The Role of Cohesion in Cricket Journalism: Parallelism and Reference from a Systemic Functional Linguistic Perspective

Stephen Baggaley MAppLing (TESOL)

42813891

A thesis submitted in partial fulfillment of the requirements for the degree of
FOHS899: Master of Research - Human Sciences

Department of Linguistics

Macquarie University

Supervisor: Dr John Knox

Acknowledgements

Thank you to my supervisor, Dr John Knox, whose knowledge not only on Systemic Functional Linguistics, but also all things cricket has been greatly appreciated throughout the writing of this thesis. His patience, attention to detail, and sense of humor will always be remembered.

Statement of Originality

This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

(Signed)_____   Date: ___16/11/20___

Candidate's name

Contents

Abstract

Sports writing is an area that has not been widely studied, in particular from a Systemic Functional Linguistic (SFL) perspective. The SFL model is known for analysing the relationship between language and its social context, both situational and cultural. It has traditionally been implemented in discourse analyses of service encounters, stories, elemental genres and, relevant to this thesis, media genres. In Australia, sports such as cricket and its discourse have been an ingrained part of the culture for generations. This is evident in the popularity of the sport and the proliferation of spoken and written cricket discourse, including, the focus of this paper, written cricketer profiles. All writers aspire to create a text for the reader that flows, and that is entertaining, informative, and easy to understand. Traditionally, analyses of texts, especially in educational settings, have focused on grammar, vocabulary, and organisation. However, in order to benefit pedagogy and future research, more rigorous discourse analyses need to be undertaken to capture the essence of meaning framed by purpose and culture in expert writers' texts. In this study, four cricketer profiles by two expert writers (n=4) are compared with one article each from two non-expert writers (n=2). All texts relate to a specific batsman. This research uses an SFL framework and analyses the characteristics of cohesion and coherence that make up experts' and non-experts' writing. The most significant findings relate to the cohesive devices of parallelism and reference. It is argued that these two cohesive devices, when used by the expert writers, assist in achieving cohesion and to a lesser extent coherence suitable for a literary description style of writing. It is hoped that this study will provide the impetus for more research into developing pedagogy related to cricket writing and other text types, with analyses of the link between language choices, social purpose, and genre.

1   Introduction

1.1   Introduction

The sport of cricket has been an integral part of English culture for centuries and became more prominent when the English expanded into territories now regarded as part of the Commonwealth (e.g. Australia, New Zealand, South Africa, India, and Pakistan). In England cricket was, and to a lesser extent still is, a sport of the upper class, but its popularity has permeated through society. It is an important part of English culture and identity. This sense of identity started to be questioned when the Australian team, a young country in search of an identity for itself, beat England in 1891. This competitive spirit between countries of the Commonwealth and England was an impetus for the game, adding to the countries' identities and culture, helping make the game popular (Bateman & Hill, 2011).

Together with culture and identity, cricket's intermittent nature and dependence upon a multitude of variables, such as not only skill, but ball, pitch and weather conditions, provides a variety of topics to be written and spoken about. As a game popular with the upper class, the educated have written about it through historical accounts, stories, technical analyses, autobiographies, and literary representations (Bateman & Hill, 2011). The critic Benny Green (in Bateman & Hill, 2011, p. 2) says: "…it is almost as though the game itself would not exist at all until written about". Perhaps because of its slow nature, variety of conditions, and emphasis on aesthetics, "[m]uch of this material has (in contrast to other games) acquired a 'literary' status…" (Bateman & Hill, 2011, p. 2). This literary style of writing is also commented on by Massie (2013, p. 3):

> It's partly the pace and rhythms of cricket that invite good writing… It's a study of character, too, and quite rightly, for cricket unfailingly reveals character, whether it is dour, joyful, assertive, truculent or, sometimes, timid. The intermittent nature of the action allows this to emerge.

The importance of quality writing from a journalism perspective is posited by Coward (2015), a respected journalist. Upon receiving the Australian Sports Committee Lifetime Achievement Award, Coward spoke of the importance of quality sports writing in maintaining the purity and joy of sport in a landscape dominated by marketing and spin.

> Can I ask that you not to lose the love of sport, the joy of sport, even the innocence and the simplicity of sport… Such is the so-called commercial and corporate imperative, we risk losing the essence of sport…We must work assiduously to preserve the beauty, integrity and unique characteristics and appeal of sport.

Just as discourse analyses through SFL have investigated elemental (school) genres (see Martin, 2009), as well as media genres, such as 'hard' new stories (see Martin & Rose, 2008; Iedema, Feez, & White, 1994), other text types need to be analysed. Martin (2001, p. 36) posits on the importance of cohesion: "Early work on cohesion was designed to move beyond the structural resources of grammar and consider discourse relations which transcend grammatical structure". Thus, the choice in this thesis of analysing experts' and non-experts' cricketer profiles is important in order to understand the way in which cohesion and coherence assist in realising social purpose. This can inform inexperienced journalists and pedagogy not only for sports writing, but also other text types with varying and important social purposes.

1.2   Context of this Thesis

This study argues that the cricketer profile is a form of literary writing through the analysis of cohesion (most notably parallelism and reference), and coherence.

Two respected modern-day writers on cricket were chosen for the current thesis. First, Gideon Haigh has won several awards for journalism and published numerous books. Steen (in Bateman & Hill, 2011, p. 257) comments on Haigh:

> …Gideon Haigh, who combines literary eloquence and a reporter's eye with a historian's thirst for depth and context, bringing the present into sharper focus and the past to life, burying many a myth. No contemporary matches his breadth.

Second, Peter Roebuck wrote to great acclaim for the *Sydney Morning Herald* and *The Age.* Baum (2011) wrote about Roebuck shortly after his death:

His writing was distinct: fluent, perceptive, vibrant, sometimes whimsical, almost a genre. He was stinging in his critiques, but affectionate in his appreciations and wise in his perspectives. He wrote much, yet no two pieces ever were alike.

The fact that these two writers are acclaimed is due to the quality of their writing on a topic important to numerous countries' cultures. The aspects that realise this quality are compared to less experienced and successful writers whose articles (one from each writer) were retrieved from the website TheRoar.com.au, a sports news platform that enables less expert writers to upload their articles. This comparison provides the impetus for the current thesis. A discourse analysis was conducted of their articles using Systemic Functional Linguistics. This model is summarised below.

1.3   Context and Systemic Functional Linguistics: A Snapshot

Systemic Functional Linguistics, as developed by Michael Halliday and colleagues, including Ruqaiya Hasan and Jim Martin, provides a framework whereby language choices and their functions can be analysed in relation to suitability of purpose for a situation and culture. This view of language-context relations is referred to as stratification (see Martin, 1992, p. 496)[1]. The specific account of stratification in this thesis follows Martin's view, which posits three interrelated planes, namely language, register and genre.[2] Each of these is realised as follows (see Martin, 1992):

Language has three strata. Discourse-semantics (meanings 'beyond the clause') are realised by lexicogrammar, which is in turn realised by expression (signing, phonology and graphology).

