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赵本山喜剧小品语篇非结构性衔接分析

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**A Study of Non-structural Cohesion
in Zhao Benshan's Comic Sketch Texts**

By

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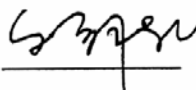
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Abstract

As one of the most popular verbal art form in China, comic sketches win popularity and affection of Chinese people with their own special characteristics such as their humorous and sarcastic effects while bringing a great deal of laughter to our country fellows. Among numerous comic sketches, Zhao's works are undoubtedly the most prominent ones, which become the indispensable quality program in every Spring Festival Gala representing the development level of Chinese comic sketches. And his sketch language has become the research object of many scholars. Reviewing on the studies of his sketch language, it is not difficult to find that most researchers have focused on the humor of his sketch language and done a lot of comparatively detailed studies of the cognitive mechanism, and rhetorical effect of his sketch language. However, as one of the important means to create humor for his comic sketches, cohesion just attracts a little attention from the linguistic field. Based on this, the discussion of the cohesive devices used in Zhao's comic sketch texts is a kind of new trial.

In Halliday and Hassan's cohesion model, cohesion can be divided into structural cohesion and non-structural cohesion and the latter can be subdivided into grammatical cohesion and lexical cohesion. The author of the thesis thinks that cohesion plays a very vital role in construction of Zhao's comic sketch texts. On the basis of the main fruits of cohesion of the scholars' at home and abroad, The thesis tries to study Zhao's comic sketch texts from the respect of non-structural cohesion and makes an attempt to find out the role and feature of non-structural cohesion in Zhao's comic sketch texts.

In this thesis, firstly, a brief introduction is made to Zhao's comic sketch texts and cohesion theory and the importance is attached to Halliday and Hassan's classification indicating that the thesis adopts the frame of non-structural cohesion and non-structural cohesion mainly realized by grammatical and lexical devices. Next, by adopting a qualitative analysis of description, the thesis made detail analysis of grammatical and lexical cohesion in Zhao's comic sketch texts. Through analysis of specific example, the

main findings are demonstrated as following:

First, non-structural cohesion can not only effectively link the different parts of the texts, but also can create some certain comedy effects such as humor and satire; the application of the cohesive devices embodies the writer's controlling ability of language. In some excellent comic sketch texts, there always exists much perfect cohesion.

Second, grammatical cohesion mainly contributes to cohesion between sentences and addition to its cohesive function, lexical cohesion can create some certain rhetorical effects.

Finally, Lexical cohesion is the most common type of cohesion used in Zhao's comic sketch texts, which can work out some rhetorical effects and highlight the local feature of his comic sketches and enrich cohesive form through using some idioms and the northeast dialect words .

The study shows that the cohesion function in Zhao's comic sketch texts is mainly realized by the selection of the linking words, which also contributes to the creating of comic effect. The selection of linking words depends on the pragmatic purpose of the texts and the context. However, because of the limited academic scope of the author, the analysis in the thesis has to be improved and the analysis of mechanism of non-structural cohesion is not very concrete enough, which is expected to be studied further in the future.

Key words: comic sketch; cohesion; non-structural; cohesive devices;

摘要

在我国众多的喜剧小品中，赵本山的作品无疑是喜剧小品中的上上之作，代表着中国喜剧小品的发展水平。他的喜剧小品同京剧、相声等国粹一样，成为每年春晚不可或缺的精品节目。赵本山也以诙谐幽默的语言、滑稽可笑的表现为自己赢得了“中国喜剧小品之王”的美誉。他的小品语言也成为了众多学者相继研究的对象。文章对赵本山喜剧小品的语言研究进行了检索，发现大多数研究都着眼于其话语的幽默性研究，人们只探究了语言幽默的认知机理、修辞效果及特色风格等，较少有人对语篇衔接——语言幽默性产生的一种重要手段进行详尽的研讨。基于此，本文对赵本山戏剧小品的语篇衔接手段的讨论也是一种新的尝试。

韩礼德和哈桑的语篇衔接模式将主要的语篇衔接手段分为结构性衔接和非结构性衔接两大类，非结构性衔接主要分为语法衔接和词汇衔接。文章认为语篇衔接在赵本山喜剧小品的生成中起着至关重要的作用。在借鉴了国内外学者在语篇衔接的研究成果的基础上，文章从非结构性衔接入手对赵本山喜剧小品语篇中的衔接现象进行探究，以期发现非结构性衔接在其小品构建中所起的作用及其特点。

文章首先对赵本山喜剧小品中的语篇衔接及其分类做了简要的介绍，明确了本文以非结构性衔接为理论框架，而非结构性语篇衔接主要通过语法衔接手段和词汇衔接手段来实现。然后，文章采用定性分析的研究方法，以赵本山喜剧小品中的语篇衔接现象为语料，尝试在非结构性衔接的理论框架下，分别对赵喜剧小品语篇中的语法衔接手段及词汇衔接进行手段进行了探究和分析。通过实例分析发现：

1、非结构性衔接手段不仅可以有效衔接语篇的各部分，而且可以创造出如幽默、讽刺特殊的交际效果，衔接手段运用的好坏直接关系到喜剧小品语篇的优劣程度。

2、语法衔接手段主要促成了句段间的衔接，词汇衔接手段除了衔接的功能，还能创造出特定的修辞效果。

3、词汇衔接是赵本山喜剧小品语篇中最为常见的衔接手段，通过衔接词的选择及成语和东北方言的大量使用，不仅可以营造特定的喜剧效果，突出其喜剧小品的地方特色，还可以丰富其小品语篇中的衔接形式。

研究表明，在赵本山喜剧小品语篇构建中，语篇衔接功能主要通过衔接词的选择来实现，为其小品喜剧效果的生成服务。衔接词的选择也要依赖于一定的语用目的。但由于作者的学术视野局限性，论文在分析论证方面还有待提高，对非结构性衔接实现的机制和途径分析还不够深入，有待今后进一步研究。

关键词：喜剧小品语篇；非结构性衔接；词汇衔接；语法衔接

Contents

Abstract	i
摘 要	iii
Chapter1 Introduction	1
1.1 Research background	1
1.2 Research Objectives, Significance and Approach	3
1.2.1 Research Objectives.....	3
1.2.2 Research Significance	3
1.2.3 Research Approach	4
1.3 Data and Organization of the thesis.....	4
1.3.1 Data used in this thesis.....	4
1.3.2 Organization of the thesis	5
Chapter 2 Literature Review	6
2.1 Studies on Comic Sketch.....	6
2.1.1 Development of Comic Sketches in China.....	6
2.1.2 Current Study of Comic Sketches	7
2.2 Studies on Zhao Benshan's Comic Sketch.....	8
2.2.1 Studies from the aesthetic perspective.....	9
2.2.2 Studies from the cultural perspective.....	10
2.2.3 Studies from the stylistic perspective	10
Chapter 3 Theoretical Framework	12
3.1 Cohesion.....	12
3.1.1 Definition of cohesion	12
3.1.2 Classification of cohesion.....	13
3.2 Non-structural cohesion	17
3.2.1 Grammatical cohesion	18
3.2.2 Lexical cohesion.....	19

Chapter 4 Grammatical Cohesion in Zhao's Comic Sketch Texts	22
4.1 Reference in Zhao's comic sketch texts	22
4.1.1 Personal reference	23
4.1.2 Demonstrative reference	25
4.1.3 Comparative reference	27
4.2 Substitution in Zhao's comic sketch texts	30
4.2.1 Nominal substitution	30
4.2.2 Verbal substitution	32
4.2.3 Clausal substitution	33
4.3 Ellipsis in Zhao's comic sketch texts	34
4.3.1 Nominal ellipsis	34
4.3.2 Verbal ellipsis	35
4.3.3 Clausal ellipsis	37
4.4 Summary	39
Chapter 5 Lexical Cohesion in Zhao's Comic Sketch Texts	40
5.1 Conjunctions in Zhao's comic sketch texts	41
5.1.1 Additive	42
5.1.2 Adversative	43
5.1.3 Causal	44
5.1.4 Temporal	45
5.2 Reiteration in Zhao's comic sketch texts	47
5.2.1 Repetition	47
5.2.2 Synonym	49
5.2.3 Hyponymy	51
5.2.4 General word	52
5.3 Collocation in Zhao's comic sketch texts	53
5.3.1 Antonymy	53
5.3.2 The unity structure in sentence	54

5.3.3 The associative relation	56
5.4 Summary	57
Chapter 6 Conclusion	58
6.1 Major Findings.....	59
6.2 Limitation of the Thesis	60
6.3 Prospect for Further Research.....	60
Bibliography.....	61
攻读学位期间主要科研成果	66
Acknowledgements	67

Chapter1 Introduction

Comic sketch is a popular verbal art form loved by public in China. Since the language used in comic sketch is very unique, more and more people focus on comic sketch texts. Among famous comic sketch performers, Zhao Benshan is obviously the most excellent one. His comic sketches represent the development level of Chinese comic sketches and have their own unique characteristics. In this sense, they have a very high research value. This thesis concentrates on non-structural cohesion in Zhao Benshan's comic sketch texts. By analyzing the texts extracted from Zhao Benshan's comic sketches, it is expected to find out the characteristics and function of the non-structural cohesion in Zhao Benshan's comic sketch texts. In order to make others understand the thesis clearly, the research background, objectives and significance will be discussed in this chapter.

1.1 Research background

In the course of the study of the human languages, theories concerning the structure of language are mainly divided into two categories: grammarism and text linguistics. Usually the former concentrates on individual and independent sentences; and the latter on text in communication. From grammatical perspective, the sentence is regarded as the highest level in structure; however, in text linguistics, the studies focus on the sentence arrangement, cohesion and coherence of texts.

Grammar is a well-developed branch of linguistics, people have already achieved great and positive results in this field and the structural grammar, developed during the 1940s' and the 1950s' is concerned on the study of sentence itself and its components. All of the studies in these fields are just the isolated studies which concern neither the relationship among sentences nor the status and role of sentences in linguistic units. As a matter of fact the study on sentence should attach the importance to the relations between the units in

sentences and associate with some certain linguistic context, otherwise its exact meaning will be difficult to reach and its interpersonal function will be difficult to achieve.

As a result, many linguists have realized that linguistic study should not only be based on the level of sentence. The study must go beyond the limitation of sentence and focus on the study of the function of sentence that plays a very essential role in the formation of texts. For this reason, more and more linguists begin to take interest in text analysis thus a new discipline has emerged. It is called text analysis. The appearance of text analysis as an independent discipline can be traced back to the 1950's. Since its emergence, text analysis has been one vast scene of prosperity during its half-century's development. The main task of text analysis is to analyze linguistic units to make a clear understanding of how we construct and comprehend various coherent texts. Apart from the study of text form and text structure, text analysis also intends to associate text form and structure with the context in which the text is used in hope that a sufficient explanation of implication of the texts can be achieved. During the development of text analysis, cohesion and coherence have become two important objects of the study. Every researcher is inevitable to speak of these two essential terms when researching texts. Because text is not a simple accumulation of sentences, but an organic combination constituted by some sentences related with each other in meaning through various means of cohesion, cohesion has been a valuable research topic of text analysis. This thesis intends to focus on the study of cohesion of Zhao Benshan's comic sketch text.

During the past years, a lot of linguists have studied the cohesion of different texts from different angles. Among them, Halliday and Hason are the most excellent ones. Their cohesion theory is more systematic and comprehensive and their classification of cohesion is more practical and clearer. Therefore it can work as a tool to analyze the coherence in comic sketch texts.

1.2 Research Objectives, Significance and Approach

As a main part of text analysis, cohesion has attracted more and more attention from linguistic field. Many researchers also apply this theory to analyze sorts of different texts and their research has proved the feasibility of the approach. After careful consideration, the cohesion theory is chosen to be used to analyze the cohesion in Zhao's comic sketch texts. In this part, the research objectives, research approach and significance of this study will be depicted.

1.2.1 Research Objectives

Through the study of Zhao's cohesion of comic sketch texts, this thesis aims to achieve the following objectives:

- 1) To find out the characteristics of no-structural cohesion of Zhao's comic sketch texts.
- 2) To find out function of non-structural cohesive devices in the formation of Zhao's comic sketch texts.
- 3) How should the cohesive devices be used in Zhao's comic sketch text to achieve better effect?

1.2.2 Research Significance

When this research area is touched, it has been found that there has been a lot of studies on the cohesion and coherence of texts. However there is just little concentration on Zhao's comic sketch texts that are so popular in China. At the same time, it has been also found that although many scholars study Zhao's comic sketch texts from so many aspects such as culture, aesthetics, art and even linguistics, but none of them uses the cohesion theory to deeply analyze his comic sketch texts. This thesis tries to provide a new angle for the research on Zhao's comic sketch texts, and help the audience observe Zhao's comic sketch from a cohesive angle.

Besides, the research has a practical significance. As a post graduates of applied

linguistics, we should use our theoretical knowledge to do some practical research with the purpose of serving the society. Therefore, what we have learnt should be integrated with the linguistic phenomenon in our society. Zhao's comic sketch is an exactly popular linguistic phenomenon in our country. From this point of view, this research is of great significance.

What's more, this research can help comic sketch writers think of comic sketches from a new angle. It can be served as the reference for comic sketch actors to help them understand the comic sketches deeply. Generally speaking, this research is a meaningful work regardless of the perspective of a theoretical point of views.

1.2.3 Research Approach

In this thesis, the research method of qualitative analysis of description will be used. It will describe the cohesion in Zhao's comic sketch texts from various perspectives. This thesis will study the cohesive ways of comic sketch texts by selecting popular texts of Zhao Benshan's comic sketches by means of both quantity and quality.

1.3 Data and Organization of the thesis

For the sake of a better grasp of the thesis, the data used in the thesis and the structure of the thesis will be explained in the following paragraphs.

