62, 64).

These essays were not included in the closer analysis, but the subheadings were noticeable when browsing the book, and as I consider it a remarkable finding, it needed to be mentioned here. However, this matter should be examined throughout the data to see whether those phrasal verbs typical to knitting patterns are used else where in a similar manner.

In this section, I have introduced and discussed the findings of the analysis. In the next section, Conclusions, I will sum up the main findings and discuss the limitations of this study and possible ideas for the further research.

5 CONCLUSION

The aim of this study was to examine how different genres and texts were combined in an anthology to form a coherent and cohesive text. I was interested in what cohesive devices and multimodal elements and modes had been used to achieve cohesion and coherence. This study aimed and did answer the following research questions: How different texts and genres are combined to form a cohesive and coherent text? What cohesive devices have been used to create a unified, coherent anthology? How is multimodality used to create cohesion?

The previous studies had concentrated on exploring cohesion within a text or the data had been very different from the data of this study. Many similarities could be found between this study and the ones that examined cohesion in short story collections, however, the short story collections that had been studied seemed to be written by one author. The anthology that was the data of this study, instead, was written by several authors and included different genres, personal essays and knitting patterns being the main ones.

The main findings were that diverse lexical cohesion occurred throughout the anthology and, in addition, reference, structure, and multimodality created cohesion and thus contributed to the unity and coherence of the anthology. Lexical cohesion was analyzed by counting the occurrences of lexical items, that is, words, that belonged to nine distinguished words groups through repetition or collocational relations. Only repetition was counted in addition to total occurrence of words, and the numbers showed that repetition was a very common relation in all of the word groups, in fact, some of the word groups included only repetition. However, as mentioned above, lexical cohesion was diverse and other relations, such as synonymy, hyponymy, antonymy and other collocational relations, could be found in most of the groups. As expected, knitting related words were the most common with the total occurrence of 983 of which repetition was 894. In addition, this group of words was the only one that occurred in all the genres and in all the parts of different texts. The other highly frequent groups of repeated and collocational words were Writing and Family and friends. The rest of the groups, Teaching and learning, Live and life, Childhood, Like and love, Gift and present, and Failing, were significantly less frequent, but nonetheless they occurred often enough to be easily noticed within a large data and thus created cohesion.

However, not all of these lexical cohesion relations had been used to create cohesion. As previously discussed, many of these lexical items occurred because of the common topic, which was knitting, and in addition, many essays told stories about knitting and its role in the lives or special life events of the authors. Furthermore, the essays (27) and knitting patterns (6) were written by 28 different persons in their own personal style, thus it could not be expected that lexical cohesion between these 33 texts and two genres was intentional. In addition, the patterns included almost only knitting related words and only few from other groups. However, similar to essays, all patterns had a lead paragraph in which words from most of the nine groups had been used, only one of the pattern lead paragraphs was an exception and included only knitting related words. In addition, the essay lead paragraphs included words from all groups, and as previously mentioned, it can be supposed that they were written by the editor of the anthology. It can therefore be said that the lead paragraphs functioned as cohesive devices connecting the two main genres and all texts and creating cohesion between them. Moreover, creating cohesion seemed to be intentional.

Another strong creator of cohesion was the introduction. Firstly, it created cohesion through lexical cohesion: lexical items from all word groups had been used in it. Secondly, it created cohesion through reference. Except for one essay, one pattern and one author, all other authors, essays, and patterns were referred to in the introduction. The writer of the introduction, Ann Hood, was the editor of the anthology, and the use of reference was certainly intentional, as was probably some of the lexical cohesion. Similarly, it can be supposed that she had not mentioned herself in the introduction on purpose. In addition, there were reference to all the authors in the contributor information and to some of the authors and essays in the praise. Moreover, these two parts of the anthology created cohesion through lexical cohesion relations. As it is not clear who has written the contributor information, the cohesion it creates through lexical choices may not be intentional, and although its main function is probably just to give information about the writers, it clearly functions as the creator of cohesion as well. In the same vein, the primary function of the praise was to show compliments given to the anthology, but each praise may have been chosen to function as a creator of coherence. Nevertheless, whether cohesion is intentional or unintentional, it creates unity and coherence.