More broadly, these language choices realise the context of situation (also 'register' in Martin's model). The contextual variables of the topic (field), interpersonal relationships (tenor) and the production of text (mode) are realised by choices of language which perform functions suitable for a particular situation. Three broad metafunctions of language map onto these contextual variables. Field is realised largely by choices in the ideational metafunction.

---

[1] Due to copyright issues, a figure of Martin's (1992) stratification model is not included.

[2] Theoretical debates regarding the choice of model are beyond the scope of this thesis.

Tenor is largely realised by choices in the interpersonal metafunction. Mode is largely realised by choices in the textual metafunction.

When patterns of choices in language and register become common in a culture, it is known as a genre. This is most commonly exemplified within the SFL framework within school pedagogy: e.g. narratives, procedures and, most relevant to the current thesis, literary descriptions and expositions.

Genres are typically described according to stages within a text which delineate a change in rhetorical function that contributes to the overall purpose of the text. This is termed generic staging. The ordering and flow of text within and across these stages, such as through introductory (hyper-Theme) and concluding sentences, is termed periodicity (Martin & Rose, 2007). The genre of literary description has a descriptive purpose with *Identification* and *Description* stages, and the genre of exposition has a persuasive purpose with *Background*, *Statement of Position*, *Series of Arguments*, and *Reinforcement of Position* stages (Droga, Humprey, and Feez, 2012).

1.3.1   Coherence and Cohesion: A Snapshot

Coherence is defined by Eggins (2004, p. 29) as when:

> …a group of clauses or sentences relate to the context (Halliday and Hasan 1976: 23). [There are] two types of coherence ...: registerial coherence and generic coherence. ... 1. registerial coherence: a text has registerial coherence when we can identify one situation in which all the clauses of the text could occur. ... 2. generic coherence: a text has generic coherence when we can recognize the text as an example of a particular genre. Technically, generic coherence occurs when we can identify a unified purpose motivating the language…usually expressed through a predictable generic or schematic structure…

In contrast to coherence, cohesion makes connections internally, not externally. Cohesion is defined as the way in which language creates meaningful links or ties throughout a text. Cohesive devices (CDs) include Theme, parallelism, reference, ellipsis and substitution,

conjunction, and lexical cohesion[3] (Halliday & Hasan, 1976, 1985). Cohesion occurs across clauses and within them (Martin, 1992), and ties produce meaning making that can relate back to preceding text or forward to proceeding text. Cohesion is a textual phenomenon, related to the textual metafunction

.

1.4   Research Questions

When comparing cricketer profiles written by expert and non-expert writers, initial analyses of the cohesive devices of parallelism, Theme, reference, ellipsis and substitution, and CONJUNCTION were undertaken. A decision was then made, due to space restrictions, to focus further discussion and subsequent research questions on parallelism and reference as these two CDs provide a point of contrast between the experts' and non-experts' texts, enhancing the literary nature of the experts' texts.

1. How are the cohesive devices of parallelism and reference used in cricket journalism by different authors?

2. Are there differences in the use of these cohesive devices and coherence between expert and non-expert cricket writers?

1.5   Overview of Thesis

This thesis is split into 4 chapters:

1. The Introduction Chapter states the importance of cricket writing to culture, the justification for the choice of texts and the Systemic Functional Linguistic framework, a summary of cohesion and coherence, and finally presents the research questions.

2. The Foundations Chapter firstly considers the theoretical concepts and practical research on parallelism and then reference. The chapter ends with the General Methodology section.

---

[3] The scope of this study does not allow for analysis on lexical cohesion and provides for limited analysis on Theme, ellipsis and substitution, and CONJUNCTION.

3. The Methodology, Results and Discussion Chapter is split into parallelism and reference. For convenience, each of these sections is prefaced by its specific methodology.

4. Finally, the Conclusions Chapter summarises what the findings reveal about the way in which coherence, cohesion, parallelism and reference assist in creating experts' cricketer profiles. Limitations regarding the study and suggestions for future research are then discussed.

2 Foundations

2.1 Research into Sport

This section of the literature review outlines the relative lack of research conducted on cricket discourse, particularly from a Systemic Functional Linguistic perspective. Studies related to cricket and discourse are primarily related to bias and subjectivity in news media. Research on sports discourse from an SFL perspective covers sports such as Australian football, basketball, baseball, and soccer, employing discourse approaches such as multimodality, appraisal, transitivity, and lexical cohesion. The niche topic of sport profiles, rather than more specifically cricketer profiles, has been investigated in the field of Journalism Studies, but not in Applied Linguistics. We will now consider this breakdown of the literature on sports discourse by first reviewing it from a non-SFL perspective.

2.1.1 General Research on Sports Discourse

A proportionately high number of researchers have investigated the use of interpersonal language in sports media writing but not from an SFL perspective. From a cricket perspective, Farquharson and Marjoribanks (2006) conducted their study into the language used in print media reports related to alleged racial vilifying committed by two players: Darren Lehman (Australian) and Rishid Latif (Pakistani). They concluded that while both accused players were condemned, stronger criticism of Lehman promoted debate regarding 'reverse' racism and double standards. Also, English (2017) investigated the print and online media representation of Phillip Hughes, who died after being hit on the head by a ball while batting. English conducted interviews with 11 journalists, endeavouring to ascertain if journalists who had witnessed the event wrote in a more subjective and emotional way. Interviews with journalists revealed that they were more subjective than normal, not only because of the situation but also because of the impact of social media (e.g. Twitter), which created a community of mourners; with journalists commenting that traditional media was backgrounded.

Also focussed on cricket, but on speaking rather than writing, Watson (2010) analysed the BBC radio cricket commentary of Test Match Special. It compared the commentary to narratives, finding that chronicling occurred in the ball by ball commentary, but was interrupted by description (e.g. the weather, a player's mindset) and retrospective narration or retelling what happened earlier. According to the author, this narrative style bears similarities to narratives in literature, and this familiarity means greater understanding for the listener.

Sports discourse is considered culturally important and the success of a writer hinges on the way in which they can inform and entertain within the cultural setting. King (2018) analysed the tennis writing of David Foster Wallace. He found that Foster Wallace used rhetorical devices in creating an author/ reader relationship: to provide knowledge to the reader as a confidant, making meaning out of the athletic cliché, and describing tennis in a form of prose. Through this rhetoric Foster Wallace emphasises actions on the tennis court through religious metaphor, seeing it as a 'divine art' (p. 234).

Finally, Ross and Rivers (2019) investigated the use of conceptual metaphor in the commentary of the 2016 Tour de France, positing that the sport's competitive nature was suitable for the metaphorical use of war to emphasise competition and power. According to the authors, this rhetoric not only attracts fans but also helps them to understand the tactical and brutal characteristics of the sport.

2.1.2   Sports Discourse and SFL

We will now review the literature related to SFL, which shows the dearth of literature on cricket, especially cohesion, parallelism and reference. The following studies focus on multimodality, tone, Appraisal, Transitivity and lexical cohesion.