1.3.1 Data used in this thesis

In order to make an analysis on different cohesive devices used in Zhao's comic sketch texts, a corpus is to be designed and constructed. The corpus is chosen from some famous sketches of Zhao Benshan's that performed in the Spring Festival Gala from 1990 to 2010. All of them are downloaded from the webpage <http://www.taici5.com>. They cover a wide range of Zhao Benshan's excellent comic sketches. The wide coverage of the corpus makes the data used in the thesis representative. As a result, valid generalization can be obtained.

1.3.2 Organization of the thesis

The thesis is expected to provide a comprehensive analysis on the cohesion devices in Zhao's comic sketch texts with the purpose of exploring the function and features of the cohesion in his comic sketches. This thesis consists of six chapters. Chapter one will generally introduce the research background, object and approach of the thesis. Chapter two will review the development and the temporary research situation of comic sketch in China and make some comment on the papers on Zhao Benshan's comic sketches. Chapter three will collect interrelated theories or concepts about cohesion and expatiate on non-structural cohesion in detail. Chapter four and five will mainly analyze the grammatical cohesive devices and lexical cohesive devices in the language materials extracted from Zhao Benshan's comic sketches and attempt to find their function and characteristics. Chapter six is the last part of the thesis and this part will make conclusions on what has found in this research, the limitation of this research and some unsolved problems this thesis does not deal with.

Chapter 2 Literature Review

Comic sketch is a beloved verbal art form enjoying great popularity and favor among Chinese people. When bringing a great deal of laughter to audience, it has become a special language phenomenon that attract more attention from all walks of life especially linguistic filed. In this chapter, the thesis or research results of the study of comic sketches will be displayed and many view points of different scholars will be summarized. The present research situation of comic sketch will also be fully elucidated.

2.1 Studies on Comic Sketch

Comic sketch is a beloved verbal art form enjoying great popularity and favor among Chinese people. When brings a great deal of laughter to audience, it has been a special language phenomenon that attract more attention from all walks of life especially linguistic filed. As other theatrical styles, comic sketch is a stage performing art in which the characters are shaped by diversified language as well as humorous performance. Thanks to its language, performances and humorous effects, comic sketch has become a popular contemporary Chinese art and with the help of TV, comic sketch has produced a great sensation, sought after and loved by hundreds of millions of audience.

2.1.1 Development of Comic Sketches in China

Comic sketches have developed for more than three decades since its appearing on the Chinese stage. In the cause of its development, a great number of famous comic actors and many excellent comic sketches spring up. As an art form, comic sketch changes the body language performance into the present verbal humor very successfully. What's more, comic sketch not only deeply touches the hearts of hundreds of millions of audience by its strong artistic expressive force and power, but make people inspirited through the use of enough jokes. Consequently, comic sketch has been what one would like to see and hear and performed on the stage of the Spring Festival Gala.

The first piece of comic sketches performed on the stage of the Spring Festival Gala could be dated back to 1984. Chen Peisi succeeded in performing the comic sketch *Eating Noodles* which is regarded as one that had a complete plot, an explicit theme and also is full of conflicts. Later in 1989, Huang Hong brought his *Recruitment* to the audience and also created great effect. During the following spring festivals, his new works that included *Exceed unripe guerrilla*, *Hand in Hand*, *Wedding*, *Play Card*, *Looking for focus*, *Hobnail*, *Food Massage*, *Brothers*, and *Decoration* brought more laughter to the audience. Another well-known actor is Zhao Benshan who has won a lot of applause since his first performance in *Blind Date* in 1990. His particular style became much more mature and successful in his later performance in, *Marriage Seeking*, *Pay a New Year Call*, *Kungfu*, *Hourly Worker*, *Selling Sticks*, *Waterman* and *Yesterday, Today, Tomorrow*. Zhao Lirong, another great artist, was also very humorous in *Mother's Heart*, *The Adventures of work* and *Such Packaging*. Not mentioning all but only a few like Song Dandan, Guo Da, Fan Wei, Cai Ming, Pan Changjiang and Guo Donglin, they have really brought endless happiness and great wisdom to the faithful "couch potatoes".

2.1.2 Current Study of Comic Sketches

Compared with the vibrant artistic practice of comic sketch, the texts of comic sketch seem to be very rare in these years. Some experts have done some research from the professional perspective of drama. However, the research on comic sketch is not enough. The research works mainly focus on the aesthetic, cultural and pragmatic aspects of comic sketch. Geng Wenting's *Chinese Carnival---Study on CCTV Chinese New Year Gala from Aesthetic Cultural Perspective* analyzes Chinese cross talk and comic sketch from an aesthetic point of view. Her analysis focuses on whole programs in Chinese New Year Gala. From the point of study of comic sketch, her research is deficient in theoretical depth. In her work, it is emphasized that comic sketch and its practical expression is not only the pursuit of performance skills and effect, but the sublimation of the aesthetic experience. In Qu Fei's *The Culture and Meaning of the Northeast Sketch*, the popular

cultural characteristic of comic sketch and the unique cultural features of northeast sketch have been discussed. Yu Qiuyu's *A Cultural History of Chinese Drama* is another book which concentrates on the cultural perspective of Chinese drama. In *A Pragmatic Study on Deliberate Misinterpretation in Chinese Comic Skits* written by Zhang Guanghua from Huazhong University of Science and Technology, the deliberate misinterpretation in comic sketches has been studied from the pragmatic perspective based on relevance theory. According to the research result, it is found that the listener will use voice, vocabulary, syntax, pragmatic and rhetoric means to misinterpret the words of the speaker in order to achieve specific communicative purposes and effect of language. . However the linguistic study on comic sketches especially the study on comic sketch texts from Halliday's cohesion theory is really rare, and this encourages the thesis to go on with the following research.

2.2 Studies on Zhao Benshan's Comic Sketch

With the development of comic sketch in China, a large number of good comic sketch performers emerged such as Zhao Benshan, Huang Hong, Feng Gong, Pan Changjiang, just to name a few. Obviously Zhao Benshan is the most beloved actor among these performers and his comic sketches are the most favorite ones for Chinese people. As a result, he becomes the representative of comic sketches in China.

For so many years, Zhao Benshan presented his comic sketches on CCTV New Year Gala and his sketches have won the first prize in "My Favorite Program of the Gala" awarded through the audience's votes for 12 consecutive years since 1999. In his sketches he praises or criticizes the social reality in daily life with humorous utterances and an abundance of up-to-date and prevalent social issues which are packed intensely in the 15 minutes show, not only bringing about laughter to audience but making his sketches so highly informative and fascinating as to trigger the enlightenment of audience and leaving them with an enduring thinks after taste. Due to the special charm of his performance, his

sketches attract the old and the young and many humorous scenes have brought great impression to the audience, especially Zhao's particular humorous phrases have been eager to be followed by ordinary people in their daily life. Therefore his humorous utterances have added elegance to his comic sketches. The use of Northeastern dialect, colloquial, witty expressions, and some strategies such as riddles, rhymes, etc., together with his humorous language have forged Zhao's own unique style of comic sketches and eventually make him the king of Chinese comic sketch.

Although Zhao has made a great achievement in comic sketch, there is just a little research literature on Zhao's comic sketches, which can be classified into two types: one is the literature about his course as a comic star, which consists of five books mainly written by his partners or friends. These books all concentrated on his life experience. The others focus on the areas as Aesthetics, culture and stylistics. The papers or books about his comic sketch written from the view point of linguistic are few, especially the study on the cohesion in his comic sketch texts.

2.2.1 Studies from the aesthetic perspective

The papers from the aesthetic point of view are as follows: *the Aesthetic features of Zhao Benshan's comic sketches* written by Wu Xingde, Xiang li's *the Aesthetic Study on Chinese Comic sketches — Take comic sketches on CCTV Chinese New Year Gala As Example*, etc. In these papers, the aesthetic features of Zhao's comic sketches have been researched comprehensively. According to these research works, it is found that the incident is one of the primary factors that occupy a very important position in the drama creation and vivid characterization of characters is a basic skill of a comic sketch on the ground that the theme of the comic sketch relies on the modeling of the characters. What's more, comic sketch shows the image of its characters through two aspects. One is the shape, such as gender, age, appearance, clothing, gestures, gait, etc. the other is the inner world of the characters. Unlike the shape, it is not clear at a glance and can only be shown through the words, deeds and fixed smile shown of the characters in the conflict as the plot

progresses. All these studies give a very high comment to Zhao Benshan's comic sketches from the aesthetic point of view.

2.2.2 Studies from the cultural perspective

Evaluation works from an artistic point of view are: Zhang Yue's *Zhao Benshan's comic sketches: Reappearance of Farmers* (ZhaoYue 2007), this paper expound that the reappearance is the main characteristics of Zhao's comic sketches through analyzing the source of Zhao's comic sketches and the dialect culture of north-east part of China. In *Art Review on Zhao Benshan's Comic sketch* written by Li Xia (Li Xiao 1994) and Zhang Wei's *Seeking the Identity of Stranger—Study on Zhao Benshan's comic sketches on CCTV Chinese New Year Gala* , the stylistic features of Zhao's comic sketches are carefully studied and the style of Zhao's comic sketches has been discussed . That is an art presence combined the comic language with a popular local humor form in north-east part in China. It is clear that Zhao's basis for the creation of sketches rooted in common people present eco-living states with the original aesthetic features. It can be said that the combination of the artistic genius of Zhao's action and its rich soil of folk culture constitute the distinctive artistic characteristics. Most characters in his comic sketches are farmers or little potatoes from the bottom of the society.

2.2.3 Studies from the stylistic perspective

The works specifically study the language of comic sketches from a stylistic point of view are: Li Haiying's *Language Arts Research on Zhao Benshan's comic sketch*, in which the language art of Zhao Benshan is analyzed from the aspects of means of expression , language style and the cause of the language style. *Reshape the Image of Farmers (Study on Zhao Benshan's Comic Sketches from 1995 to 2000)* written by Doctor Chen Kaiju, a vice professor of Guang Dong University of Foreign Studies. In this paper, the image of farmer is analyzed from the stylistic perspective. In the paper *Study of the Language Style of Zhao Benshan's TV sketches* written by Li Haiying, a postgraduate of

Central China Normal University, the stylistic features of Zhao Benshan is researched. The features of his language can be summarized as follow; first, the rhythm of natural beauty of his language can be forged by utilizing characteristics of Chinese speech. Secondly, direct reference to the idioms, slang of the language system or the use of lyrics, social and human story accordance with performance context constitute the semantic concord.

Zhao's comic sketches are studied from many angles, but the essence of comic sketches—text has not been paid enough attention to. Especially, the study on cohesion in comic sketches from the Halliday' linguistic perspective is almost blank. This leaves big room for my research.

Chapter 3 Theoretical Framework

This chapter describes the framework of the theories used in this thesis, which mainly includes the definition and the classification of cohesion and it places emphasis on Halliday and Hasan's cohesion theory. They are among the early linguists who studied cohesion systematically and made a great number of achievements in the field of Discourse Analysis. Moreover their theory has a simple and clear structure and their classification of cohesion is more scientific, practical than other scholars'. Therefore, almost all later researchers regard Halliday and Hasan's cohesion theory as the basis of their study. This thesis also uses their theory to analyze Zhao's comic sketch texts.

3.1 Cohesion

In the field of actual communication, text or discourse becomes the basic unit of the expressions. Since cohesion is one of the most important conditions for the production of a discourse and plays a very essential role in the formation of logical coherence and accurate representation of discourse or text, it attracts a great attention of linguistic circle. The term cohesion originally refers to the connection between two or more lexical items within one grammatical structure. After the systematic study on the cohesion, linguists enlarge its ranges. They regard cohesion not only as the connection between words but the relationship between grammatical units in discourse. In recent years, cohesion has been a very hot topic and a great amount of research on cohesion has been made.

3.1.1 Definition of cohesion

The concept of cohesion was first developed in detail by Roman Jakobson in 1960(Jakobson, 1960), who suggested that literary texts have cohesion or internal patterning and repetition. After that, Halliday and Hasan touch upon this topic and achieve

a great success. Cohesion, as a linguistic form, is established in their book *Cohesion in English* in 1976. In this book, they defined cohesion as a semantic concept which refers to the relations of meaning which exists within the text. To be more exact, it refers to the fact that the interpretation of some elements in the text depends on other elements. The one presupposes the other and both of them are thereby at least potentially integrated into a text (Halliday & Hasan, 1976). Therefore, the concept of cohesion refers to the linguistic means by which text can work as a single meaningful unit.

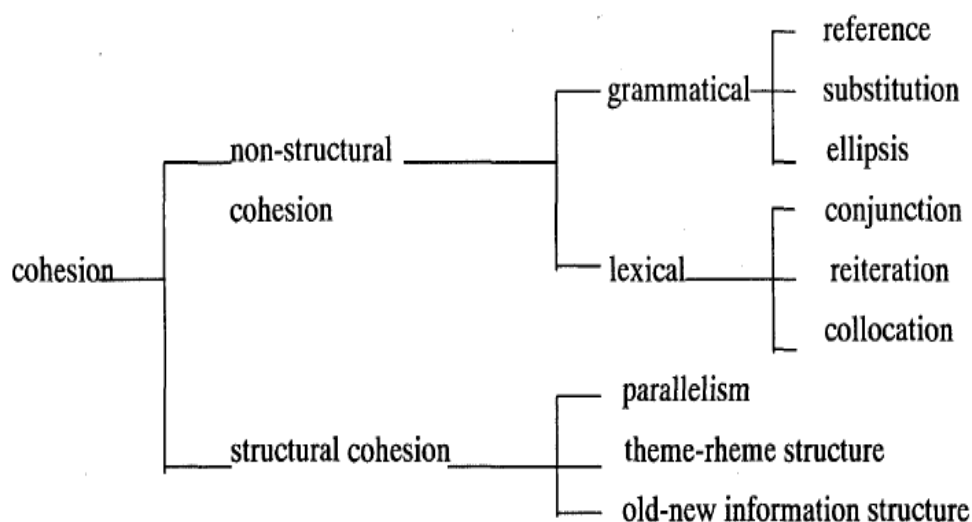
Halliday and Hasan (1976) also state that, semantically, cohesion exists not only grammatically within the sentence structure, but also links larger chunks of text non-structurally. They hold the view that the concept of cohesion is a semantic one and a part of the language system. Hasan develops and expands the concept of cohesion in the book *Language, Context and Text* and divides the cohesion theory into two big categories, which are structural and non-structural cohesion.

