Abstract:
In English, as in any other language, there is a certain linguistic category which makes reference to something else for its interpretation. This category has come to be called "personal reference". This category is not without function to the semantic organization of a literary text. This paper purports to investigate the use of personal forms as reference items with a cohesive function in Ernest Hemingway's "Hills Like White Elephants". Hemingway's short prose text is analyzed in terms of Halliday's descriptive linguistics. Following Hallidayan linguistics, no aesthetic evaluation is implied. The paper fundamentally tends to show how linguistic patterns operate within the "system network". The paper falls into two parts. Part I deals with the theoretical framework where the concept of reference is seminally concerned with; whereas Part II tackles the textual analysis of "Hills Like White Elephants".
Halliday's concept of reference: a theoretical snapshot

The concept of "reference" is central to linguistics. Reference, in a broad sense, is the relationship between a concrete entity or an abstract concept and the linguistic item which is used to point to. That is to say, the lexical item refers to something outside the linguistic system. In grammatical analysis, the term is often used to state a relationship of identity which exists between grammatical units, e.g. a pronoun refers to a noun or a noun phrase. (See Crystal, 1980: 391).

Halliday and Hasan (1978: 30) deal with the concept differently within a functional framework. What is characteristic about this type of cohesion is "the specific nature of the information that is signaled for retrieval." So, "in case of reference the information to be retrieved is the referential meaning, the identity of the particular thing or class of things that is being referred to; and the cohesion lies in the continuity of reference, whereby the same thing enters into the discourse a second time." Reference, in this framework is given a semantic hue; it is a semantic concept. But before delving deeper into the semantic interpretation of reference, it is worth examining three related concepts, i.e. 'text,' "discourse," and "cohesion."

The term "text" is used in Hallidayan linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole. A text may be spoken or written, prose or verse, dialogue or monologue (Ibid. : 1-2). Halliday and Hasan (Ibid.) consider the text as "a semantic unit: a unit not of form but of meaning." The text, in this respect, is not "a grammatical unit, like a clause or a sentence; and it is not defined by its size."

Relevant to the concept of text is "texture." A text has a texture, i.e. "the property of being a text." This texture is
provided by the cohesive relation (Ibid.). For instance, in the illustration, "Helen is a beautiful Greek lady. She lives in Athens," the meaning of the cohesive relation between "she" and "Helen" is that they refer to the same human character. The two items (the noun & the pronoun), in Halliday and Hasan's words (Ibid.), are identical in reference, or coreferential. In this context, the relation between "Helen" and "she" constitutes a tie.

Both the text and cohesion are semantic concepts since they are seminally concerned with the meaning potential. Cohesion refers to the relation of meaning that exists within the text, and that define the text. Moreover, cohesion occurs where the interpretation of some element in the discourse is dependent on that of another (Ibid.).

In reality, the distinction between "text" and "discourse" in the Hallidayan framework causes some difficulty since the text is "written" or "spoken". Crystal (Opt.ic.: 141) is on belief that the discourse is "a behavioral unit which has a pre-theoretical status in linguistics: it is a set of utterances which constitute any recognizable speech event (no reference being made to its linguistic structure, if any), e.g. a conversation, a joke, a sermon, an interview." Halliday and Hasan (Ibid. 326 – 7) consider the texture of discourse as the third component of texture, i.e. the larger structure that is the property of the forms of discourse themselves: the structure that is inherent in such concepts as narrative, prayer, folk-ballad, formal correspondence, sonnet, operating instructions, television drama and the like. "So, every genre has its own discourse structure. It might seem as if informal, spontaneous conversation had no structure of its own over and over the internal organization of each sentence and the cohesion between sentences.
Being a semantic theory, Halliday's linguistics relates reference to the context of situation. If reference has the property of definiteness, or specificity, this specificity can be achieved by reference to the context of situation. The lexical items, in other words, acquire their function or role from their occurrence in a context, grammatical or situational. These lexical items are called "deictics" or "deixes". Finch (2000: 10–11) elucidates the term "deixis". So Finch,

in stylistics "deixis" refers to those features of language which orientated our utterances in time, space, and speaker's standpoint. So, for example, the TENSE system is deictic because it locates events in the present or past. Similarly, words such as here, there, this' and that, are normally deictic because they locate items in space relative to the person who is speaking: my here is your there. The first person pronouns I and we and the second person you are also deictic in this respect. This form of deixis is exophoric in character in that it is situational, or contextually bound.