Caple undertook two studies on sports discourse and multimodality. First, Caple, (2017) took a multimodal approach, investigating online match reports for a variety of sports and the relationship of meaning making between language and image. She found that the generic structure model of news stories (Nucleus ^Satellite) (White, 1997) was helpful, as were the headline / lead stages, which together with images of men and women enjoying match success, ensured the reader could quickly access results. Caple claims that this is the first study to analyse the relationship between generic structure and image. This justifies the

current thesis, showing that more work needs to be done on analysing full texts. Second, Caple (2013) undertook a study into Australian sports media discourse (radio, television, newspapers, and magazines) on behalf of the Australian Sports Commission. She identified a variety of media genre, including profiles, and analysed the volume and tone of the coverage, comparing discourse on male and female athletes. She found that while volume of coverage remained an issue, improvement had been made in portraying women as serious athletes rather than the stereotypically glamorised sportspeople of the past.

Rostami and Gholami (2016) investigated the use of lexical cohesion in English sports texts in the *Washington Times* written by native speakers compared to articles in the *Tehran Times* written by non-native speakers. However, a definition for what constituted a sports text was not given. Quantitatively, it was concluded that texts related to sport and in the *Washington Times* newspaper used more lexical cohesion ties than those written by non-native speakers and in the *Tehran Times* newspaper.

Research into sports discourse and the Appraisal system is relatively common. Walsh and Caldwell (2017) looked into Appraisal in evaluating player talent in professional basketball and baseball in blogs, and in the movie *Moneyball*. Findings suggested that Appraisal is more 'visceral' and subjective in the movie creating more drama, while in the blogs it is more analytical and objective. The authors concluded that analyses of subjective and objective Appraisal can be revealing about the culture of sport, such as from the subjective emotion of fans to the objective analysis of statistical data and sport as a business.

Continuing with Appraisal, but moving on to spoken discourse and Australian football, Caldwell (2009) analysed the language of professional players in post-match interviews conducted by the Australian Broadcast Corporation (ABC). He found that positive, negative, and authoritative evaluation was commonly de-emphasised or countered through the language of Graduation. This resulted in a neutral stance in the interviews and Caldwell (2009) concluded that achieving such a register requires skilful negotiation techniques on the part of AFL players.

Walsh and Jureidini (2017) investigated the way one team of Australian rules football coaches interacted in the coach's box over the period of 15 matches in three seasons. They found that coaches used a variety of functional language to communicate with players and staff. These included reacting, barracking, observing, describing, and evaluating, which were realised through the language of exclamations and modality, and negotiation strategies.

Clarke (2017) analysed and compared the live sports commentary of English Premier League matches from radio and television. Conducting a clause and subsequent transitivity analysis, he found that the Process (or verb) types were similar across radio and TV, mostly material and relational. However relational Processes varied, with locational Processes being more common in radio commentary and attributive more common on television. Although mental and verbal Processes were not as common, they showed important shifts in register as they were used in discourse during gaps in play.

A rare study on cricket using SFL as a framework was conducted by Caldwell (2020), who investigated the use of on-field language in the sports of cricket, Australian football, and basketball. Considering the interpersonal metafunction and register, he found that players use strategies of communing, condemning, and instructing in achieving stances of power and solidarity.

There are relatively few studies from an SFL perspective on sport, and fewer again on cricket and cricket writing. We now consider the research on sport profiles from the field of Journalism Studies.

2.1.3   Sports Profiles

We are now in a position to discuss soft news stories, a category in which human interest stories and sports profiles are categorised. Reinardy and Wanta (2009) consider feature stories from a journalistic perspective, distinguishing between human interest stories and profiles. The former focuses on everyday people and out-of-the-ordinary circumstances, while the latter emphasises the experiences of famous people, commonly athletes in the form of sports profiles.

Reinardy and Wanta (2009) found that events in sports profiles are commonly portrayed as entertaining and unusual in a person's life, which the reader can sympathise with and relate to. Aspects of describing and evaluating characteristics, tastes, habits, and shortcomings may be part of a sports profile piece. Bell (1991, p. 152) added to this when intimating that sport profiles are popular due to this contrastive nature:

Sport involves nations and individuals who are elite in their field. Its personalities are stars. And it even has the negative – sport is organised conflict, there is a loser as well as a winner, there are bad guys who take drugs or abuse the referee…it is little wonder that sport receives so much coverage.

Finally, and importantly for the current thesis, the above mentioned notions of description, evaluation and contrast are augmented by creative or literary language. As Reinardy and Wanta (2009, p. 166) state:

Feature stories take creative and unusual approaches in writing styles.

2.1.4 Cricketer Profiles

It is argued in this thesis that although the term sports profile is used in the field of Journalism, specific reference to cricketer profiles is uncommon. This has resulted in a lack of research into this text type and the way in which expert writers use literary rhetoric to describe and entertain.

English (2016) explains the relevance of sports profiles to cricket writing, saying such profiles have been used for decades on the topic of cricket as it is "a game that has often offered writers greater scope and space for description and depth" (p. 198). A pioneer of this genre is Cardus, a sports author whose style Guha (cited in English, 2016, p. 198) described as "the capsule biography, the 2000-word essay on how a cricketer bowled, batted, walked and talked".

English (2016) agreed with this characterisation of sports profiles as biographies, and more specifically potted biographies and snapshots of time, some of which contain interviews or are presented as Q & A pieces. However, findings by the journalism researchers Reinardy and Wanta (2009, p. 166) considered the biographical classification misleading stating that: "Human interest stories are characterized by several elements. First, the time element tends to be relatively unimportant". This means that although not ignored, serial time (ordering of activities through time as in a narrative) and episodic time (ordering of events through time as in a biography - see Martin and Rose, 2008) are not common features of sports profiles, which focus more on self-contained events and evaluations.

This part of the literature review shows that sports discourse analysis in the realm of SFL is uncommon, especially in relation to coherence and cohesion. Most SFL research has been conducted on the interpersonal metafunction. From a Journalism perspective, recognition of sports profiles is evident, but linguistic analysis of how successful profiles are realised is lacking. We will now consider the research on SFL and the cohesive devices of parallelism and reference in other text types.

2.2 Parallelism

From an SFL perspective, parallelism is not included as part of the model of cohesion in Halliday and Hasan's (1976) seminal work. They state (p. 10): "Since this linking is achieved through relations in meaning (we are excluding from consideration the effects of formal devices such as syntactic parallelism, metre and rhyme)…" However in later publications (1985) it is included in an updated model, which is consistent with other researchers including de Beaugrande and Dressler (1981), Neumann (2014) (both in Abu-Ayyash & McKenney, 2017) and Witte and Faigley (1981). Martin (2001), with reference to work by Gutwinski (1976) and Hasan (1985), states that grammatical parallelism is a strong contributor in realising cohesion in children's literature.

Parallelism is particularly important in creating cohesion and is defined as the repetition of various lexical, syntactical and semantic characteristics within and across clauses so as to create an emphatic relationship (Aziz, 2012). Its origins in discourse analysis relate to religious texts and poetry, which have commonly been researched in the linguistic branch of stylistics. Subsequent studies using SFL have also looked at religious texts and poetry, as well as literary prose, literature, and political speeches. We will now discuss this literature, incorporating the types of parallelism starting with a brief history.

Pioneering research into parallelism was Lowth (1753) (in Frog, 2017; and Aziz, 2012) who conducted analyses of its use in biblical discourse and later (1778) in poetics. Lowth identified a typology of parallelism, including synonymy, antithetical and syntactic. These categories are widely used these days, although there are some variations across research which is discussed below, which are incorporated into the parallelism categories used in this thesis.