According to Halliday and Hasan's view, it is known that cohesion is a semantic relation, by which all the elements of the text can combine with each other to form a passage. Besides this, cohesion is also a concrete means of achieving unity of the discourse or a text and distinguishes it from a non-text and it also reflects the unity of the discourse or the text.

3.1.2 Classification of cohesion

In 1976, the publication of *Cohesion in English* marks the maturity of Cohesion Theory in which Halliday and Hasan modify their former work and further classify cohesion into five categories: reference (personal, demonstrative and comparative), substitution (nominal, verbal and clausal), ellipsis (nominal, verbal and clausal), conjunction (additive, adversative, causal and temporal) and lexical cohesion which are further divided into reiteration and collocation. They hold the view that the concept of cohesion is a semantic one and a part of the language system. Hasan develops and expands the concept of cohesion in the book *Language, Context and Text* (1985) and divides the

cohesion theory into two big categories, which are structural and non-structural cohesion. Then they divided structural cohesion into three parts: parallelism, theme-rheme structure and old-new information structure and non-structural cohesion into two: grammatical and lexical. Their classification can be shown as following illustration.

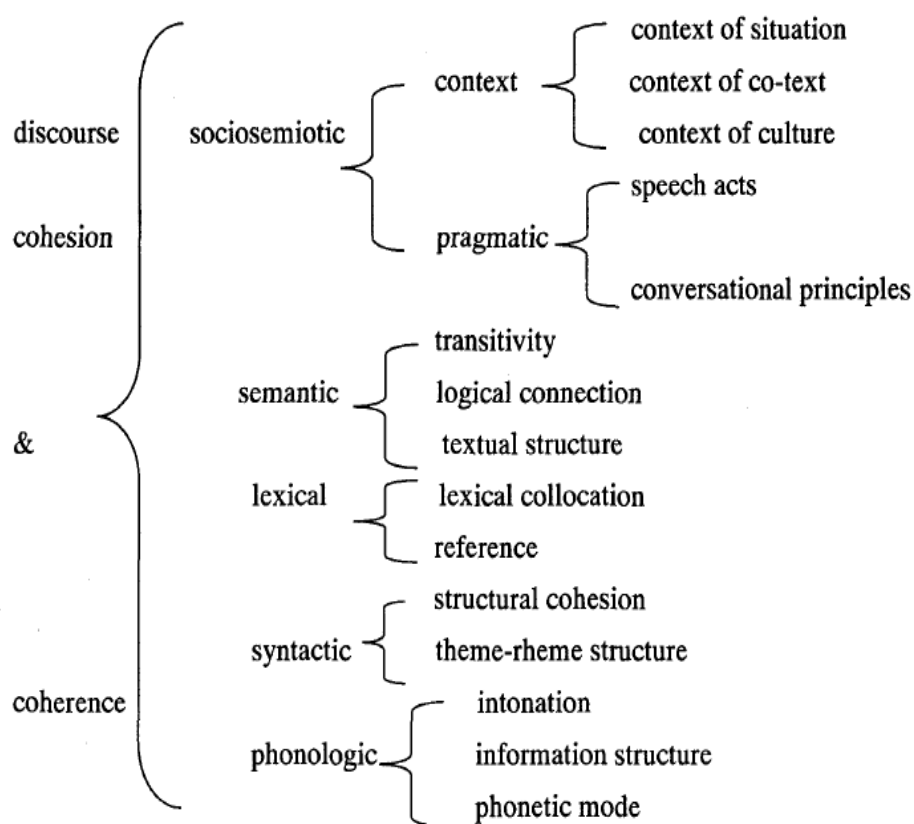


(Figure 1-1 Halliday & Hasan's Cohesion)

In 1972, Quirk, Greenbaum, Leech and Svartvik published the book *A Grammar of Contemporary English*, in which the method that analyzes a sentence in its context is mainly concerned. Then, in 1985, the same group of scholars made an expanded description of connective devices in *A Comprehensive Grammar of the English Language*, such as (1) pragmatic and semantic implication; (2) lexical linkage; (3) prosody and punctuation; (4) grammatical devices.

In China, many scholars further develop the theory of cohesion based on the cohesion study of Halliday and Hasan'. Most of them hold that discourse coherence is, to a great extent, achieved by lexical and grammatical cohesive devices. However, Professor Hu Zhuanglin develops cohesion theory and enlarges the scope of cohesion from another perspective. He (1996) proposed that discourse cohesion and coherence can be analyzed on various levels with the upper level of socio-semiotic level, including context and

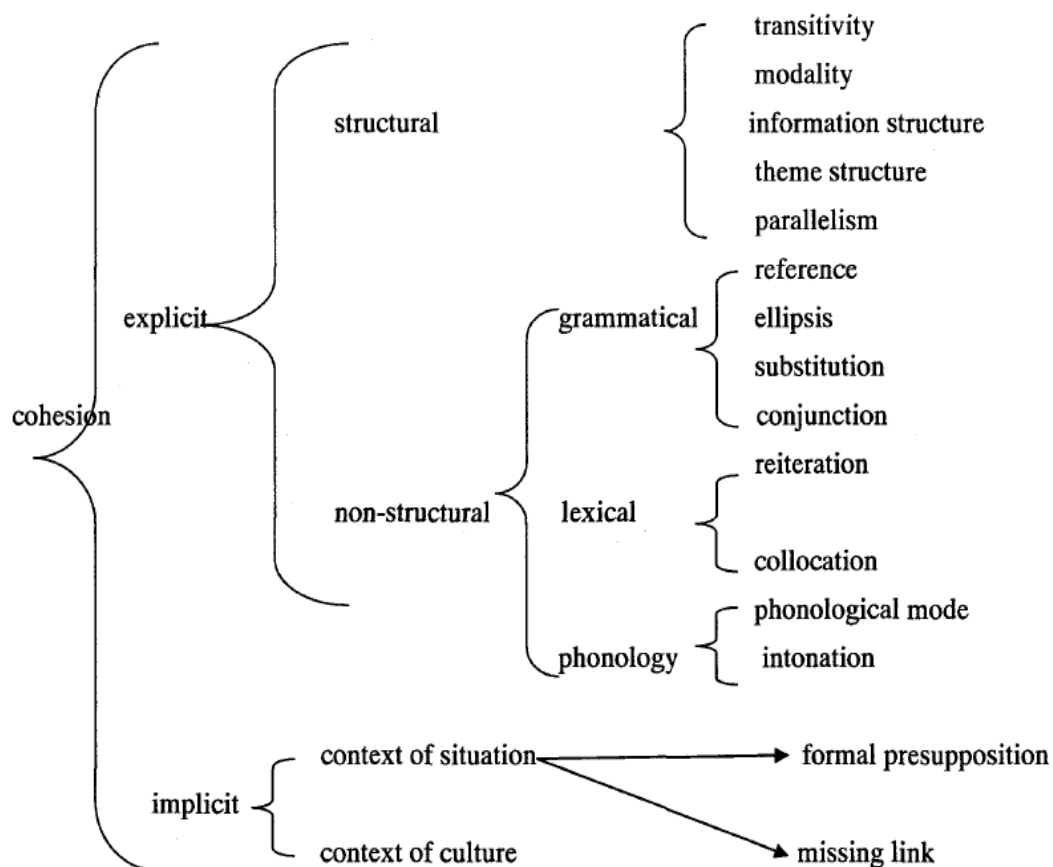
pragmatic knowledge, the second level of semantic level, including transitivity, as well as conjunctions and text structure, the third level of the structural level, including structural cohesion and thematic structure, the fourth one of lexical level, which consists of collocation, reference and the last level—the phonetic which consists of intonation, newly given information and sound pattern. His classification can be illustrated as following figure:



(Figure 1-2 Hu Zhuanglin's Cohesion)

Cohesion in its broad sense is expounded by Zhang DeLu and Liu Rushan. In their work *the Development of the Theory of Text Coherence and Cohesion and Its Applications* (2003), they provide a broader scope of cohesion. Similar to Halliday & Hasan, Zhang and Liu refer cohesion to a semantic concept. From the angle of meaning, Zhang and Liu take the view that both ideational and interpersonal meanings function as cohesion in a text.

Generally speaking, their scope of cohesion includes explicit cohesion and implicit cohesion. The former can be subdivided into structural and non-structural cohesion and latter can be subdivided in to two: context of situation and context of culture. In their cohesion theory, context firstly is introduced as one cohesive device. In this sense, they expanded the scope of cohesion. Their classification clear displays in following diagram.



(Figure1-3 Zhang Delu and Liu Rushan's Cohesion)

Some other Chinese scholars also offer original and inspiring ideas. In his book *Essentials of Text Analysis*, Huang Guowen (1988), develops Halliday and Hasan's (1976) model in treating some grammatical cohesion such as tense and achievements. Zhu Yongsheng, Zheng Lixing and Miao Xingwei have shared their research results in their book *A Contrastive Study of Cohesion in English and Chinese* (2001). Their contrastive research of cohesion can certainly give some insights to translators in the process of

translating. Xu Yulong (1992) and Keping (1999) both devote great efforts to study textual cohesion and offer some significant ideas in the contrastive study between English and Chinese cohesive devices.

After comparing above main classifications home and abroad, the author of the thesis adopts the Halliday and Hasan's model for two reasons. For one thing their classification is more systematic and scientific. For the other theirs is clearer and simpler than other's. And as one guiding theory to analyzing texts, it is more practical and easy to be control.

3.2 Non-structural cohesion

Cohesion is used as an important tool that can connect the sentences of the texts to create coherence and it is easy for us to find cohesion in many kinds of texts. According to Halliday and Hasan's view, cohesion can be divided into two categories: non-structural cohesion and structural cohesion. The former has a clear form of the signs whereas the latter is not apparent in the form of sings. Non-structural cohesion refers to the cohesive devices semantically used on the level of surface structure of the discourse. It is mainly composed by two categories: grammatical cohesion and lexical cohesion. The first one can be subdivided into four types: reference, substitution, ellipsis and conjunction and the second one falls into two types: reiteration and collocation. Structural cohesion refers to the cohesion devices used on the level of deep structure of the texts closely related to the psychological and cognitive process of two parts of the conversation including cohesion devices such as language similarity, Interpersonal function of language, cognitive context derivation, etc. The realization of discourse coherence depends not only on the working of non-structural cohesion but also on the effect of structural cohesion. Non-structural cohesion and structural cohesion compose the two sides of a contradiction and provide the study of discourse with two different angles. Therefore, antagonism between them is not absolute but complementary. They work side by side to create the coherence of texts. Due to the space of the thesis and the author's limited cognition to cohesion, this thesis just

analyzes the non-structural cohesive devices used in Zhao's comic sketches. Consequently grammatical and lexical cohesion, the two main part of non-structural cohesion, will be discussed in the following chapters.

3.2.1 Grammatical cohesion

Grammatical cohesion is a kind semantic links between clauses and sentences in spoken and written discourse. It includes the following three cohesive devices: reference, substitution and ellipsis. These devices work as the glue to combine sentences into a text. When the interpretation of one element in a sentence is dependent on that of another element in a different sentence in a text, cohesion occurs. The use of grammatical cohesion can make the listeners or readers get logical understanding of the texts or utterances. These four cohesive devices will be described in detail in the following paragraph.

“Reference is the relation between an element of the text and something else by reference to which it is interpreted in a given instance” (Halliday & Hassan, 1976:56). In other words, reference is a potentially cohesive relation for the thing that serves as the source of the interpretation may itself be an element of text. There is a semantic link between the reference item and that which it presupposes, but this does not mean that the two have the same referent. It means that the interpretation of the reference item depends on that of the presupposed. Halliday and Hassan (1976) propose three subcategories of reference in their analysis of cohesion: personal, demonstrative and comparative reference. Personal reference is reference by means of function in the speech situation, e.g. whether talked to, talked about or doing the talking. Demonstrative reference is reference by means of location, e.g. how far or how close a thing or a person is. Comparative reference is reference by means of comparison, e.g. whether two things are the same or different or one is bigger, longer or heavier than the other.

In reference, there is typically identity of referent. But substitution is used where is no such identity. This requires a device marking the connection at the lexical-grammatical level. The distinction between substitution and reference is that substitution is a relation in

the structure rather than in the meaning. Substitution can be classified into three types: nominal, verbal and clausal.

Ellipsis is another type of cohesive devices. It is often interpreted as form of substitution in which the item is replaced by nothing. What we are interested in is the working of ellipsis as a form of relation between sentences, where it is an aspect of the essential texture. Due to it refers to the omission of elements normally required by the grammar, which the speaker and listener can easily get its meaning from the context, therefore they will not say it again and the omitted part can be found in the context. As a result, the interpretation of the message the text conveys requires some other information in the context to make sense of them. Halliday and Hasan pointed out that ellipsis is in fact “substitution by zero”, which means ellipsis is something “left unsaid” but “understood”. (Halliday & Hasan 2001) And they divided ellipsis into three types: nominal ellipsis, verbal ellipsis and clausal ellipsis.

3.2.2 Lexical cohesion

As its name suggests, lexical cohesion refers to “the cohesive effect achieved by the selection of vocabulary” (Halliday&Hasan 1976:76). In other words; it means the role played by the selection of vocabulary in organizing relations within a sentence and discourse or text. Halliday and Hasan (1976) divide it into three types: conjunction, reiteration and collocation.