Finch's elucidation is of significance to this paper since it concentrates on the so-called "person system" which is the core of our analysis, as we shall see.
Deictics or reference forms enter into three distinct relations: anaphoric, cataphoric, and exospheric. Anaphoric reference is the coreference of one expression with an antecedent one. E.g. A young black woman delivered the speech, she was African. The cataphoric reference is the coreference of one expression with another one which follows it. E.g. Here is the one, the book you look for. The exospheric reference is used for speech situation, as illustrated by Finch here above. The question considerably arouses here: what is really "personal reference?"

For Halliday and Hasan, the personal reference is but the person system of the language. The system of reference is known as "person", where "person" is used in the special sense of "role"; the traditionally recognized categories are "first person, second person and third person, intersecting with the number categories of singular and plural (Opt.ic: 44-5). Halliday and Hasan realize three types of reference: personal, demonstrative and comparative. The present paper is mainly concerned with the personal reference, i.e. the reference by means of function in the speech situation, through the category of person. The category of personals includes the three classes of personal pronouns, possessive determiners (usually called "possessive adjectives"), and possessive pronouns. The items of the person system are all reference items; they refer to something by specifying its function or role in the speech situation (Ibid.: 43 – 4). One more thing before going through Hemingway's prose text, that is, Halliday's linguistic mode considers the frequent occurrences of the linguistic patterns in the text, i.e. the preponderance of the words, groups, clauses and sentences.
in the linguistic structures. This is best shown in (Table I).

**Hemingway's "Hills Like White Elephants: textual analysis**

"Hills Like White Elephants" is one of the pieces of Hemingway's second collection of short stories, "Men Without Women" (1927). (See Stone et al: 359–362). Hemingway, in the opening structures, paints in words a real-like scene and scenery. There is a painted railway station in a hot sunny day where the long and white hills serve as a motionless boring background to the boring atmosphere. A man and a woman are sitting at a table waiting for the express from Barcelona. The tranquility of the scene stands in contrast with the heated minds and emotions of the couple at the station. The psychological traits of the characters are unfolded later on by and through the dialogue in the speech situation. The motionless setting is structured by the choice of the relational process (be) which is traditionally viewed as a static verb. (See Quirk et al 1973; Halliday 1985). The central meaning of this category is that something (is). Language produces various ways of being in grammar. These ways are expressed in different types of relational process in the clause. This being is claded in apparent peace and boredom. Moreover, the opening structures are charged with nominal groups, nouns and adjectives. These options may overdo the picturesque state of the outside world as follows.

The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was
between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain made of strings of bamboo beads, hung across the open door into the bar, outside the building. It was very hot and the express from Barcelona would come in forty minutes.

Stylistically, Hemingway's highly nominal style builds up the mental picture of the station. In the spaces outside quotation marks, Hemingway craves for nouns, adjectives, even static verbs to image the scenery which is symbolic in nature. On the other side of the Ebro, the scene is described as follows.

Across, on the other side, were fields of grain and trees along the banks of the Ebro. Far away, beyond the river, were mountains. The shadow of a cloud moved across the field of grain and she saw the river through the trees.

The contrast of nature mirrors the contrast of the characters' psychological traits i.e. the contrast between sterility and fertility. While the man pushes the girl to have abortion, the woman defenselessly tends not to do it. Still, the story happens almost entirely within quotation marks.

The dialogue that follows the descriptive opening scene unlocks the love affair between the American and Jig, the girl. The girl is pregnant and the man tries to convince her to have an abortion for the benefit of their affair in the future.
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. The man's speech is given the tone of hypocrisy, insincerity and selfishness. The salient feature of the patterns within the quotation marks is the deictics with cohesive function.