Frog (2017), in discussing the earlier work of Lowth (1778), notes the significance of using grammatical (or syntactic) parallelism (including morphology) in conjunction with semantic parallelism (e.g. synonymy and antonymy) as an emphatic device, with a focus on poetry. Despite these categorisations, Frog (2017) suggests that the lines can be blurred, with inconsistencies with the naming of categories (e.g. syntactic or grammatical), and subcategories, such as whether grammatical parallelism is a sub-class of semantic parallelism and whether morphological parallelism is a sub-class of syntactic parallelism. He also posits that although categorisations used by researchers across studies vary from being broad to specific, this is often justified because studies vary. Frog (2017) goes on to cite Jakobson (1971) an important researcher into not only syntactic and semantic parallelism, but also sounds and rhythms of poetry within and across texts. Jakobson's (1971) research inspired the more holistic research done today. A final important point Frog (2017) makes is that when analysing meaning between parallel ties, it is important to consider the register or purpose of the text. That is that when looked at in isolation, a parallel cohesive tie's semantic link (e.g. antonymy) may be ambiguous, but when analysed together in context meaning becomes clearer. He stated that (p. 220):

> When assessing language in parallelism, it must be viewed within the context of the register. The tension between the "stone//log" and "nail//tooth" pairs is not clear until these are contextualized in the register of Kalevala-metric poetry.

Frog (2017, p. 223) concludes by stating that with an all-encompassing approach: "Phonic parallelism can help make a verse unit more salient; semantic and grammatical parallelism can help make units of information more salient". Thus, this current thesis incorporates a holistic approach suggested by Frog (2017), analysing the relationship between syntactic, semantic, morphological and sound-related phonological parallelism together with discourse.

Moving away from poetry and biblical verses, parallelism has been analysed in prose fiction. Leech and Short (2007) analysed a variety of texts using a theoretical model of new stylistics, partly influenced by Halliday's SFL model; that is incorporating grammar, phonetics and rhetoric analysis and consideration of meta-functions (ideation, interpersonal, and textual). They discuss Halliday's (1971) analysis of William Golding's 'the Inheritors' as an example of this model and conclude (p. 26): "Halliday's analysis is revealing in the way it relates precise linguistic observation to literary effect." When conducting their own analyses of the literary prose of Dickens, Leech and Short (2007) found that grammatical parallelism (i.e. co-

occurring structure) was common and when working together with relationships of similarity, contrast and alliteration "they are reinforced." (p. 113). These observations are relevant to this current thesis. First, meaning making through parallelism is related to literary texts. Second, the category of similarity understandably includes synonymy, but this term has the scope to include other lexical relationships such as hyponymy (class relations), which is considered next, and meronymy (part-whole relations).

Al-Ameedi and Mukhef (2017) conducted research on the use of parallelism as a cohesive device in political speeches. They identify three categories or 'levels' of parallelism; first syntactic, including at word, phrase or clause level; second, semantic, including synonymous and antonymous meaning; and third, phonological, including alliteration, assonance, and rhyme. Importantly, further discussion incorporates categories developed by Montagoemy et al. (2008) who identify hyponymy as well as synonymy and antonymy as categories of semantic parallelism. The number of parallel ties is also discussed with the authors citing Harris (2010), who posits that any number of ties is applicable but an excess can be detrimental to the effect of cohesion. This view on incidence of tie is also supported by Aziz (2012, p. 360) who found that syntactic and semantic parallelism was common in both the Bible and Quran:

> To sum up, parallelism can be defined as two sentences (phrases or clauses) having the same structure, so that a strong relationship occurs between them and it occurs on the basis of sameness or oppositeness.

Al-Ameedi and Mukhef (2017) concluded that all types of parallelism are important in successful political speeches as they "persuade, convince and carry the audience along. It is a great way to make connection between ideas and claims and to advance an argument." (p. 198). Thus, the findings support the use of the widely used parallel ties of syntactic and semantic parallelism related to synonymy and antonymy. Added to these categories, hyponymy can give an analysis more detail as it categorises class relations.

Continuing with a holistic theme that goes across the strata of SFL theory (see section 1.3), Martin and Rose (2007) briefly discuss parallelism in relation to their discourse analysis of the final chapter of Nelson Mandela's autobiography "Long Walk to Freedom". They posit that parallelism works holistically, first at the level of meaning or discourse semantics and second at the level of wording or lexicogrammar. When working together, co-occurring patterns are achieved across the text that 'reword, clarify and reinforce' meaning and

'elaborate' Mandela's position (p. 289). Martin and Rose (2007) conclude by stating that although the text is written, Mandela achieves a desired rhetoric through the use of parallel ties not dissimilar to political speeches.

When analysing the literary work *To the Lighthouse* by Virginia Woolf, Zhao (2012) concluded that through parallelism, rhetorical emphasis was achieved. This was exemplified by lexical synonymy and antonymy, prepositional phrases, -ing participles and appositional structures realising meaning that reinforces, creates tension, emphasises action, and specifies. Amongst these and most relevant to this thesis is first, the use of antonymy (p. 55):

> The reading of the novel becomes more challenging and more enriched due to the tension raised by these micro-level antithetical structures.

Second the use of *-ing* morphemes is (p. 56):

> …characterised by the rhetoric of simultaneity, which is linguistically realized either by the parallelism of -ing participles or by the alignment of prepositional phrases. The former stresses the co-occurrences of different actions and gives a strong sense of "being now" and "keeps-going on".

Zhao argues that a universal definition of parallelism is needed, which resulted in Zhao combining several models.

Abu-Ayyash and McKenny (2017) argue for a more comprehensive and universal model of cohesion than that provided by Halliday and Hasan (1976). They go on to say that Halliday and Hasan (1976) and Halliday (2014) overlooked the inclusion of this cohesive device, positing that there is a need for greater emphasis and clarity of categorisation for parallelism.

When it comes to variety of meaning making of semantic parallel structures, the above analyses by Martin and Rose and Zhao provide useful expressions for this current thesis, including *rewording*, *clarifying*, *reinforcing*, *elaborating*, *building tension*, and *emphasising action*. These terms are used in subsequent discussions of the analysis of parallelism in this thesis.

Above we have considered adding hyponymy and meronymy to repetition and synonymy as categories of semantic parallelism. However, a number of linguists have discussed the difficulty of doing this with co-occurring ties at times falling under more than one category,

causing ambiguity as to where the line can be drawn especially with abstract terms as Halliday (2014, p. 648) posits:

> There is no very clear line between meronymy and hyponymy… But since either relationship is a source of lexical cohesion it is not necessary to insist on deciding between them.

Martin (1992, p. 287) agrees, stating that: "…the distinction between hyponymy (part of synonymy) and superordination is by no means clear". Another issue is terms such as near-synonymy and semi-synonymy, used by Halliday and Hasan (1976) and Zhao (2012) respectively, not being clearly defined.

Thus, when analysed in isolation, choices of semantic link may seem tenuous. However, as will be seen in the methodology and discussion sections, the fact that syntactic and semantic parallelism are interrelated to one-another and the discourse of the text means a connection is emphasised and links become clearer.