In general, most discourse is well organized and the patterned occurrence of lexical items is a natural consequence of this. But this doesn't imply that lexical cohesion has no meaning. Each occurrence of a lexical item carries its own function in the text, and also creates a particular collocation environment that will provide the context for people to understand the items in a particular occasion.

The first lexical cohesive device is conjunction that distinguishes from reference, substitution, and ellipsis in that it does not make the reader associate with the entity, action or state in the preceding text, but it refers to a cohesive reference to the other parts of the

text when reading one part. Conjunction can bring the listeners or readers very clear logical order in their listening and reading. Halliday and Hasan adopted a scheme of just four categories: additive, adversative, causal, and temporal. (Halliday&Hasan 2001)

Each of them includes many conjunctive elements, such as *and, so, nor, or else, furthermore, besides, in addition, by the way, I mean, thus, on the other hand, in fact, in any case, as a matter of fact, however, yet, though, but, at the same time, instead, so, then, because, hence, therefore, after, next, finally, in short, before that*, etc. All these conjunctive elements can be called cohesive links or markers for audience and learners to understand the logical order of the text in the surface structure.

According to Halliday and Hasan conjunctive elements are cohesive not in themselves but indirectly, by virtue of their specific meanings; they are not primarily devices for reaching out into the preceding(or following)text, but they express certain meanings which presuppose the presence of other components in the discourse. Meanwhile, these conjunctive elements offer the listeners or readers some surface markers to form their logical understanding.

Reiteration is another form of lexical cohesion which involves the repetition of a lexical item at one end of the scale; the use of a general word to refer back to a lexical item at the other end of the scale. The types of reiteration mainly are repetition, synonym or near-synonym, subordinate, and general word. Repetition refers to the same word or words as the earlier items in the sentence or text. Synonym refers to the word or words whose meaning is the same or nearly the same as the earlier item. The subordinate refers to any item whose meaning includes that of the earlier one; while the general word is the word like “thing”, “person”, “do”. But not all general words are used cohesively, namely that a general word is cohesive only when it is used in the context of reference. (Halliday&Hasan, 1976)

Collocation is one kind of the lexical cohesion that is achieved through the association of lexical items that regularly co-occur (Halliday&Hasan, 1976). Collocation

includes not only the antonyms but also the complementary words like “boys” and “girls”, “men” and “women”. And it also includes pairs of words drawn from the same ordered series. For example, if something happens on Monday in one sentence, and the other occurs on Friday in another, this effect will be cohesive. Similarly, words like dollar and cent, south and north, basement and roof stand in some recognizable semantic relation to another. Another kind may be part to whole, such as *car and brake*, *wall and house*, *leave and tree*. And also another is part to part, for example, *mouth and chin*, *chair and table*, which belong to the same more general class, or they are the co-hyponyms of the same super ordinate term.

The effect of lexical, especially collocation cohesion on a text is subtle and difficult to estimate, while the grammatical cohesion’s effect is relatively obvious. But it is the occurrence of the item in the context of related lexical items that provides cohesion and gives to the passage the quality of text.

According to Halliday and Hasan, the analysis of cohesion, together with other aspects of texture, will not in general add anything new to the interpretation of a text. What it has been done is to show why the text is interpreted in a certain way and how the text is integrated together.

Therefore, the cohesive devices, as a kind of tie, can help readers or listeners to understand the text confronting them; or they can help speakers to form cohesive discourses with the appropriate cohesive devices. It is for this reason that cohesive devices should be emphasized in Zhao’s comic texts to offer audience the smooth feeling when they watch his comic texts and listen to the lyrics of the comic texts. Based on the function of these cohesive devices, the comic texts can achieve coherence and provide audience with a good access to approach the purpose of the authors. The uses of cohesive devices also can enhance their understanding of Zhao’s comic texts.

Chapter 4 Grammatical Cohesion in Zhao's

Comic Sketch Texts

Comic sketch is one of the most popular verbal art form in China. Especially Zhao's comic sketches have become the representative of the development level of Chinese comic sketch. Thanks to his humorous language and vivid performance, Zhao Benshan wins popularity and favor of the audiences and his comic sketch texts also attract more attention from many scholars. In order to achieve some certain appealing effects, a lot of language devices have to be used in his comic sketch texts. Cohesive devices are the most important one. According to Halliday, text is not just a string of sentences or a large grammatical unit, but a semantic unit. It can be spoken or written. The understanding of readers or audiences to texts depends on the coherence of the texts which is formed by cohesive devices. As a result, cohesion plays a vital role in comic sketch texts. In this chapter grammatical cohesive devices used in Zhao Benshan's comic sketch texts will be discussed to find out its characteristics and functions. Therefore it is necessary to examine the practical usage of the grammatical devices in these texts and some examples will be given to illustrate the specific usage of each cohesive device. All of these examples extract from ZhaoBenshan's comic sketches.

4.1 Reference in Zhao's comic sketch texts

If the explanation of a word cannot be derived from the word itself in the text, it must seek answer from the referent object, thus the reference is engaged in comic sketch texts to achieve certain effects. (Halliday&Hasan 1976:65) Reference is a kind of semantic relationship. It refers to the referent point, that is to say, the relationship between one linguistic item and another can be explained mutually.

Reference plays a very important role in the texts. It can not only provide the writers with brief forms to refer to the content mentioned in the context but achieve a concise and

comprehensive effect on the rhetoric of the texts. On the lexical-grammatical level, reference gives expression to grammar items and thus can be divided into three: personal reference, demonstrative reference and comparative reference. In Zhao's comic sketch texts, reference is the cohesive device used most, so the author of thesis will make comprehensive analysis of reference in following paragraphs.

4.1.1 Personal reference

Personal reference can be formed by person of pronouns representing a discourse role. From the relation between the communicative roles, the participants of utterance (first, second person) differ greatly from other roles (the third person). First person (I, we, etc.) refers to the speakers or other speaker; the second person (you) refers to the listener and the third person (she, he, it, they, etc.). Since the language used in Zhao's comic sketch texts is in Chinese, it is necessary to display personal reference frequently used in Chinese. They are 我, 我们, 他, 他们, 它, 它们, 你, 你们, 您, etc. Now, Chinese personal reference system can be illustrated in following figure:

Table 1 Chinese personal reference system

The first and second person	Semantic category	Chinese personals
	The speaker himself or herself	我, 我们
	The speaker and other speakers	
	The listener or listeners	你 (你们), 您
The third person	Others, male	他 (他们)
	Others, female	她 (她们)
	Others or other things	他/ 她/ 它们 (的)
	The object or text paragraph	它 (它们)

Strictly speaking, there are other personal pronouns in Chinese such as: 俺们, 咱们, 自己, 人家, 别人, etc. The use of these words can establish a semantic network which can work as a cohesive tool to connect the different parts of a text to create coherence. For instance:

- (1) 高秀敏：大夫不是我看病。
赵本山：谁看？
高秀敏：是我家老头看病。
赵本山：你老头啥病？
高秀敏：哈……我老头这病你都没见过，是这么回事，前两天他买彩票中奖了，中了 3000 块钱，告诉他以后，一激动，嘎一下，抽过去了，住了刚好几天医院，差点没过去。
赵本山：哎呦呦……
高秀敏：出院以后他又买彩票，又中奖了，这把中的大呀。300 万大奖。
赵本山：完了。
高秀敏：完了，我拿着彩票我就找大夫，大夫说，这我们可治不了，赶紧找心理医生，这病整不好容易过去。
赵本山：对。
高秀敏：回去我跟他一说，我说咱得看心理医生，这下更坏了，怀疑自己心理的啥病了，嘎一下，又抽过去了。你说这咋整吧。

(《心病》)

In this example, 我, 你, 他 refer to the different people in the conversation. 我 and 你 refer to Gao, a woman who accompanied her husband to see a doctor and Zhao, a rural doctor who just knows little about medicine and 他 refers to the husband of the woman. In this conversation, Gao and Zhao are two parties of the dialogue and both of them are present. With the change of the talk turn, 我 and 你 are used timely to refer to two parties alternately in this discourse. Since the reference objects of 我 and 你 are self-evident and their meaning is clear, 我 and 你 belong to exophora which have nothing to do with cohesion. The husband of the woman who is not present just appears in the words of Gao and Zhao as “他”. At the beginning of the conversation, Gao mentions her husband through using the word “我家老头”, then the word “他”, appearing in the conversation four times, refers to the same person who is the husband of Gao. “他” refers to and explain the same reference point, “我家老头”. This phenomenon plays an important role in the textual cohesion for the reason that they form a reference network, in which each interpretation component relates with the previous reference point or the reference point appearing first in conversation. In this sense, the word “他” plays a referent role in the text to connect different items semantically and make the conversation develop smoothly. Therefore the cohesive function of person reference only can be achieved on the ground that all used personal

pronouns should point to the same object and result in some certain contact, by which they can relate with each other. From the above example, the conclusion can be made as that person reference works as a bridging component that can unfold the audience the relationship of the characters of the comic sketch clearly and make the text concise and meaningful. As a result, the audience can easily understand the meaning of the words of different characters'. It is not difficult to see that person reference only plays a cohesive role in Zhao's comic sketch texts to manufacture some comedy effects.

4.1.2 Demonstrative reference

Demonstrative reference represents a linguistic deixis and mainly consists of the demonstrative pronouns and demonstrative adverbs. Its difference lies in the distance, time, location, number, etc. Compared with personal reference; demonstrative reference is always used in the spoken language and formed by using gestures and action integrated with its reference points which often exist in the discourse context. Demonstrative reference is essentially a form of verbal pointing. The speaker identifies the referent by locating it on a scale of proximity. *THIS*, *THESE* and *HERE* imply proximity to the speaker; *THAT*, *THOSE* and *THERE* imply distance from the speaker. In the Chinese language, the demonstrative pronouns and demonstrative adverbs used frequently are: 这, 那, 这儿, 那儿, 这么, 那么, 那里, 这些, 那些, etc. The differentiation between them can be displayed as the following:

这(些)and 那(些)---to refer to persons or objects

这儿, 那儿, 这里 and 那里---to refer to the location in space

这会儿 and 那会儿---to refer to the location in time

这么, 那么, 这样 and 那样---to refer to quality, state and degree

(Chen Ding'an, 1991:52)

It is clear that demonstrative referents in Chinese have much more grammatical functions to perform in textual organization. They could appear as subject, object,

attributive, adverbial, predicate and complement. The following is an example:

(2) 崔永元: 刚来这个演播室啊,都会有一点紧张。你看有这么多摄像机,这么多观众,一会咱们谈着谈着就能放松。咱们先来个自我介绍。

赵本山: 咋介绍?

崔永元: 按您家里的习惯。

宋丹丹: 这是我老公,

赵本山: 这是我老母……

崔永元: 请坐请坐。大叔大妈呀,太紧张了,别紧张。我跟您说这个谈话节目吧,它有话题,咱一谈话题它就不紧张了。

赵本山: 对

崔永元: 今天的话题是“昨天,今天,明天”。我看咱改改规矩,这回大叔您先说。

赵本山: 昨天,在家准备一宿;今天,上这儿来了;明天,回去,谢谢!

(《昨天、今天、明天》)

In this example, a lot of demonstrative referents are used. First, 这个 refers to the studio in which the program is making. Next 这么 refers to the way of talking of the host of the program. then the two 这 in “这是我老公” and “这是我老母” refer to the two guests Zhao and Song. In this reference made by the word “这”, the speaker's time and position become the reference point. Here the use of the word “这” reflect the psychological distance of the two characters. Because they are couples, they use the word “这” to show their personal feeling to each other. Finally, 这儿 works as a anaphora and refers to the studio mentioned in the above paragraph. In demonstrative reference, temporal and spatial distance is base on the speaker's time and location.

In this example, 这,这儿 stands for a near referent. In Zhao's other comic sketch texts, 那 and 那儿 are used in a large quantity which stands for a far referent. The correct uses of these demonstrative pronouns and demonstrative adverbs in the conversation can attract the audience's attention to the characters. Since it is easy to find the referent in previous paragraph, a cohesive chain will be made between demonstrative and its referent which can relate them semantically so as to achieve a cohesive function. For example, the studio mentioned in the context is the referent of the word “这儿” and it can define the word“这儿” to make audience clearly know the place the character refers to through using the word“这儿”. In general, the classification of Chinese or English demonstrative

pronouns is determined by the distance between the referent and the speaker, which can be the actual distance and the psychological distance based on personal feeling. The selection of near or far demonstratives is often affected by psychological factors. Usually, in a coherent, friendly conversation, whether the speaker or listener tends to use near demonstratives and far demonstratives rarely appear. In the above conversation, the only used demonstratives are 这, 这儿, both of which belong to near demonstratives. Therefore, in addition to demonstratives themselves, some external factors such as personal feelings also contribute to the cohesion of Zhao's comic sketch texts. To conclude, demonstrative reference is used widely in Zhao's comic sketch to achieve the coherence of the text to make it understood easily. Meanwhile it also can create an atmosphere for the audience to make them feel as if being personally on the scene.

4.1.3 Comparative reference

Comparative reference is an anaphoric relation which mainly formed by the use of the adjective or adverb and their comparatives that can be used to compare the similarities and differences of the things. As any comparison involves at least two entities or events, the readers will look for the other words that built a comparative relation with it in the context when the word expressing the comparison appears in the text. Comparative reference is divided into two categories: general and special. Both of them can be reflected by comparative adjective or adverb and its comparison. General comparison is used to distinguish the similar and opposite meanings whereas special comparative is used to make a careful distinction such as number and nature. Follow are two examples of comparative reference:

(3) 宋丹丹: 你就别装了, 你跟你大叔大妈这儿, 你装啥玩意儿呢你这? 都写你脸上了。

崔永远: 是吗?

赵本山: 过去你那张脸都哭笑不得的, 现在跟紧急集合的似的……

崔永远: 他们铁岭还这么夸人啊?