As mentioned above, structure and layout were also creators of cohesion and coherence. First, the overall structure was clear and typical for printed books. Second, the knitting patterns and essays were placed in a way that created a certain pattern. Third, the structure and layout of the

essays and patterns was similar throughout the anthology. All these structural elements and the layout contributed to the sense of unity and coherence.

In addition, multimodality created cohesion and coherence mainly through the choices with the font and the use of a few images. In the same vein as the knitting related words created lexical cohesion throughout the anthology, all the images related to knitting and yarns: the yarn balls in the front cover, the yarn balls and knitting needles with each pattern, in the table of contents and on the title page, and the curlicue resembling a piece of yarn with each essay. They created cohesion between different texts as themselves, but also through lexical items related to knitting: cohesive ties between the images and lexical items ‘knit’ and ‘yarn’ were obvious. Colors had only been used in the covers, and thus color cannot be seen as a strong creator of cohesion or coherence in the whole anthology. However, colored images of the knitted products within patterns would have added to the cohesion but at the same time they would have created a difference between essays and patterns.

Some of the other findings should also be mentioned here since they were noteworthy creators of cohesion between the essays and patterns. Firstly, two of the analyzed essays included knitting patterns or parts of patterns. This added to lexical cohesion, but it was not just lexical items that created cohesion here but also the similarity to the actual patterns, another genre. Secondly, two of the essays that were not analyzed closely, included subheadings using typical words of knitting patterns: ‘cast on’ and ‘cast of’. The using of these lexical items in the essays contributes to the lexical cohesion, but as I did not include these essays in the analysis, I mentioned this finding in the section of other findings. Nevertheless, these subheadings were noticeable when scanning the pages of the anthology, even without a detailed analysis.

In conclusion, the findings of this study indicate that due to the common topic, lexical cohesion may be highly frequent even in a multimodal text that comprises of individual texts from several authors. However, the role of the editor seems to be great: the lead paragraphs of different texts and the introduction written by the editor create strong cohesion between texts through reference and lexical choices. In addition, this study indicates that structure creates coherence, and although not many images have been used, multimodality can have a significant role in creating cohesion between elements or parts of the text and the sense of unity and coherence to the whole entity. In other words, different genres, that is, personal essays and knitting patterns, had been combined to form a cohesive and coherent text, a unified anthology, through common topic that affected the lexical choices and thus created lexical cohesion. This was also done by using the introduction, the lead paragraphs and the structure of each text, as well as the structure of the

whole anthology as cohesive ties that connected the different texts and genres together. Also, multimodality, such as few images, the font and the layout had been used to create coherence.

One weakness of this study might be that due to my expertise in knitting and the nature of the analysis with the goal to find all the possible cohesive connections, I might have noticed connections and lexical items related to knitting that some other person might not notice. However, it can be supposed that most readers of this anthology are interested in knitting and thus familiar with the vocabulary and concepts related to it. Moreover, it was discussed few times in the theoretical background that people tend to look for and find cohesion in the texts they are reading. Further, context, culture, and personal values and choices may also affect the meanings made and interpreted in the text, as was previously discussed.

One limitation of this study is that only three essays and two knitting patterns were included in the analysis – it is only a small part of the whole anthology. If all the texts would have been analyzed on lexical cohesion, there would most probably have been more repeated and collocational word groups and the frequency of the occurrences in some groups compared to other groups might have changed. However, despite the small number of texts that were analyzed the study shows that similarities that create cohesion between the genres and texts can be found in different texts. Nevertheless, a similar study that would analyze all the individual texts could broaden or reinforce the findings of this study. It would be interesting to see, for instance, whether such specific knitting related words or phrases as ‘cast on’ and ‘cast off’ had been used in the essays and if yes, then, how had they been used.