2.3   Reference

Reference is an important cohesive device that keeps track of participants across a text. It is defined by Halliday and Hasan (1976) as when the same piece of information (e.g. thing or class of things) enters the text two or more times. Reference achieves a retrievable link to the referent, creating a tie within the text (cohesion) or outside the text through situational or cultural knowledge (coherence). This section of the literature review will consider theoretical foundations and relevant studies on reference. This includes first, the lexico-grammatical resources that realise various kinds of reference; second, the relationship between a tie, either internal or external to the text, called phora; third, the holistic significance of reference chains; and finally, a review of research studies.

2.3.1   Kinds of Reference Expression

A detailed categorisation of the lexico-grammatical resources used to express reference which will be used in this study comes via Halliday (2014). These include personal reference

(pronouns), demonstratives (e.g. *this, that* and including *now, then*, the definite article and "structural" *it*) and comparison (including *more*, comparative adverbs, adjectives and superlatives). This is shown below, highlighting the relationship between referent and reference in creating a cohesive tie.

Table 1

Kinds of Reference Expression

Kind of reference expression	Referent in bold	Reference in bold
Personal	**Gilchrist** hit out strongly.	**He** is known for this.
Demonstrative	Gilchrist **hit out strongly**.	He is known for **this.**
Comparative	He **played badly.**	He was **better** in the next match.

2.3.2 Kinds of Phora

According to Eggins (2004), the relationship between referent and reference can be internal to the text (cohesive) or external and identified through context of situation or culture (coherent). When internal, the referent usually comes before the reference. However, a tie can also be achieved when the reference is followed by the referent. Martin's (1992) categorisation of phora is used in this study. It provides a detailed analysis of what ties are retrievable through internal analysis of a text (e.g. endophora, esphora), those less directly linked (bridging) and those retrievable through an understanding about the situation or culture (e.g. exophora, homophora). This distinction of reference use makes it possible to analyse meaning making as either cohesive or coherent as well as the way in which the two work together throughout a text (see section 2.1). Table 2 categorises phora, including the location of the referent (in bold) and reference (in italics).

Table 2

Reference and Phora

Reference		Where to look for referent	Example **referent** / *reference*
Endophoric	Anaphoric	Back (non-structural)	**Crowe** played beautifully. *He* is a great batsman.
	Cataphoric	Forward (non-structural - different sentence)	I watch *him* every test match. However, **Tufnell** never scores runs.
		Forward (clause complex)	I watch *him* every test match, but **Tufnell** never scores runs.
		Forward (structural - same clause)	*It* is **Steve Smith** who was to blame.
Esphoric		forward (structural - same nominal group)	*The bat* of **Steve Smith**…
Exophoric (coherence)		out of the text (situation)	look at *that shot*
Homophoric (coherence)		out of the text (culture)	*Peter Roebuck, Gideon Haigh, the Prime Minister* (names understood through cultural understanding)
Bridging		indirectly back	**a cricket bat**/*the handle*

2.3.3 Reference Chains

This above identification of reference within a framework of phora reveals more when the repetition of ties are identified throughout paragraphs (or stages of texts), working together with one another to achieve a purpose of meaning. Halliday and Hasan (1976) state the importance of cohesive chains in relation to reference and the benefit of tabulating these ties to analyse texts. Martin and Rose (2007) prefer the term 'tracking' to 'chain' but analyse ties in a similar way to Halliday and Hasan. Martin and Rose's (2007) focus is more on genre and stages of text (see section 1.3) and the different uses of phora, such as what analysis shows when considering narrative genre and the tracking of participants (e.g. with pronouns) through anaphoric reference.

Importantly for this study, Martin (1992), Martin and Rose (2007), and Eggins (2004) provide detailed analyses of texts, arguing that chains contribute to a greater understanding of the sequential use of reference, phora and the relationship between referent and reference. In summary, Eggins (2004, p. 37) states:

> A convenient way to capture the reference patterns in a text is simply to trace through mentions of the text's participants. This will give you a picture of how texture is captured as reference chains develop across a text.

However, although these categorisations of phora are clearly defined, certain ties can be ambiguous, falling under more than one category. That is to say the reference may be pointing in more than one direction. This is summarised by Martin (1992, p. 125-6):

> Participants which are homophoric or exophoric at first mention, can be interpreted as either of these plus anaphoric on subsequent mention….

Reference chains show the way in which reference ties are used within and across clauses, as well as across paragraphs or stages of text. The current thesis implements a stratified and holistic approach to analysing texts (as discussed in section 2.1). Thus, Halliday's (2014) categorisation of kinds of reference, Martin's (1992), and Martin and Rose's (2007) categorisation of kinds of phora, along with Martin's (1992), Martin and Rose's (2007) and Eggin's (2004) methods of capturing reference chains are used as part of the analyses. We will now consider research studies.

2.3.4   Research Studies

The theoretical concepts regarding reference as summarised above have been implemented in the research studies outlined below. These studies emphasise the important role that reference plays in creating cohesive and coherent texts. Firstly, a comparison of L2 and native speaker texts shows the inexperienced L2 writers may overuse or underuse reference ties; second, reference use in news reports is commonly anaphoric and occurs not only across clauses, but also across paragraphs; third, choice of reference type across a variety of texts may show significant differences when considered as part of a chain; and finally, in addition to cohesion, it is important to consider coherence and the role of exophora and homophora.

A majority of the studies that have been completed on reference are comparisons of reference usage between L1 and L2 users in educational contexts. Neisi and Gorjian (2017) compared 200 political articles written by American L1 writers and Iranian L2 writers, finding more ties were used by the L1 group. Witte and Faigley (1981) stated that when analysing varying qualities of writing of University of Texas freshmen, those that scored higher used twice as many reference ties as in the lower scored texts. However, suggesting that more of a focus is needed on a more holistic qualitative analysis, Yang and Sun (2012) found that in argumentative writing, Chinese sophomore EFL learners used more personal and demonstrative references than seniors to the extent that there was an overreliance on the former in essay writing. They concluded that this was due to the predisposition for inexperienced learners to use spoken discourse strategies in writing. Contrasting with the quantitative studies, it showed the importance of certain cohesive devices over others within a genre, in this case the overuse of personal pronouns, emphasising a subjectivity that is unsuitable in argumentative writing.

Hinkel (2001) investigated a corpus of 897 L1 and L2 essays from students of backgrounds such as Japanese, Korean and Arabic and found L1 interference when using demonstrative pronouns. This resulted in overuse of demonstratives when compared to the L1 group, making the cohesive tie ambiguous and the overall text confusing. Abdul Rahman (2013) compared the descriptive writing of student-teachers from Oman with L1 users and found that the use of reference differed the most notably of all the cohesive devices (CDs) with L2s using less variety and thus greater repetition, which negatively affected cohesion. It was concluded that a balance of CDs, as was evident in the L1 writing, positively correlated with

cohesion. Finally, Meisou (2000) concluded that Chinese undergraduates when writing expositions had the greatest difficulty when using the definite article and comparatives which may have been due to L1 interference.