宋丹丹: 拿礼物……过节了, 给你带个纪念品, 你这小辈儿的, 呵……啥玩意呢? ……相当有纪念意义。

(《昨天今天明天》)

- (4) 崔永远：大叔大妈还关心我这睡觉问题哈。你们二老睡眠质量怎么样？
 赵本山：我粘枕头就着，呼呼地。
 宋丹丹：没心没肺的人睡眠质量都高。
 崔永远：这，像我这样小心眼的才睡不着呢！
 宋丹丹：没说你。
 崔永远：啊，大叔啊，你这六年快乐吗？
 赵本山：快乐，我天天唱二人转，跟十来个老娘们……

（《说事儿》）

In the first example, the speaker uses the words 跟紧急集合似的 and 哭笑不得 to compare the facial expression in past and at present with the purpose of creating a humorous atmosphere. This comparative reference belongs to general comparative references which can clearly portray the facial appearance of the host Cui. The use of this word not only combines the words closely on semantics level to form cohesion but creates a humorous effect for audience that is necessary for comic sketch. In the second example, there appear two entities. One is 没心没肺的 in “没心没肺的人睡眠质量都高” and the other is 小心眼的 in “像我这样小心眼的才睡不着呢”. Here “小心眼的” compares with the previous words “没心没肺的” to distinguish the sleeping state of situation of this two kinds of people. In this way, comparative reference can be achieved to show the attitude of the host to the previous words said by Song. Therefore this reference belongs to special comparative, which is used to distinguish the nature of the two kinds of persons to show the different characteristics of the roles in this comic sketch. In these two examples, mixed exploitations of comparative reference can be illustrated in the following table:

Table 2 Exploitation of comparative reference

Compared object	past	At present	Comparing aspect
The face of Cui	哭笑不得的	跟紧急集合似的	Similarity or difference
The characters	Zhao	Cui	
	没心没肺的	小心眼的	Nature

In two examples above, the author of the comic sketch has compared some certain aspect of one or more objects to set up a comparative conference between them. The

comparative reference embodies a comparative relation which can effectively connect the whole sentence semantically and produce a humorous effect as well. This humorous effect results from the contrast effect produced by comparison. Therefore, in addition to its cohesive function, comparative reference also can create some specific comedy effect.

In order to make a clear understanding of the application of reference in Zhao's comic sketch texts, the frequencies of all the reference items in *That Thing*, one of Zhao's excellent comic sketches, are counted with the help of the computer and the result is presented in the following table.

Table 3 the frequencies of the reference items in *That Thing*

	Personals			Demonstratives		Comparatives	
						General	special
word	它	他	她	这	那	同样， 别的， 同等， 似的	比较 这么 更 更加
Frequency	4	21	6	80	64	3	12
Word	他们	他 们 的		这个	那个		
Frequency	3	0		1	3		

According to the table above, the frequencies of personals, demonstratives and comparatives in *That Thing* are 34, 148 and 15. It is clear that demonstratives are most used and comparatives are used least in this comic sketch text.

Although reference in Zhao's comic texts is expressed through the adoption of certain language means, the reference between the component to be referred and referent is made by the semantic relations of them. Generally speaking reference plays a very important role in texts. On the one hand, it helps writers express the content mentioned above to bring a concise and efficient effect to the texts on the rhetoric. On the other hand, it can make a compact structure for the texts and change it into a coherent whole.

4.2 Substitution in Zhao's comic sketch texts

Substitution is a way of using pre-form to replace something that can be repeated in texts. The difference between substitution and reference is that the former is a lexical and grammatical relation and the latter is a semantic relation.

In grammar and rhetoric, substitution is often considered as an important language means to avoid duplication. Because the meaning of substitution form has to derive from component to be replaced, substitution plays an indispensable cohesive role in texts.

(HuZhuanglin 1994:56)

Halliday and Hasan classified substitution into three: nominal substitution, verbal substitution and clausal substitution. Substitution used in Zhao's comic sketch texts is mainly verbal substitution and clausal substitution which can make the texts so simple and concise that the audience can understand them easily.

4.2.1 Nominal substitution

Nominal substitution refers to the use of noun phrase that can act as headwords to replace another noun phrase. In English, the common nominal substitution words are *one*, *ones* and *the same*, while in Chinese, there are not completely corresponding words but to use the words such as 的, 者, 儿, 一样 (的), etc. In my collection of comic sketch texts, just only several cases of nominal substitution can be seen. Nominal substitution is rarely used in comic sketch text for the two reasons. On the one hand, the substitution used in Zhao's comic sketch text is less than that used in other texts. As a result, nominal substitution is also used less. On the other hand, comic sketch text must ensure the messages it conveyed should be simple and easy to be comprehended. If too much alternate is used to refer the same referent, it will mislead the audience. Therefore Zhao's comic sketch pays more attention to the simplicity of the conveyed concept of the nouns. An example is illustrated as following:

- (5) 崔永远：你看啊，本来这节目收视率就低，你说要把这播出去，那收视率相……当……高了就，哎，大叔大妈啊，我们这节目改了，结尾他不是每人一句话，它是才艺表演了，你看二人转这扇子我都给你们准备好了，一人一把。
- 宋丹丹：我不要了，都给他。
- 赵本山：作家！不能要这玩意儿。
- 崔永远：才艺表演么，你看我给带个头儿，二人转的手绢，看……
- 赵本山：你这才艺表演？擦玻璃啦？这玩意儿他也不应该是那么个事儿，它应该是这么回事儿，这就接住？你看看，这玩意儿，撇出去，接回来。
- 崔永远：哎，咱欢迎大叔给咱来段二人转好不好啊？
- （《说事儿》）

In this example, the three *玩意儿* substitute for the fan and handkerchief used in the Northeast Errenzhuan played in the stadium as a talent show. The two *事儿* used in “那么个事儿” and “这么回事儿” replace the way of playing handkerchief in the Northeast Errenzhuan. Because the audience can easily find the object substituted by these words in context, it will not cause semantic loss when using these words to substitute the fan and handkerchief or the way of playing the handkerchief. In this way, the reference relation between the substituted objects and their substitution words can be set up which can play as a cohesive chain to connect sentences. Their cohesive relations can be shown as following:

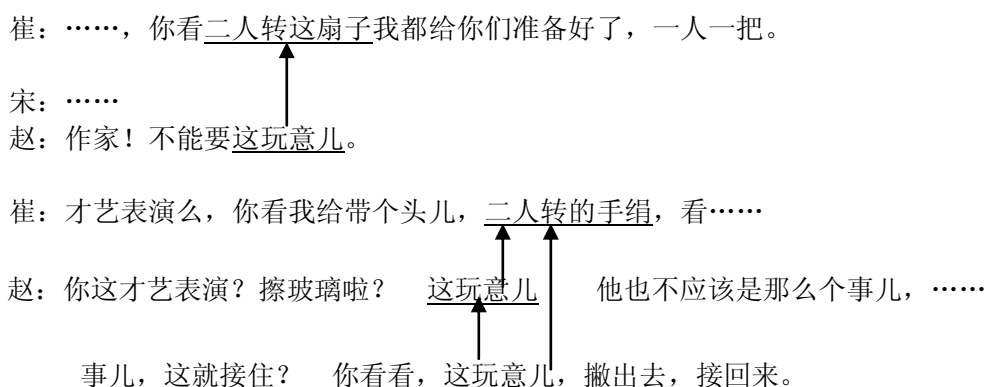


Figure 2 cohesive chain of nominal substitution

From the example, it is clear that substitution used in this comic sketch text can avoid the cumbersome to make the text compact and simple to achieve cohesive effect, which is also the other purpose of using substitution. What's more, *玩意儿* and *事儿* belongs to Northern dialect which often appear in the utterance of the people living in the north part

of China. Especially northeast people always use these words in their daily life. Gradually these words become the language marks of northeast language. In Zhao's comic sketch texts, it is easy to see these words here and there, which bring his comic sketch texts more local characteristics and make his comic language more diversified. Some of these local words have cohesive force. When connecting the different items of a sentence, they also create some certain effects and become an indispensable element of the comic sketches of Zhao Benshan's.

4.2.2 Verbal substitution

Verbal substitution refers to the use of the verb alternate to replace the verb or verb phrase. Sometimes the alternate words just can substitute part of the verb phrase. Which part can be replaced and which part cannot be replaced is determined by the context. In English, the words can substitute the verb phrase are *do*, *do so*. And in Chinese, the words 干, 来, 弄, 搞 and 整 are always used to substitute other verb phrase. For instance:

(6) 赵本山: (四下张望) 干啥玩意儿, 你别扯, 我还以为谁唱歌儿哩。干啥哩? 我也没说啥, 不同意就拉倒, 别整这样儿了, 影响不好, 来人成啥事儿哩? 你这一哭我心里也不得劲儿, 别哭了, 你干啥呀? 来警察 咋整啊? 你别哭了, 我这连身份证儿都没带哩。

黄小娟: 干啥哩? 你咋哭了哩?

赵本山: 我要不整这声音, 你没个停下。

(《相亲》)

In this example, the word 整 is used to replace the verb 哭 appearing in the previous sentence. The usage of the word 整 is mainly affected by the influence of northeast dialect. In northeast dialect, the word 整 can replace the most the verb or verb phrase. The word 整 gradually became a tag of the northeast dialect in the cause of the time, which also brands Zhao's comic sketch a deep northeast imprint. Through using the word 整, duplication can be avoided and cohesion can be achieved. If only the verb 哭 appears in the text from beginning to the end, the language used here will be very boring and monotonous. the word 整 not only forms the substitution effects but also works as an embodiment of the language style in Zhao Benshan's comic sketches, showing the local

color of Zhao's language that is one of the success elements of his comic sketches. Addition to its cohesive function, it also brings the comic sketch local features. Other substitution words like 干,来 and 搞 are also used in a great quantity in Zhao's comic sketch. According to the statistic made by the author of the thesis, the frequencies of the word 整,干,来, ,搞 in above comic sketch text are separately 7,15,26and 3 times. Generally speaking, verbal substitution is used more in comic sketch texts as a kind of cohesive device.

4.2.3 Clausal substitution

Clause substitution refers to the use of alternative words to replace the clause or the most part of the clause. In clause substitution, the whole clause is presupposition component and contrast components existing outside of the clause. In English, the use of words *so*, *not* can constitute clause substitution while in Chinese, the words such as (不) 这样, (不) 这么,(不)是 can substitute clauses. Moreover, in terms of expressing negative meanings, the Chinese can directly use the correspondent negative word plus the prepetition of what is being substituted to express the meaning of negative substitute “not”

The following is a relevant example:

(7) 范伟: 爸, 我就是您的好儿子, 您是我亲爸。

赵本山: 可我是赝品哪。

范伟: 你是我的亲爸。

赵本山: 我不是, 我假的, 我是赝的。

范伟: 您进我们家一天门, 也是我的亲爹。

赵本山: 我不是, 我刚来一会, 是你妈花二十块钱雇的。

高秀敏: 大哥, 你都给我说漏了干啥呀, 你…

赵本山: 我不说漏了我这揣走你能干吗? 孩子, 你上学那年你妈就下岗了, 就怕你在外面不安心读书, 所以撒谎说给你找了个后爸, 根本就没这回事, 你妈自谋职业, 自己开了个成衣铺, 供你上学啊, 你看看她的手你就全清楚了。

(《送水工》)

In this example, the two 是 in “我不是” substitute the clause 我的亲爸. Here, the alternative words don't replace the whole clause but the most part of the clause. The purpose of the use of the clause substitution is to make the structure of the text tighter and

the sentences easily understood. If it is not the substitution but the whole clause used here, the structure of the above texts will be too complicated and the language used in this texts will be too cumbersome, which will affect the quality of the expression. In Zhao's comic sketch text, clause substitution is the most used form among these three substitutions for the reason that clause substitution can avoid unnecessary repetition which will be disgusted by the audience. Besides it also can weaken the status of the old information and indirectly emphasize the role of the new information to improve the language power in comic sketch texts.

4.3 Ellipsis in Zhao's comic sketch texts

Ellipsis refers to the default of some basic structural components in a clause or a sentence. These components are grammatically required but they are assumed having been clear in the context and not need to be mentioned in the discourse in order to avoid repetition and highlight important information. In this way, the expression will be concise, compact and clear. These omitted components just can be found in the context. As a result, a sentence can be a basis for the understanding of another sentence so that a cohesive relation can be formed between them. Because comic sketch has a time limit, it is required to convey the most information in the least time. Ellipsis happens to satisfy this requirement. Consequently ellipsis is applied widely in Zhao's comic sketch texts. According to Halliday and Hasan ellipsis can be divided into three: nominal ellipsis, verbal ellipsis and clausal ellipsis. The three kind of ellipses used in Zhao's comic sketch texts will be analyzed respectively.

4.3.1 Nominal ellipsis

Nominal ellipsis refers to the omission of the head word in a noun phrases or of the entire noun phase. It happens when the head of a nominal group is elliptical in the new environment. Noun phrase is composed of several modifying components and a center word that represents the meaning of things. To some extent, nominal ellipsis means to

promote the modifiers of a noun phrase as the center word. Through analysis of corpus, it is found that nominal ellipsis is the major one of ellipsis forms used in Zhao's comic sketch texts which accounts for more than half of the ellipsis used in his comic sketch texts. Look at the following example:

- (8) 崔永元： 暗送秋波呢
 赵本山： 别瞎说，我记着我给你送过笔，送过桌，还给你家送一口大黑锅，我啥时给你送秋波了？秋波是啥玩意？
 崔永元： 秋波是青年男女——
 宋丹丹： 秋波是啥玩意你咋都不懂呢这么没文化呢，
 赵本山： 啥呀？
 宋丹丹： 秋波就是秋天菠菜。
 赵本山： 噢！
 赵本山： 送过，年年都送。

（《昨天今天明天》）

In this example, in the sentence “送过，年年都送” the omitted component is 秋波 or 秋天菠菜. In fact if the omitted part is not added to the sentence, the meaning of the whole sentence is incomplete. But this component has appeared in the former words, so the speaker's meaning still can be understood clearly when this noun phrase is omitted. To some extent, the syntactic structure of the sentence “送过，年年都送” is incomplete, but this does not mean that the sentence is impossible to be understood for the listener can find the omitted compositions in the context. That is to say, the appearance of the ellipsis presupposes the existence of the omitted compositions and speaker omits a certain component on the premise of its existence in the context. At the same time, the listener has to find out the omitted component and uses it to complement the syntactic structure of the sentence.