Out of 240 reference items constituted in Hemingway's "Hills Like White Elephants", 134 have speech roles and 101 have other roles. The speech roles account 89 of 134 for the speaker, 45 for the addressee; whereas 24 for the plural pronoun. The speech roles, as the (Table I) has shown, are the roles of the speaker and the addressee. But still, there are other relevant entities in the prose text represented by (he, she, they, it). The feminine third person singular accounts for 17 of 101, the masculine third person singular accounts for 13; whereas 17 accounts for the plural reference form. The specific non-human reference amounts to no less than 54 lexical items. The third person pronouns (singular or plural) are mostly relevant to the (speaker/addressee) dichotomy.

Hemingway's style in "Hills Like White Elephants" is predominantly referential. The system of reference is fundamentally exemplified by the frequent recurrence of the speech roles, i.e. the speaker and the addressee, as in

"I'll go with you and I'll stay with you all the time. They just let the air in and then it's all perfectly natural."
"Then what will we do afterward?"
"We'll be fine afterward. Just like we were before."
"What makes you think so?"
"That's the only thing that bothers us. It's the only thing that's made us unhappy."

It is worth noting that the (I/you) dichotomy in Hemingway's prose text is exchangeable. Once, the woman plays the role of the speaker while the man is the
addressee and vice versa. This exchange gives more vitality to the speech situation which is endowed mostly with material, mental and saying processes.

The semantic distribution of the reference forms throughout the speech situation is not without significance. The reference forms (I, you, we) enter into the speech situation as participants in the process of saying. The participants, in fact, do something while they say something. The role of the man in the dialogue is to convince the girl that she should have abortion, while the girl acts the role of denying the illusively persuasive argument. Halliday and Hasan (Opt.ic:50) believe that the personals refer to the speech roles (speaker and addressee) are typically exospheric: this includes I and you and we meaning you and I. They become anaphoric, however, in quoted speech; and so are normally anaphoric in many varieties of written language, such as narrative fiction.

Relevant to the human speech roles are the reference forms (he, she, they). They are seminally anaphoric, as illustrated in the final lines of the story:

"Do you feel better?" he asked.
"I feel fine," she said. "There's nothing wrong with me. I feel fine."

The exchangeable communication may emphasize not only the speech roles of the sayer and the receptor, but also the core of the dialogue, i.e. the act of abortion encoded in the language of the text by the reference form (it). This non-human reference is endowed with more than one function.

Let's read:

(i) "It's pretty hot." the man said.
"Let's drink beer."

(ii) "Anis del Toro. It's a drink."
"Could we try it?"
(iii) "Well, " the man said, "if you don't want to you don't have to. I wouldn't have you do it if you didn't want to. But I know it's perfectly simple."

Obviously, (it), in the first instance, refers to a whole process or complex phenomenon, i.e. heat. In the second instance; however, (it) functions as an anaphoric reference to some expression that precedes it; whereas (it), in the third instance, points to the process of abortion whether it occurs syntactically as a subject or an object. The multi-function of this non-human reference may explain the frequent recurrence of (it) throughout the speech situation in Hemingway's short prose text.

All these reference forms make contribution to the cohesion of Hemingway's "Hills Like Whit Elephants." They are endowed with the cohesive function that the texture of the text can not be provided without the power of these deictics. The anaphoric reference is the predominant feature of the prose text. It is only the anaphoric type of reference that is relevant to cohesion, since it provides a link with a preceding portion of the text. when we talk of the cohesive function of personal reference, therefore, it is particularly the third person forms that we have in mind (Opt.ic : 51).

The cohesive function of the deictics is achieved by means of the channel of dialogue between the participants in the speech situation.

Concluding Remarks

The anaphoric type of reference, as it has been shown, functions as a cohesive tie throughout the texture of "Hills Like White Elephants." The title itself is of semantic relevance to the scene and scenery of the prose text. The language of the prose is referential, mostly stripped out of
the structural devices such as metaphor, simile. This may give the story structure a touch of realism.

The study has shown that while the descriptive passages are built by and through the relational clauses and the normal groups, the linguistic structures within the quotation marks are charged with the reference forms. These structures unfold the psychological tension between the American and (Jig), the pregnant girl. Therefore, the category of the personals has become the salient feature of Hemingway's short prose text.

References