Thus research into L1 and L2 use of reference is more rigorous when qualitative methods are used, showing overuse of certain reference ties due to L1 interference.

Studies that have focussed on newspaper article texts have used the Halliday and Hasan framework (1976, 1985) focussing on the use of CDs in first language (L1) writing. Michael and Muthusamy et al. (2013) used a small sample of two newspaper article texts from *The Straits Times* and concluded that the majority of the reference ties were endophoric (within text) and more specifically anaphoric (referring back), a common trait of written text. This conclusion was supported by Hromadkova (2010) who parsed news reports and also importantly analysed reference chains, finding that an analysis of such chains can firstly show topic prominence and secondly distance between ties.

Smidova (2009) also looked at news reports and drew the conclusion that reference was more prevalent than other CDs, far outnumbering ellipsis and substitution due to their inability to emphasise clear facts. Importantly, a reference chain analysis showed the prevalence of remote reference ties which was expected in news report texts due to topic reiteration across paragraphs, which according to Smidova (2009) is not something that is common in other text types or genres.

Abu-Ayyash (2017) criticised CD studies for focussing solely on cohesion rather than, first, the context of the situation and second, the context of culture and genre. He stated (citing Paltridge, 2012) that with regard to reference, a more holistic or textual approach is needed which not only considers endophora, but also exophora for context of situation and homophora for context of culture. He states (p. 414):

> …there is substantial paucity in the studies that link cohesive devices to context, be it the situational context or the cultural context. To investigate the former, there is a need to look at exophoric reference…As for the latter, there is a need to investigate the linguistic items that link the text to the culture, and therefore, exploring the use of homophoric reference.

Consequently, from the above studies it can be concluded that firstly, studying similar text types or genres may show consistency in reference tie usage and phoric relationships.

Secondly, analysing reference chains can reveal more about phases of text or more distant ties, as distinct from merely considering intra- and inter-clause relationships. Therefore, as posited by Abu Ayyash (2017) above and discussed in section 2.1, a holistic approach to studying the texts in this thesis, considering cohesion and coherence, is undertaken.

2.4 General Methodology

(Refer to section 3.1.1 and 3.2.1 for specific methodologies).

In order to accurately measure the expertise of writing in cricketer profiles and to answer the research questions, there were a number of considerations. Firstly, texts of a similar type were analysed. Secondly, texts by the same writer were compared and contrasted. Thirdly, a comparison was made between experts' texts and non-experts' texts.

Experts' texts in this study are defined as those by award winning journalists, whose contributions to journalism are positively recognised in the area of cricket writing. These include two texts by the following journalists: Gideon Haigh, who has won several awards for journalism and published numerous books and Peter Roebuck, who wrote to great acclaim for the *Sydney Morning Herald* and *The Age.* Two articles by two non-expert writers were chosen from the website "The Roar", which is a platform where novice writers can upload articles about various sporting topics (see Appendix A for links to texts).

The following is a general description of the data that has been collected.

First, all texts were initially split into clauses, as this is the smallest unit of analysis that was conducted. Cohesive ties of clausal-Theme[4], parallelism, ellipsis and substitution, and conjunction were tabulated (see Appendix B) or, in the case of reference, entered into a spread sheet (see Appendix C). Instances of these cohesive devices (CDs) were then compared in terms of the types of CDs and their distribution in each of the texts.

Second, considering genre, texts were analysed for generic staging (see section 1.2). This helped when considering the purpose of each text and stages (identified by black borders in

---

[4] Martin's and Rose's (2007) definition and categorisations of clausal-Theme are used in this thesis.

Appendix B) within them and the way in which cohesive devices assist in achieving this purpose.

A decision was then made, due to space restrictions, to focus further discussion on parallelism and reference as discussed in section 1.4.

3 Methodology, Results and Discussion

This chapter considers first parallelism, and second reference. It describes the specific methodologies used, then presents the results and finally discusses the findings.

3.1 Parallelism

3.1.1 Methodology

In the above foundations Chapter (section 2.2) it is argued that a consistently used framework of parallelism categories suitable for this study is lacking. The result of this is a new framework, considering the research, and culminating in clearly defined categorisations for parallel ties. These include four types, which are phonological, morphological, syntactic and semantic[5]. As discussed in section 2.2 (see Montagoemy et al., 2008, and Aziz, 2012), an instance of parallelism is defined as one tie or more. Importantly, this model has a nuanced view of semantic ties, differentiating between repetition, antonymy, synonymy, hyponymy and meronymy. These are exemplified below.

1. Phonological parallelism: is realised by the use of similar sounds, such as alliteration:

    *The boundary was struck with **c**ertainty, **s**kill and **s**tyle.*

2. Morphological: relates to prefixes, suffixes, and other morphemes, but not stems:

    *Injur**ed**, disappoint**ed** and depress**ed**, the batsman returned to the dressing room.*

3. Syntactical: relates to consistency in repetition of grammar between clauses, groups, phrases, and/or words:
   - *The fours came thick and fast **through the covers and through midwicket.***
   - *The sixes were hit with authority **through the air and into the crowd.***
4. Semantic: moves away from form or grammar, being realised by meaning through:
   - repetition: *The ball was **hit** hard and **hit** with authority before it **hit** the fence;*

---

[5] Due to space restrictions and the focus of previous studies, categorisation such as syntactical parallelism is based on more traditional class categories (e.g. nouns, adjectives, modality) rather than SFL functional elements (e.g. Participants and Processes). See work on verbal art by Hasan (1989) and Miller (2019).

- antonymy: *The ball was **hit hard** in the air only to **land softly** in the fieldsman's hands;*
- synonymy: *The ball was **hit** hard, **struck** with authority before it **crashed** into the fence; and*
- hyponymy: *The batman's kit was organised, consisting of **helmet, whites and pads**.*
- meronymy: *He had protection throughout his body on his **shins, thighs, chest, and head**.*

Using the above categorisations, each text was analysed and types of parallelism within and across clauses and paragraphs were identified (see Appendix B). The parallel ties were highlighted with the type identified in brackets. The instances of each type of parallelism were entered into a table (see Table 3 below) with the total number of ties per 100 words also entered for overall usage comparison.

After this, a qualitative analysis ensued to assess cohesion. This was based on the meaning making introduced in section 2.2 of reinforcing, elaborating and contrasting and the way parallelism works together with discourse to build up this meaning. Screen shots of significant excerpts were then taken from each text, with parallel ties highlighted in green and also tabulated for greater clarity. Discussion is organised around the type of tie as well as the way the ties interrelate throughout the text; that is within and across clauses and paragraphs.

As discussed in section 2.2, in identifying the type of parallelism, there was some ambiguity between semantic ties, some of which may appear loosely related in isolation, (e.g. antonymy realising contrast, and the blurred line between hyponymy and meronymy). However, as will be seen in the discussion section, when working together with other cohesive devices, meaning making becomes clearer.