It is due to the presupposition relations between the omitted component and the omitted structure, the whole text reached coherence semantically. As a result, the sentences “还总找机会向我暗送秋波呢” and “秋波就是秋天菠菜” become the key of the understanding of the latter sentence “送过，年年都送” and the cohesive relation has established between these sentences.

4.3.2 Verbal ellipsis

In Zhao's comic sketch texts, a variety of ellipsis are always used together not only making the texts full of change but also highlighting new information. As one of grammatical cohesive devices, verbal ellipsis often appears in various types of texts and daily conversation becoming a language phenomenon not to be ignored. Verbal ellipsis refers to the omission of the verb occurring in a verb phrase or the omission of the entire verb phrase. Generally speaking, the verbal components in a verb phrase include lexical verb and operator. Therefore verbal ellipsis can be classified into two types: lexical verb ellipsis and operator ellipsis. According to the study on the corpus, the purpose of verbal ellipsis used in Zhao's comic sketch texts is to realize the art effect of comic sketches through creating a lively atmosphere. For example:

(9) 高秀敏：少来吧，你看，你爸喝酒快，呵呵？

范伟：哎呀！

高秀敏：慢点喝。

范伟：都倒上，倒上。

高秀敏：慢点，慢点，慢点。

范伟：爸，爸爸爸爸爸爸，别着急啊，爸。

高秀敏：你慢点。

（《送水工》）

The episode describes the scene that a false father and a son are drinking alcohols and the mother of the son stands aside to prevent them from drinking more. She uses five 慢点 to show her worry of being afraid of that Zhao will tell the truth after drunk. Here the verb omitted is 喝酒. the mother would have said “慢点喝” but she omitted the verb 喝酒 deliberately to emphasize the word “慢点”. This verbal ellipsis belongs to lexical ellipsis, which always involves omission of the last word. The omission of the verb can portray the mother's anxious mood vividly. Because the emergence of 喝酒 in the former sentence. The meaning of the mother's words can still be understood correctly. The cohesive relation of this example can displayed as following:

高：少来吧，你看，你爸喝酒快，呵呵？

范：哎呀

高: 慢点喝 (酒)

范: 都倒上, 倒上

高: 慢点 (喝酒), 慢点 (喝酒), 慢点 (喝酒),

范: 爸, 爸爸爸爸爸爸, 别着急啊, 爸,

高: 你慢点 (喝酒)

Figure 3 cohesive chain of verbal ellipsis

From the above figure, it is easily to find that the interpretation of each elliptical group depends on *你爸喝酒快*. Through establishing a presupposed relation of the nominal group, the elliptical item contributes to binding the utterances together and helps realize cohesion of the text. Meanwhile, the use of the verbal elliptical can also create a nervous atmosphere and highlight the heroine's inner anxiety and restlessness so as to fulfill its rhetorical function.

4.3.3 Clausal ellipsis

Clausal ellipsis refers to the omission of the whole clause or some part of the clause. One part or parts or even the whole clause can be omitted. The interpretation of elliptical clause relies on a clause or a clause complex in other words, the structurally-related clauses. As a result a cohesive relation is established between the presupposed clause and the elliptical clause. Clausal ellipsis is commonly seen in the question-answer patterns and it is able to highlight new information as well as to compact the structure of the text. Therefore clausal ellipsis can be easily seen here and there in Zhao Ben Shang's comic sketch texts. For example:

- (10) 小沈阳: 大爷, 跟你讲一下, 我们这是网上全球都能收到, 现场直播
赵本山: 网上?
小沈阳: 对。
赵本山: 电视看不到?
小沈阳: 对。
赵本山: 全球?
小沈阳: 全球。

赵本山：那我们杂看呢？

小沈阳：很简单，在电脑上打搜狗

赵本山：怎么啊？什么意思？搜狗把我们俩搜出来了？

小沈阳：不是，就是用搜狗方式，搜你们俩。

赵本山：你不还是……这是什么玩意？

（《捐助》）

In this example, when Zhao asks Xiao Shenyang a question with the sentence “电视看不到？”，Xiao Shenyang uses a word 对 to answer the question. The omitted component is 电视看不到. The omitted part is the repeated contents of the texts. Therefore, by leaving out the unwanted items, the text can be grasped in shorter time than the complete ones. Meanwhile, by ellipsis the central information, 对 is in focus, in this way the new information is stressed and highlighted. Thus ellipsis achieves the rhetoric function of strengthening the crucial matter rather than the trivialness of the text. Clearly, the use of ellipsis makes sentences brief, effective and beautiful. Also, the relationship between the elliptical structures and items contributes largely to cohesion within the text. This is a typical clausal ellipsis in a question-answer pattern. Here the complete answering sentence should be “对，电视看不到。” Although the most parts of the answering sentence have been omitted, the audiences still know the meaning of Zhao's reply. Because they can reduce the meaning of the ellipsis clause from the context.

In last sentence of this paragraph, the typical ellipsis clause happens. This is the ellipsis clause used in statement. The omitted part is “用搜狗方式，搜你们俩” mentioned above in YangYang's words, The meaning of Zhao's words can be got after reading YangYang's words. This example shows that being reduced can be inferred from the context. Therefore, the omitted part in the text should be easily retrieved from the context, and above all, the omitting part is also essential to the understanding of the whole sentence. Thus these two sentences can be connected to each other semantically.

Through analyzing the above examples, it is found that ellipsis in Zhao's comic sketch texts is mainly used for two functions: First, it is used to simplify the language and avoid repetition. Second, it can emphasize and reinforce a part of the text. As for the first

function, truly, that repeating the same words repeatedly renders a discourse tedious. Repetition, which sounds clumsy and boring, often compels us to resort to ellipsis for terseness. Thus ellipsis is commonly used as an abbreviating device that reduces redundancy. It is an effective way to remove unneeded words and thus help achieve verbal economy. Thus, ellipsis is mostly used to avoid repetition and to make the text concise. The wide application of ellipsis in Zhao's comic sketch texts is mainly determined by the characteristics of sketch. The main characteristics of sketch are the altitudinal concentrations of characters, events, time and location, acerb conflict, colloquial lyrics and rich movement, all of which make it possible to widely use ellipsis in sketch texts. The use of ellipsis reflects the different personality of the characters and acerb conflict of sketches manifesting the theme of the sketches vividly.

4.4 Summary

Through the analysis, it is found that grammatical cohesion is one of the major cohesions in Zhao's comic sketch texts that play a very important role in the formation of the texts. Grammatical cohesion in the comic sketch texts is mainly implemented by words and phrases in the ways of reference, substitution and ellipsis. As matter of fact, it is the inner relationships between the different parts of the texts that connect all the parts together resulting in the semantic coherence of the texts. These relationships are mainly presented by the words and phrases. Among grammatical cohesive devices used in Zhao's comic sketch texts, reference is used in the largest quantity.

In addition to implementation of its function to form the texts to express the meaning simply and clearly, grammatical cohesion can create some special atmosphere and dramatic effect. Besides, though the selection of some dialect words as linking words, it can also show us the local characteristics of the language used in Zhao's comic sketch texts, which contributes a lot to the success of Zhao's comic sketches. Such words are 玩意儿, 搞事儿, 整 and etc.

Generally speaking, as tools of organization of the language, grammatical cohesion can not only help the author of the comic sketch texts appropriately delivery his meaning but also has a modifying role of language that can make the whole text coherence, coherent. It also can achieve the image, vivid, lifelike effect for the language used in Zhao's comic sketch texts.

Chapter 5 Lexical Cohesion in Zhao's Comic Sketch Texts

As major cohesive devices, lexical cohesion is applied in Zhao's comic sketch texts in a great quantity. As we all know, words are the most basic element of comic sketch texts. However the texts are not the simple accumulation and aggregation of the words. They are formed by semantic selection and polymerization between the words. Lexical cohesion can establish a semantic chain to connect different parts of the texts semantically by the use of some words which are meaningfully contacted with each other. Therefore it is necessary to use lexical cohesion in Zhao's sketch texts if the coherence effect wants to be achieved.

Lexical cohesion theory was first proposed by Saussure. He thought language was a mutually dependent system of lexical items and the value of a lexical item could only be obtained on the premise of appearing of other lexical items. However the functional linguists Halliday systematically researches lexical cohesion from the perspective of discourse. In his view, grammatical cohesion and lexical cohesion provide a basis for the coherence of discourse. The lexical cohesion mainly realizes semantic coherence by conjunction, repetition, synonym, subordinate, general word and collocation. And Halliday and Hassan (1976) divided lexical cohesion into three categories: conjunction, reiteration and collocation.

In the above chapter, grammatical cohesion is discussed, in the following paragraphs, the characteristics of lexical cohesion in Zhao's comic sketch texts will be analyzed by focusing on the specific forms of lexical cohesion.

5.1 Conjunctions in Zhao's comic sketch texts

Conjunction refers to the connection relationship between adjacent sentences and the means linking sentences together which represent various logical significances. The function of conjunction is to express the logical relationship between two sentences or

among more sentences, to point out the purpose on which the sentences are related with each other and to predict the possible meaning of the next sentence. Conjunction can represent many different semantic relations.

For the sake of facilitating the analysis of the research, Halliday and Hassan first divided conjunction into four major categories: additive, adversative causal and temporal. (Halliday&Hassan, 1976:201) Then they abandon this classification and divided conjunction into: elaboration, extension, enhancement based on logical semantic meaning. Afterwards, according to the semantic standard of connecting components, Mr Hu Zhuanglin (Hu Zhuanglin, 1989) divided Chinese conjunction words into: additive, adversative causal and temporal. The conjunction words frequently used in Chinese can be summarized in following table.

Table 3 the main Chinese conjunction words

Conjunction type	Additive	Adversative	Causal	Temporal
Conjunction words	仍,还是, 进而, 进一步, 更加, 越加, 此外, 再度, 进而, 而且, 更甚	但是, 然而, 可是, 然, 相反, 反倒, 而, 但是, 但	因此, 因为, 所以, 就, 之所以, 便, 则, 因而	后来, 同时, 以后, 那天, 先前, 再

5.1.1 Additive

There is still some room for expansion after finishing words or sentence. On this basis, some additional information can be added. This is called additive. Additive is used to give further explanations, comments or examples to the previous sentence, basic clause or some component of the clause. In Chinese language, common additive words are 还是, 而且, 更甚, etc. In Zhao's comic sketch text, additive, uncommonly used is primarily achieved by some words. For example:

(11) 赵本山: 我们俩恩怨应该了结了吧, 还有它, 这几年耽误我们俩之间感情就是这个罪魁祸首轮椅, 今天我必须当这你面把它砸碎!

王晓虎: 师傅不能砸啊!

蔡维利: 师傅这轮椅是你老哥俩重归于好的见证啊!

赵本山: 不要乱说, 我, 你不能拦我!

范伟: 大哥, 要砸你就砸我吧, 大哥你太有诚意了, 孩子们说对! 它不仅是我们重归于好

的见证，还是我以后避免上当的警钟，我收藏了！

（《功夫》）

In this example, the word 还是 presents a progressive relation. In the last turn-talking, when talking with Zhao, Fan finds that he still has something to say after finishing a few words. So he uses the word 还是 to lead another sentence “我以后避免上当的警钟，我收藏了！” as supplement to what he said in the previous turn-talking to express his meaning completely. This is a typical additive. From the above example, it is found that the semantic meaning of the additive word is clear, which does not depend on context. And its signal function is to reflect some logical relationship. In this way, the word 还是 links the two sentences organically and make their relation logical thus complete the meaning they delivered. As a result, the word 还是 has realized its cohesive function. What's more, the use of the additive word 还是 can strengthen the semantic meaning and make the text more complete through adding the necessary information to the previous clause.

5.1.2 Adversative

Adversative refers to the language phenomenon that the meaning of the former sentence reverses the meaning of the latter sentence. If the former is an affirmative sentence, the latter must be a negative sentence, and vice versa. According to the research of the conjunctions, the adversatives in Zhao's comic sketch texts are always achieved by some disjunctive conjunctions such as 但是, 然而, 可是, 但, etc. Following is an example:

(12) 崔永元： 我听出来了，这个定情物实际上就是没送成，那结婚时候就得有象样彩礼，有没有？

宋丹丹： 说出来都不怕大伙笑话，他家穷管啥完应没有。

赵本山： 别巴瞎，当时还有家用电器呢！

崔永元： 还有家用电器呀？

赵本山： 手电筒么！

崔永元： 诶呀，也没有什么像样定情物，也没有什么像样彩礼，但是你看大叔大妈风风雨雨这么多年，过挺好，我觉得就是这个一如既往劲啊，就值得我们年轻人学习，是我们学习榜样！

（《昨天、今天、明天》）

In this example, adversative appears in the last sentence. Here the word *但是* is used to connect the two clauses that are opposite in the meaning. Although the meaning the speaker wants to express in these two clauses is different, the whole sentence is semantically smooth owing to the use of the disjunctive conjunction *但是*. According Mr Hu Zhuanglin, the adversative relation can be divided into two: strong type and weak type. The weak type can be seen as cohesion of correction, in which the wording of the previous sentence can be adjusted slightly by latter sentence. Accordingly, the strong type represents an exclusive adversative, the premise of which is that the meaning of following sentence must be ruled out of the previous sentence. In other words, the previous sentence can be accepted only in regard to the situation in following sentence.