Furthermore, this study could be broadened to include a closer analysis of all types of lexical cohesion and their strength, in the similar way as the study of Berzlánovich and Redeker (2012). In addition, lexical cohesion might lead the reader to notice thematic similarities between texts, for example, such repeated topics as loving knitting, giving gifts, or knitting as a gift or as relaxation. This was not examined in this study, but it would be interesting to see whether these subtopics would function as cohesive devices and thus create the sense of unity and cohesion.

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APPENDICES

APPENDIX 1: Lists of the words included in the lexical cohesion analysis 1/2

<p>Knitting</p> <p>Knit (incl. knitwear, non-knitter)</p> <p>Yarn</p> <p>Other knitting related</p> <p>afghan</p> <p>aran</p> <p>angora</p> <p>alpaca</p> <p>acrylic</p> <p>blend</p> <p>bamboo</p> <p>button</p> <p>blanket</p> <p>bootie</p> <p>bedspread</p> <p>border</p> <p>back</p> <p>braided</p> <p>bead</p> <p>cast on (incl. cast)</p> <p>cast off</p> <p>crochet</p> <p>craft</p> <p>collar</p> <p>cotton</p> <p>cardigan</p> <p>cable</p> <p>cozy</p> <p>doily</p> <p>design</p> <p>drape</p> <p>decrease</p> <p>double-pointed</p> <p>eyelet</p> <p>edge</p> <p>fringe</p> <p>fiber</p> <p>front</p> <p>felt</p> <p>faggot</p> <p>feather and fan</p>	<p>Fair Isle</p> <p>fuzzy</p> <p>fabric</p> <p>fingerling-weight</p> <p>gauge</p> <p>garment</p> <p>gore</p> <p>garter</p> <p>gloves</p> <p>hat</p> <p>hook</p> <p>handmade</p> <p>increase</p> <p>jacket</p> <p>knitwear</p> <p>lace</p> <p>loop</p> <p>merino</p> <p>mitten</p> <p>material</p> <p>method</p> <p>magic loop</p> <p>medium-weight</p> <p>needle (incl. needlework, needlerunner)</p> <p>pattern</p> <p>potholder</p> <p>purl</p> <p>project</p> <p>place mats</p> <p>patchwork</p> <p>pompom</p> <p>pullover</p> <p>rip out (incl. rip)</p> <p>ruffled</p> <p>row</p> <p>rim</p> <p>rib</p> <p>round</p> <p>reduce</p> <p>sweater</p> <p>stitch</p> <p>scarf</p>	<p>shawl</p> <p>sock</p> <p>skein</p> <p>strand</p> <p>soy</p> <p>sleeve</p> <p>skirt</p> <p>seam</p> <p>silk</p> <p>superwash</p> <p>stockinette</p> <p>spin</p> <p>staghorn</p> <p>sock-weight</p> <p>suri</p> <p>texture</p> <p>tools of the trade</p> <p>throw</p> <p>tablecloth</p> <p>trellis</p> <p>tape measure</p> <p>trim</p> <p>unravel</p> <p>vest</p> <p>wool</p> <p>worsted</p> <p>wrap</p> <p>weave (incl. basketweave)</p> <p>Writing</p> <p>author</p> <p>anthology</p> <p>book (incl. bookstore, cook-book)</p> <p>collection</p> <p>essay</p> <p>fiction (incl. nonfiction)</p> <p>literature</p> <p>memoir</p> <p>mystery</p> <p>magazine</p> <p>novel</p> <p>narrative</p>
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APPENDIX 1: Lists of the words included in the lexical cohesion analysis 2/2

<p>newspaper poem story translate tale type write</p> <p>Family, friends aunt (incl. great-aunt) couple cousin daughter family (incl. familial) friend (incl. boyfriend, girl- friend) grandmother (incl. grandma, granny) grandfather husband mother (incl. mom, mother-in- law) marry (incl. marriage) parent (incl. grandparent) relative son sister (incl. sisterhood) wife</p>	<p>Teaching, learning advice class direction education guidance instruct learn lesson teach</p> <p>Live, life life live</p> <p>Childhood baby brat child (incl. childhood) kid toddler teenager</p> <p>Like, love love like</p>	<p>Gift, present gift present</p> <p>Failing error fail failure flaw go awry mistake misadventure</p>
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