3.1.2   Introduction to Discussion

Parallelism, as discussed in section 2.2 is related to creating cohesion and overall texture. This can be overarching, across all levels of language. First, at the level of meaning, semantic parallelism creates cohesive links. Second, at the level of wording, syntactic (grammatical)

and morphological parallelism also adds to cohesion through co-occurrence of lexicogrammar. Third, at the level of expression, phonological parallelism is achieved through co-occurrence of phonemes. Each of these links is called a tie. In discourse, the ties created by relations of reinforce, elaborate, and contrast can be between words and phrases, which may not be realised by dictionary definitions alone. In the dataset for this research, the four articles written by expert journalists (Haigh and Roebuck) use a significant number and variety of these parallel structures when compared to the non-expert writers (Ballingal and Navneeth). The discussion that follows incorporates excerpts from the texts as well as tabulated representations of parallelism when clarification is needed.

Table 3

Frequency of Ties by Tie Type for all Texts

Parallelism tie		Haigh on Crowe	Haigh on Raja	Roebuck on Gilchrist	Roebuck on Tendulkar	Ballingal on Root	Navneeth on Tendulkar
Semantic	synonymy	11	8	4	13	1	2
	antonymy	11	5	7	15	1	0
	repetition	9	3	4	12	5	8
	hyponymy/ meronymy	5	6	10	6	3	4
Syntactic		21	18	25	47	8	9
Morphological		5	9	7	12	1	6
Phonological		0	3	10	2	0	0
Total		62	52	67	106	19	29
Number of instances per 100 words		5.3	6.3	7.1	7.9	3.0	2.4

3.1.3 Haigh on Crowe Text

With regard to the article by Haigh on Crowe, the use of parallelism is significant across the text (5.3 per 100 words). These are most commonly semantic ties (n=36), followed by syntactic ties (n=21) and morphologic ties (n=5). Although considering these individual categories is important, the discussion that follows highlights the rhetorical and cohesive significance when these cohesive ties are interrelated.

Semantic parallel ties are achieved by synonymy (n=11), antonymy (n=11), repetition (n=9) and hyponymy/meronymy (n=5). These ties each assist in realising different rhetorical meaning as their names suggest, but usually work in conjunction with syntactic or morphological parallelism, adding further to cohesion. The following discussion considers this relationship.

Synonymy assists in prolonging or emphasising meaning, which in the cases below is usually descriptive. While it is usually used locally (within clauses), there are some more global examples (across clauses and across paragraphs) as seen below:

> The first thing [[that struck me [[on meeting Martin Crowe, even in the shadow of illness]]]], was his physical presence. […]

> The second thing [[that struck me]] (*semantic: synonym, repetition; syntactic*) was how completely alive [[he was]], how dedicated (*semantic: repetition*) [[to getting the most and best (*semantic: synonym*) out of every encounter]], his utter humility and insatiable curiosity. (*syntactic, morphologic*).

Table 4

Example 1 of types of parallel ties

type	first	second
synonymy, repetition, syntactic	The first thing that struck me…	The second thing that struck me…
repetition	how	how
synonymy	the most	best
morphological	humil**ity**	curios**ity**

First, across paragraphs, semantic parallelism is realised through *the first thing* tied to *the second thing* with syntactic parallelism creating repetition of structure *that struck me*. Discursively, this creates a conjunctive relationship of addition as well as highlighting Haigh (*me*) as a participant in the text. Second, parallelism is achieved within the clause, semantically through synonymy (*the most and best*). Third, *how completely alive… how dedicated…* and *utter humility…insatiable curiosity* through co-occurring structure realise syntactic parallelism. Together with the repeated morpheme ending *ity* in *humility* and *curiosity*, this similarity of co-occurrence helps to achieve cohesion, coherence and a descriptive literary style.

More commonly, at a local level, synonymy is used together with syntactic parallelism often with an adjective pre-modifying a noun. As stated in the introduction to this section, words in isolation may not appear synonymous, but when framed within the discourse and parallel structures, achieve a (near) synonymous connection as shown in the three excerpts below:

1. Strong frame.
   Broad shoulders.

   Deep chest.

   Direct gaze. *(semantic: synonym; syntactic)*

2. Strong emotions and deep anxieties *(semantic: synonym; syntactic)* lay beneath the surface confidence.

3. …he [Martin] had time for philosophical discussion and personal reflection *(semantic: synonym; syntactic)*.

Thus, parallelism through synonymy creates cohesion through the co-occurrence of a variety of ties.

Parallel semantic ties of antonymy are used to highlight contrast. The three excerpts below show how syntactic structures work with the semantic in achieving cohesion. In the first example, antonyms include *pervaded…occupying* and *power…miniscule backlift*:

[…] But then I also remembered how he pervaded a crease rather than simply occupying*(semantic: antonym)* it,

and how he obtained *(semantic: repetition; syntactic)* such power from such a miniscule backlift, *(semantic: repetition, antonym)* barely a flex of the wrists. […]

Table 5

Example 2 of types of parallel ties

type	first	second
antonymy	pervaded a crease	occupying it
repetition; syntactic	how he pervaded	how he obtained
repetition; syntactic	such power	such a miniscule backlift
antonymy	power	miniscule

Interestingly, the ties *pervaded* and *occupying* emphasise a nuanced rhetoric, appearing synonymous as dictionary definitions, but discursively antonymous through the discursive

use of CONJUNCTION (*rather than*) adding to the literary description. The use of syntactic ties also assists in framing the excerpt above. Haigh firstly emphasises Crowe's surprising presence and power through *how* structures, achieving syntactic parallelism and setting the scene for contrast. Antonymous parallelism is further framed by parallel repetition with *such power…such a minimal backlift*.

The second example, as seen below, first, shows the use of semantic: antonym ties together with syntactic ties in post-modifiers of *cricket*. This results in emphatic contrastive descriptions of Crowe being circumspect rather than extravagant. Second, syntactic parallelism is realised by the repetition of a nominal group *(the capacity, the yen)* each with a qualifier *(to outlast, to outhit)* with semantic parallelism realising antonymy *(to outlast, to outhit)*.

- I identified him with a cricket of elegant classicism, of economy of movement, of touch and precision (*syntactic*) rather than brawn (*semantic: antonym*).

- The capacity [[to outlast]] counted for more than the yen [[to outhit]] (*semantic: antonym; syntactic*).

And third, ties which are semantically antonymous to one-another create patterns, emphasising contrast which is consistent with the text's motif of Crowe's strength and illness:

- Though illness had taken its toll, the deep latent strength (*semantic: antonym*) was unmistakable.

- …he [Martin] determined [[to live]] until he died (*semantic: antonym*).

Thus parallel structures of antonymy not only describe contrastive characteristics of Crowe, but are also part of creating a more multi-dimensional text achieving contrast with a literary flair.

Semantically, repetition realises a sense of equality between the lexis and at times a reinforcement of something unexpected. This is exemplified below:

First, with his propensity for being a strategist:

- His [Martin's] ==theory== <<and he had many ==theories== (*semantic: repetition*), [[logically reasoned]]>> was [[that [[getting in line]] opened up the leg side,||where there were always fewer fielders]].

Second, when creating a metaphor related to some cricketers' characteristics:

- Some ==cricketers== never cease being ==cricketers== (*semantic: repetition*). They can't stop taking guard.