Here the adversative word *但是* belongs to the second type. In Cui's words, the opposite relating between the previous sentence and following sentence has been set up through using the adversative word *但是*, by which the whole paragraph can be effectively connect and semantic coherence can be achieved. In this sense, adversative can play a cohesive role in Zhao's comic sketch text. In our daily life, it is easy to find that people always use the word *但是* if they want to say something that differ from what he said in the previous sentences. As cohesive device, adversative has been applied in sorts of texts such as commercial text, law text and literary text.

5.1.3 Causal

The relationship between cause and effect embodied through different ways is called causal which can be realized by using some causal conjunctions linking two parts logically in a discourse. However, there must be a causal relationship between these two parts.

The combination of paragraphs or sentences connected by causal word can be divided in to two kinds. The first one is that the previous paragraph or sentence indicates the reason and the following paragraph or sentence represents the result or conclusion; the second one, on contrary, is that the previous paragraph or sentence demonstrates the result or conclusion and the following paragraph or sentence gives the reason. Following is an

example.

(13) 赵本山：悲哀，真让我替你感到悲哀，眼看就要独闯江湖了，这怎么能让我放心下？

王晓虎：师傅，先杀猪好了！

赵本山：那驴也是这么想！我告诉你，就这个问题你先杀谁都不好使！我为什么没回答呢，就因为我考虑他是有问题！~~诶呀，看到没？他已经从当年一根颈，现在成长到两头犊了！

蔡维利：师傅，他太厉害了，我看咱回去吧！

（《功夫》）

In this example, the causal conjunction word used here is the word 因为. the word 因为 is used to connected two sentences, the relation of which is causal relation. And the first sentence shows us the result and the second one explains the reason. Our understanding of the first sentence should be base on the second sentence.

The word 因为 also represents the semantic relevance between these two sentences. Sperber and Wilson (1995) pointed that communication is an ostensive-inferential process, in which people always process discourse based on relevance assumption. Relevance depends on the cognitive effects and processing effort. The larger the cognitive effects of the discourse, the more relevant it will be. On contrary, the more processing effort the discourse need, the less relevant it will be. According to the communicative principle of relevance, any explicit discourse is conveying their own optimal relevance assumption, namely, the words the speaker choose is accordance with his or her language ability and preference, which is an explicit way to express his or her intention and does not waste the listener's processing effort. Therefore , when Zhao's want to express his idea clearly and effectively, he choose the word 因为 to establish a causal relation between these two sentence resulting in a strong relevance between them. In this way, the word 因为 is endowed with a cohesive force that can create discourse coherence. As a result, the listener can easily understand the implication of his words and the effective communication between the two parts of conversation can be achieved.

5.1.4 Temporal

A text is not simple string of the words, but a demonstration to reflect the

development of the event, which involves a processing sequence. Temporal words can connect the two events indicating the sequence of occurring of the events. Through using a reference point, they can determine the successive position of the events on the time axis to define the chronological relation between the events. temporal conjunction refers to the sequential relation either in the events being talked about or in the writer's sequence of discussion (Halliday&Hasan, 2001:263). Temporal relations can be subdivided into sequential ones such as then, next, after that, simultaneous ones such as at the same time, simultaneously, just then, preceding ones such as before that, previously, and conclusive relations such as finally, eventually, to sum up, at first, in the end. In Chinese, the main words used as temporal conjunction are, *同时, 最终, 那天, 先前, 再, 后来* etc. Following is an example.

(14) 高秀敏: 哈...我老头这病你都没见过, 是这么回事, 前两天他买彩票中奖了, 中了 3000 块钱, 告诉他以后, 一激动, 嘎一下, 抽过去了, 住了刚好几天医院, 差点没过去。

赵本山: 哎呦呦...

高秀敏: 从医院回来以后他又买彩票, 又中奖了, 这把中的大呀。300 万大奖。

赵本山: 完了。

高秀敏: 完了, 我拿着彩票我就找大夫, 大夫说, 这我们可治不了, 赶紧找心理医生, 这病整不好容易过去。

赵本山: 对。

高秀敏: 回去以后我跟他一说, 我说咱得看心理医生, 这下更坏了, 怀疑自己心理的啥病了, 嘎一下, 又抽过去了。你说这咋整吧!

(《心病》)

In this conversation, when Gao describe the cause of her husband's illness, she continuously use three *以后* to indicate the sequence of events clearly. The word *以后* belongs to sequential words. Here, the use of the word *以后* reflect the progression from background to foreground which takes place in the combination of clauses. Foreground and background are the common concepts in Discourse Analysis. Foreground material promotes the narration of the event and lie in the event clue, which is apt to use a static verbs and represented by the perfective tense regarding time as its sequence. On contrary, background material, not in the event clue, usually does not promote the narration and use state verbs as well as imperfective tense. In general, the connection of the clauses is a promoting process from background to foreground. In this conversation, the use of the word *以后*

make it possible to switch from background to foreground so as to make the relationship between foreground and background more prominent and highlight the scenarios presented by latter clause. In this way, it can promote the text and facilitate the audience to grasp the information of the text. Here, the use of the word 以后 also has the effect of presentation of new information. As we all known, text information is always divided into two categories: the given information and new information. The former is the information that has been known by the two parts of the conversation and the latter is indefinite or assertive information. In the sentence “从医院回来以后他又买彩票，又中奖了……”，the clause before the word 以后 represents the known information “从医院回来” while the clause after this temporal word bring us the new information “他又买彩票，又中奖了……”. Therefore, the use of the word 以后 can lead the new information which is related to the known information . In this way, it can play a cohesive role in this text.

5.2 Reiteration in Zhao's comic sketch texts

Reiteration refers to a word appearing repeatedly in the texts in the forms of repetition, synonym, subordinate and general words by which the sentences in the texts connect each other efficiently. As one of the main cohesive devices, reiteration is applied widely in Zhao's comic sketch texts for the two reasons. On the one hand, it can strengthen the coherence of the texts and play a role in response and reproducing; on the other hand, it can enhance the power of the words and deepen the impression of audience to create a special emotional appeal. In this sense, reiteration works as a tool that has not only a cohesive function but an expressive effect.

5.2.1 Repetition

As a natural structure in language use, repetition is one of the important means in communication. Halliday and Hassan (1976) thought that repetition refers to two or more appearance of a word or several lexical items in the same texts or a sentence group. However repetition means that one or a few lexical items appear in the same comic sketch

text two or several times emphasizing the intention of the author and creating a particular effect.

The use of repetition is determined by the special relationship between the comic sketches and the audience. Since the space length of a comic sketch is too long and the attention of audience to the comic sketch is limited, the wide application of repetitions can give a deep impression of the main information of the characters' words to the audience. For another, from the law of audience's memory, their memory ability is limited. The main information can be highlighted only through repetition. For example:

(15) 赵本山: 嗨~三万…三…三…多少?

小沈阳: 三万嘛

赵本山: 三万?

小沈阳: 嗯。

王小利: 不是…那… 那你采错了, 那不是他呀。 我就说你捐三千块钱不至于人大车小料上家采访来。你这都不够油钱的你这…你这……

小沈阳: 亲爱的网友, 多么朴实的一位农民大爷, 即使我们追到了家里, 他也不肯透露出真实的数字。明明捐了三万硬说三千, 太低调了。大爷, 您叫钱紧吧?

赵本山: 我是叫钱紧呐。

(《捐助》)

in this conversation, several words are repeated for many times such as 三, 三万, 三千, 你这, etc. They are the repetition of exactly the same words, which are the main lexical cohesive device used in Zhao's comic sketch texts. It is easy to find the repetition of exactly the same words here and there in Zhao's comic sketch texts. In addition to its cohesive function, the repetition can also achieve its rhetorical effects. According to Halliday and Hassan, repetition can be divided into two: continuous repetition and distant repetition. Continuous repetition means repetition appears in text continuous, without interrupting by other elements, while distant repetition means that there are other language elements between the parts of repetition. Luckily, all types of repetition happen to appear in this example. In first talk turning, Zhao uses three 三 and two 三万 to show his nervousness when hearing the number of the money he denoted to that widow. Since he had planed to denote three thousand Yuan, but, denoted thirty thousand Yuan by mistake.

Here the repetition belongs to continuous repetition. Then in the second talk turning, Wang

uses two 你这 to show his surprise. This repetition also belongs to continuous repetition. In this example, the two use of 三千 constitutes distant repetition for there are many words between these two words 三千. The distance between the two identical items can be either long or short. The nearer the two identical items are to each other, the weaker their cohesive effect are except the author of the comic sketch texts purposely emphasizes their cohesive function. On the other hand, if the two identical items come far from each other, their cohesive effect is always strong.

In Zhao's comic sketch texts, the words are repeated for different reasons. Firstly, the words are repeated for linguistic logic and there is no way to go but repeat certain words. Secondly, the words are repeated for rhetorical purpose. In above example, the reason of the repetition of 三千 is the linguistic logic. It is the most convenient way to go on the text, which can make the cohesive effect better. This repetition must obey the logic rule and the writer or speaker has no right to change the repeated words into others arbitrarily. The repetition of 三万 and 你这 is more rhetorical than any other purpose. The repetition of these two words shows the mood of the two characters and creates a special atmosphere for audience.

5.2.2 Synonym

In the traditional sense, synonym refers to the words that are the same or similar in the meaning. But recently some linguists in the western world such as Halliday presents different viewpoint. They think as long as the two words are the same or similar in the conceptual meaning, they can be regarded as synonyms, even if they have different parts of speech. (Halliday & Hassan 1976) Although the approach of recognizing synonyms across part of speech has not been widely accepted in linguistics, it has exerted positive effects on the study of discourse cohesion. It can link the two language components that have different parts of speech together from the respects of the sense to contribute to the construction of the coherence of a discourse based on the principle of similarity in the meaning. At this time, what we attach importance to is not the subtle differences in one or

several sense between synonyms but the homogeneity or similarity between them. In Zhao's comic sketch texts, the use of synonyms can repeat and supplement the above content semantically to make the different components in his comic texts associated with each other resulting in the coherence of the texts. Besides, the use of synonyms can avoid repetition and prevent monotonous adding luster to the style of Zhao's comic sketch texts from a rhetorical perspective. Look at following example.

- (16) 崔永元：大叔大妈呀，这个谈话节目呢，它实际上就是说话，就是聊天，就是唠嗑，就是你们东北坐在炕上唠嗑，您在家什么样啊，在这儿就什么样。别紧张，好不好？
赵本山：那你放松事，你早说呀，早说早明白了。
宋丹丹：你把那鞋穿上，
赵本山：告诉放松呢！
宋丹丹：让放松精神你放松脚啥呀，臭，别了，汗脚。
赵本山：脱鞋不行是噢？
崔永元：啊！行行行。
宋丹丹：不礼貌呢。

（《昨天，今天，明天》）

In this example, the synonyms such as 谈话, 说, 聊天 and 唠嗑 appear in the words of host Cui. All of them refer to the same activity. In other words, they are the same or similar in the meaning but different in the language style. Some are formal and others are informal. No matter synonyms such as the words 唠嗑, 谈话 or 聊天 appear in the same sentence or in different sentences, they refer to the same action. Thus they make the context where they located a related and relevant one. Moreover the use of the word 唠嗑 which belongs to northeast dialect unfolds the textual stylistic characteristics of the language used in Zhao's comic sketches. To some extent, synonyms have a certain rhetoric effect. From above example, it is clear that the function of synonyms is to avoid boring and unnecessary repetition of the same word, expressing exact meaning on texts and achieve rhetoric effect of expression, so as to leave a deep impression on readers. Synonyms can also make different elements in the passage connected, thus achieving cohesive function in context. Briefly, adopting of synonyms in texts can avoid boring of expression caused by repetition. And also, synonyms can define the same concept from different perspectives of viewpoint and explain the meaning in contexts vividly and

exactly. Since the use of absolute synonyms in text is a really rare phenomenon, most synonyms adopted in texts are partial synonyms or near-synonyms. What's more, synonyms appear in different sentences can connect the meaning of single sentences together and make expression of the whole text closely and meaningful, making the expression various and colorful.

5.2.3 Hyponymy

Hyponymy is a relationship between two words, in which the meaning of one word includes the meaning of the other. The word which has more general meaning is called superordinate. Hyponymy can be semantic relation not only between two levels, but also between multi-levels. Super-ordinate and hyponym are relatively spoken. For instance, plant is the superordinate of tree, flower, grass, etc, while plant becomes the hyponym if living, since living includes plants and animals in general. So semantic relation is interdependent, a superordinate has a more general meaning. It is a matter of class membership. The use of hyponym in Zhao's comic sketch texts can not only bring the text a rigor structure but also make the text more persuasive and improve their credibility. For example:

- (17) 赵本山: 没啥征兆, 那是不可能滴。当时这只鸡啊, 心里特别矛盾, 特别压抑, 你想啊, 你试想, 一个公鸡, 它要下蛋, 不是它的活它要干。丢不丢人啊, 丢不丢鸡啊, 同行怎么看它? 鸡怎么看它? 鸭子怎么看? 大鹅怎么看? 今后在文艺界怎么混。鸡界不是鸡界, 家禽界不是家禽界, 怎么混呢, 过去跟它好过的小母鸡怎么看? 而且它当公鸡的时候, 产蛋孵出鸡仔后长大啦, 怎么称呼它? 叫爸, 不是了, 叫妈, 也不对, 叫大姨, 更不对, 但是, 有蛋了不能不下, 不下它憋得慌, 于是乎……
(《策划》)

This is a typical example of hyponymy. In Zhao's words, several hyponyms are used to establish a same semantic field so as to achieve a cohesive chain to connect different parts of this paragraph. The hyponymy in this example can be shown as the following figure.

家禽界
↓

亲属关系
↓



Figure 4 synonym relation

From the above figure, it is clearly found this is a complex application of synonymy in Zhao's words. In a synonymy, there still exists another synonymy. First one consists of three items: 鸭子, 鸡 and 大鹅, which establish a poultry field. Here the superordinate is 家禽界 and synonyms are 鸭子, 鸡 and 大鹅. And second one is made of three words: 公鸡, 母鸡 and 鸡仔 that belong to the same semantic field. The meaning of words should be viewed in terms of relations. All the words in the same semantic field are interrelated with others in one way or another. Therefore, no matter where the synonyms appear in, the relations between them is fixed, which can set up a semantic network covering the whole paragraph so as to cohesion between sentences. Hyponymy reflects the relationship between specific and general words. The former are included in the latter, in other words, specific words are hyponyms of the general terms. Specific words or hyponyms make our speech expressive and precise. The third synonymy is made of 爸, 妈 and 大姨. The relation between them is kinship relation. These words continuously appear in the same sentence, strengthen the power of the expression of Zhao's words.

5.2.4 General word

General word refers to those words with a general sense such as people, man; woman, thing, place and etc. the cohesion between the general words and its referents are achieved by repetition of the general words. From a lexical point of view, general words are superordinate members of major lexical sets. For example:

- (18) 小沈阳: 啊大爷, 您是怎么评价您亲家这个人呢?
 王小利: 他这个人, 就好比当年三毛、哪吒、金刚葫芦娃。
 小沈阳: 为什么都是小孩呢?

王小利：大人谁能出这事来？

赵本山：他啊…他…他意识……他就说我有一颗童心。是，童心是有……我是，有时候像一个老小孩似…他也有同情心！同情心谁都有，这个人我不是说，他就是没赶上，赶上了他啥都能豁出来！

（《捐助》）

Here, 这个人 is a general word which refers to 他 mentioned in the context and appears twice in this example. Through repetition of 这个人 and 他, a cohesive chain is constructed in this conversation, which link the sentences effectively and completely express the meaning of the speakers. General word possesses a strong cohesive force. If used properly in Zhao's comic sketch texts, general word will make the language used in his comic sketch texts more lively and vivid avoiding monotonousness and boring caused by using of dull phrases. At the same time, general word and its referent echo each other to achieve the discourse semantic coherence. In this example, the use of general word is to show the two speaker's commendation and recognition to each other and make audience clearly know the partner-ship between them.

5.3 Collocation in Zhao's comic sketch texts

Collocation is also called co-occurrence. Halliday (1976) believes it is a kind of tendency of lexical co-occurrence. It means that some certain words always appear around a certain topic in a text while some other words are unlikely to occur. Lexical collocation is established on a semantic basis, but the nature of collocation relationship is not direct. Collocation is one of the important ways of Zhao's comic sketch texts, which is the only type of cohesion that regularly forms multiple relationships and becomes the dominant mode of creating texture. From the semantic relations, lexical collocation includes antonymy, the unify structure of sentence and associative relation on the basis of linguists' study on cohesion.

5.3.1 Antonymy

Antonymy stands on the other side of synonymy with the function of building up a

contrast relation between two lexical items. Consequently relations such as oppositeness, complementary and relation oppositeness can be classified into antonymy. Antonym can not only appear in the same sentence but occur in different sentences in the same discourse. In the same discourse, the two different components in the sense of confrontation or contrast can help readers to feel the two opposite phenomena of the same thing and the clear difference in some respect between two things. For example:

(19) 崔永元：大叔大妈呀，是第一次到电视台的演播室吧！

赵本山：第一次。

宋丹丹：恩，是……

崔永元：刚来这个演播室啊，都会有一点紧张。你看有这多摄像机，这么多观众，一会咱们谈着谈着就能放松。咱们先来个自我介绍。

（《昨天今天明天》）

In this conversation, two antonyms 紧张 and 放松 is a pair of antonyms. The use of the sentence in which the two antonyms appear seems to comfort the guests Zhao and Song because it is their first time to take part in such TV interview. However, the guests are not nervous and very suitable to such environment, which reversely makes the host Cui very nervous. And the sentence can be the words used to relax him. If antonyms appear in the same sentence, they can make a sharp contrast in a context, describing the opposites in a contradiction, and make the readers understand the situation, enhancing the expressiveness of the text. In this way antonyms can achieve their rhetorical function. Meantime, since there is existing an opposites relation between the two words 紧张 and 放松, their occurring in the same sentence can make elements opposite and contrastive, so the audience can feel the opposite forces and being impressed. Therefore, one thing can be described from the opposite sides so as to make the text coherent.

5.3.2 The unity structure in sentence

The unity structure in sentence refers to the habitual co-occurrence of lexical items in

a phrase or sentence including fixed phrases or idioms formed by yearly used and cultural deposition. Since Chinese is a language with a long history, in the cause of its development, a great deal of fixed phrases and idioms has been formed. These phrases and idioms are commonly used in Zhao's comic sketch texts. For example:

- (20) 赵本山: 各位领导, 同志们,
崔永元: 要做报告呀?
赵本山: 这么说不行么?
崔永元: 啊, 行, 您说吧~~~
赵本山: 大家好! 九八九八不得了, 粮食大丰收, 洪水被赶跑。百姓安居乐业, 齐夸党的领导。尤其人民军队, 更是天下难找。国外比较乱套, 成天勾心斗角。今天内阁下台, 明天首相被炒。闹完金融危机, 又要弹劾领导。纵观世界风云, 风景这边更好! 多谢!

(《昨天、今天、明天》)

In this comic sketch text, Zhao continuously uses six fixed phrases to describe the situation at home and abroad in 1998. Through comparing our politic situation with that of other countries', Zhao has spoken highly what Chinese government had done in 1998 when all Chinese people encountered a devastating flood and expressed his deepest feeling to his country fellows, the government and the party. They are 安居乐业, 勾心斗角, 金融危机, 内阁下台, 弹劾领导 and 世界风云. The uses of these six phrases not only connect the parts of this paragraph semantically but also vividly demonstrate his emotion. Although the relation between these words is not necessarily related, the new semantic relation will be established when they appear in the same paragraph. Around the speaker's intention, words will be chosen to construct sentences. There must be a clue, based on which the words can connect with each other logically. That is the unity structure in sentence. It is the unity structure in sentence that determines which words can be used and organizes these words to construct discourse. In this way, the unity structure possesses a cohesive function. Obviously, the unity structure in sentence is affected by the intention of the speaker. In inner of a phrase, there still exists such a structure, which constraint the collocation in a phrase. For instance, in the phrase 安居乐业, 安居 just can be used with 乐业 and in the phrase 勾心斗角, 勾心 also just can be used with 斗角 to make a phrase. The collocation of these words is formed through the development of Chinese

language, which reflects some cultural factors and has a tie with Chinese culture. Besides, the above example also shows us another lexical collocation which goes through the whole paragraph. It is the collocation between formal words and informal words, the purpose of using which is to create a humorous effect. The mixed exploitations of the formal and informal words can displayed in following table.

Table 4 mixed exploitations of formal and informal words

Formal	Informal
各位领导，同志们	不得了
安居乐业	乱套
党的领导	成天
内阁	下台
金融危机	今几个，明几个
弹劾领导	闹

The collocation between these words is not disorder. It is the unify structure in sentence that organizes them together to express some certain meaning as wee as creating some necessary atmosphere and pragmatic effects.

5.3.3 The associative relation

In the language practice, people found that some words that related to each other in meaning often appear simultaneously in the same text. These words belong to the same lexical set and establish a lexical chain. They can also assemble to constitute an associative field. Therefore when people encounter one of these words, they will associate with other words in the lexical set. The relation between these words is called associative relation. Thanks for the associative relation between these words, they can create a cohesive chain when appearing simultaneously in the Zhao's comic sketch texts. Here is a typical example:

(21) 赵本山：我说卖拐，你当时就瘸了；我说买车，你当时就扯了。今年我要是买担架，

你就可能要与世隔绝了。

范 伟： 你拿我当傻子那， 你 ……

赵本山： 傻， 并不是你本意， 只是上帝对你发了点脾气。 请你勇敢活下去， 只有你存在， 才能显我大忽悠聪明伶俐啊！

范 伟： 我告诉你大忽悠， 我要严肃告诉你谁病谁傻， 对不对， 自从你把我忽悠到轮椅上去以后， 这半年我没啥， 我们一家三口就研究脑筋急转弯了。

（《新篇大忽悠》）

In the example, the topic of the conversation is about selling goods. So the words 拐, 车, 担架 and 轮椅 are used here to constitute a goods semantic field. Co-occurring of these words in the same text will make the cohesion in this text very natural. These words appear repeatedly in the continuous sentence of texts and make a longer lexical cohesive chain that has cohesive force. So, when the words belonging to the same lexical set appear in a text, they can connect sentences, thus play the role of organizing the sentences into paragraphs. On the base of the associative relation, the words of the same lexical set can be chosen to create a chain throughout the text, which can link up the different parts of the paragraph efficiently to make the expression of the speaker clear.

5.4 Summary

As the main cohesive device, lexical cohesion is used widely in Zhao's comic sketch texts and makes his language more diversified and colorful. Through the application of lexical cohesion, the author of the comic sketch texts can describe the emotion and personal feature of the characters vividly and express his comments about some social phenomenon and attitude to life and people clearly. Lexical cohesion is the most advanced method of achieving cohesion as well as the most difficult means to master when constructing Zhao's comic sketch texts. The variety of lexical relations between sentences makes it possible that the words can be chosen to establish a lexical set which can connect the different parts of the same paragraph so as to achieve its cohesive function.

Addition to its cohesive function, lexical cohesion can also use to realize some certain pragmatic effect in Zhao's comic sketch texts. For example, sometimes, Zhao uses

some definite words to express the intention of the characters clearly and distinctly; sometimes, he uses some sets of words to express the strong dissatisfaction to a certain social phenomenon. He also uses some fixe phrases to express his deep feeling to our people and motherland. The realization of these pragmatic effects depends on the choosing of the different words. In accordance with the different purpose, the different words will be chosen. Among them, there must be some certain relations which can be the clue of selection of the words. Finally, lexical cohesion can be applied to make some rhetoric effect in Zhao's comic sketch texts such as humorous effect, ironic effect, contrast effect, and etc. Generally speaking, the application of lexical cohesion can not only richen the language used in Zhao's comic sketch texts, but also improve the expressive force of the utterance in his comic sketches.

Chapter 6 Conclusion

Cohesion is a kind of important means to make the language concise, information prominent and the logic clear. At the text level in compiling comic sketches, a writer should achieve cohesion in order to make the comic sketch texts more cohesive and coherent. Non-structural cohesion plays a vital role in the comic sketch texts. Among excellent comic sketches, Zhao Benshan's comic sketches are undoubtedly the most classical ones, which represent the development level of Chinese comic sketch. In this paper, non-structural cohesion used in Zhao's comic sketch texts is discussed in detail, including reference, substitution, ellipsis, conjunction, reiteration and collocation. And their function and features have been analyzed minutely in some concrete comic sketch texts of Zhao's.

6.1 Major Findings

In the first chapter, the purpose of the research has been stated. It is to find out the function and characteristics of non-structural cohesive devices used in Zhao's comic sketch texts. For this purpose, Halliday and Hasan's cohesion theory has been used as a tool for analysis and a qualitative analysis is conducted. After the detailed analysis of the corpus based on the goal of this study, some important research results can be drawn as following:

Firstly, it is found that a large number of non-structural cohesion exist in Zhao Benshan's comic sketch texts which plays an essential role in the construction of the comic sketch texts. They can make the sentences concise and clear and bring a compact structure to the texts. In Zhao's comic sketch texts, non-structural cohesive devices are used for two reasons. On the one hand, it can create the coherence for the comic sketch texts which proves to be the base of the understanding of the audience. On the other hand, it can be used to create some special effects such as humor and intention, to show the

personality of the characters or to foil the atmosphere.

Secondly, Lexical cohesion is the most common means of cohesion used in Zhao's comic sketch texts, which can work out some rhetorical effects, highlight the local feature of his comic sketches and enrich cohesive form through selecting of linking words and using of idioms and the words from the northeast dialect. The cohesive devices such as repetition and collocation are used in a large quantity. Idiom and the words of northeast dialect can be seen here and there such as 土洼, 这玩意, , 暗送秋波, 唠嗑, 打情骂俏, 连接带抱 and etc. In this sense, the lexical cohesion can make the language used in the comic sketch texts rich and colorful.

Thirdly, the cohesive devices are not used singly but alternatively. Grammatical cohesion and lexical cohesion co-occur in the same comic sketch text and reference, substitution, ellipsis, synonyms and antonyms can also be seen to be used in the same text. The combined application of different cohesive devices can rich the utterances used in the comic sketch and improves its power of expression. At the same time, it can smooth the comic sketch texts semantically contributing to the comprehension of the audience. What's more, it can portray the characters and reveal the contradictions in the comic sketches.

Finally, the application of the cohesive devices embodies the writer's controlling ability of language. In some excellent comic sketch texts, there always exist a lot of perfect cohesion. In order to create a first-class comic sketch text, it should attach importance to the application of cohesive devices to make the language used in the text more accurate, vivid and humorous to better cater to the tastes of the audience. The cohesion function in Zhao's comic sketch texts is mainly realized by the selection of the linking words, which also contributes to the creating of comic effect. The selection of linking words depends on the pragmatic purpose of the texts and the context.

6.2 Limitation of the Thesis

Apparently, due to space constraint of the thesis and limitation of cognitive ability of the author, there still leave many problems on the cohesion of comic sketch texts to be solved. For example, the explicit cohesion in comic sketch texts still need to be analyzed; research of the cohesion from a phonologic aspect; the cognitive mechanism of the cohesion remains to be proved; the external factors that affect the cohesion in comic sketch texts should be paid more attention to.

6.3 Prospect for Further Research

Generally speaking, what the thesis focuses on just cover a very small part of the study on the cohesion in Zhao's comic sketch texts. More research should be done on this topic and more research fruits will come out. The cognitive mechanism of the cohesion will be a perspective for the study of cohesion. If more attention is attached to the audience or the external factors such as gesture, sound, the new findings will be obtained and the study range of cohesion will be expanded.

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攻读学位期间主要科研成果

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