Third, together with syntactic post modifiers, showing who Crowe was ruthless towards:

- His occasional ==ruthlessness with others reflected ruthlessness with himself.== (*semantic: repetition; syntactic*)

Fourth, parallelism as semantic repetition is used in dialogue. First, Crowe is reflective and self-effacing, comparing his autobiography to a biography written by Ramonos (*…did me better than I did me…*). Second, subsequent opposition to Haigh's comment of being liked is reinforced (*No, you wouldn't have.*), again emphasising the unexpected:

In hindsight, he [Martin] thought it a failure – ==too self-protecting, too self-justifying== (*syntactic; morpho*).

That same year, a controversial, ==unvarnished "unauthorised== (*syntactic; morpho*) biography" by Joseph Romanos was published, Tortured Genius.

==He did me better [[than I did me==]]," (*semantic: repetition; syntactic*)

Martin said.

When I [author] ventured

that I thought

I [author]might have liked him back in the day,

Martin looked momentarily very serious. "==No, you wouldn't have==."

He said.

"==No, you wouldn't have==." (*semantic: repetition; syntactic*)

Table 6

Example 3 of types of parallel ties

type	first	second
syntactic; morphological	too self-protecting	too self-justifying
syntactic; morphological	unvarnished	unauthorised
repetition; syntactic	He did me…	..I did me.
repetition; syntactic	"No, you wouldn't have."	"No, you wouldn't have."

This stage of text also achieves its emphasis regarding Crowe's self-criticism by using syntactic parallelism (*too self-protecting…too self-justifying*). Morphological parallelism through pre-modification and *ing* forms prolongs Crowe's critical rhetoric.

Hyponymy or near-hyponymy and meronymy or near-meronymy are used to elaborate a tie rather than reiterate it through synonymy or repetition. This assists in building up characteristics of Crowe in a literary way as shown below (*frame, shoulders, chest, gaze*) and is more cohesive when working together with the syntactic parallelism of pre-modification of the noun as discussed above.

Strong frame.
Broad shoulders.
Deep chest.
Direct gaze. (*semantic: synonym, meronym; syntactic*)

And in describing equipment (*sleeves, headband, helmet*):

I can see him now - tight, upright, [[playing pedantically in the V]], the sleeves [[buttoned to the wrists]], the distinctive white headband beneath the distinctive white helmet (*semantic: hyponym, repetition; syntactic*), as understated and soaringly magnificent as a Doric column.

Therefore, semantic parallelism is achieved through synonymy, antonymy, repetition, meronymy, and hyponymy. These ties create rhetoric of prolonging, emphasising,

contrasting, reinforcing and elaborating meaning. When coupled with syntactic parallelism, cohesion is achieved, consistent with the text's purpose of juxtaposing Crowe's strength with his illness, and his presence with his insecurities.

3.1.4 Haigh on Raja Text

The text written by Haigh on Raja has a higher proportion of parallel ties (6.3 per 100 words compared to 5.3). There are many similarities when considering the number of ties, including semantic ties (n=22) which are made up of synonymy (n=8), and hyponymy/meronymy (n=6), but the number of antonymous (n=5) and repetition (n=3) ties are lower and the number of phonological ties higher (n=3). We will now discuss the cohesive and textual significance that semantic parallelism, in conjunction with syntactic parallelism, achieves throughout this text.

As with Haigh's article on Crowe, the article on Raja uses a significant number of synonymous parallel structures (n=8) to emphasise and prolong a description through reinforcement. This parallel meaning is evident below, where it works together with syntax (*by*), morphology (*un-ed*), and the discursive element of CONJUNCTION (*and*), characterising Raja as courageous:

> Raja set his mark in the Caribbean at the zenith of Roberts, Garner, Croft, unprotected by headgear,
>
> and apparently unencumbered by care: (*semantic: synonym; syntactic; morpho*) a brand from the burning,...

And more significantly, when comparing the game today to the past across a stage of text, syntactic parallel structures of preposition phrases (*with*) and pre-modification complements the co-occurrence of synonymy: *not encrusted, not upholstered, not pressed* and *pasteurised, homogenised, globalised*. Again the discourse relations in the text and its purpose assist in creating stronger synonymous links between words.

Players not encrusted with helmets, not upholstered with protective equipment, with stances and techniques (*semantic: hyponym*) [[not pressed (*semantic: synonym; syntactic; morpho*) from a coach's template]].

As a game, it almost more closely resembles club cricket than the pasteurised, homogenised, globalised (*semantic: synonym; syntactic; morpho*) game [[played today]].

Table 7

Example 4 of types of parallel ties

type	first	second (or more)
synonymy; syntactic; morphological	not encrusted with helmets…	not upholstered with protective equipment…, not pressed from….
hyponymy	stances	techniques
synonymy; syntactic; morphological	pasteurised	homogenised, globalised

Also, morphological parallelism adds to co-occurrence of word forms (e.g: *ised*) and semantic hyponymy further adds to descriptive meaning.

Finally, cohesion is achieved in describing actions on the field of Raja, moving away from physical description discussed above. This is evident in the co-occurrence of synonymy and antonymy, comparing Raja's actions to others through material Processes.

…while his comrades poke and prod (*semantic: synonym; syntactic; phono*) at the swinging ball,

Raja hurls (*semantic: antonym*) himself at an inswinger, eyes ablaze with defiance,

then throws (*semantic: synonym; syntactic*) his head back

as the bowler accepts (*syntactic*) a return catch from his leading edge.

Table 8

Example 5 of types of parallel ties

type	first	second
synonymy; syntactic; phono	poke	prod
antonymy	poke and prod	hurls
synonymy; syntactic	hurls	throws
syntactic	hurls, throws	accepts

Thus, together with syntactic parallelism, co-occurrence of synonymy achieves a prolonging or reinforcement of entities and actions to enhance description.

While antonymy is not used as much as in the Crowe article, the following excerpts show that this parallel tie enhances description when used with other parallel structures. This is done discursively through contrast and framed by conjunctive relations. The first excerpt describes Raja's unconventional position of feet in relation to his body (*follow*), contrasts it to the conventional (*lead*) and its unsuitability across time (*now…then*)

Raja was all eye and wrist (*semantic: meronym*), hands at the top of the handle, feet (*semantic: meronym*) tending to follow his strokes rather than lead (*semantic: antonym*) them, with a bravura backlift [[that no coach would condone now || and selectors distrusted then, (*semantic: antonym*) ||excluding him from 28 Tests amid the 57 he played]].

Table 9

Example 6 of types of parallel ties

type	first	second (or more)
semantic; meronymy	eye	wrist; hands; feet
antonymy	follow	lead
antonymy	now	then

And in the second excerpt below, synonymy and syntactic parallelism frame the situation with adjectives criticising Raja. This then contrasts with an unexpected or surprising result (*ennobling*), supported by Conjunction (*yet*)

It was a ridiculous, reprehensible, culpable (*semantic: synonym; syntactic*) waste of a wicket in a total of 62 [[that barely lasted 20 overs]] - yet somehow ennobling (*semantic: antonym; syntactic*)

Thus although few in number, when working together with other parallel ties, antonymy assists in realising a rhetoric of contrast when watching Raja and his mercurial nature.

Repetition in the Raja text is not as significant in emphasising an unexpected tie as in the Crowe text. However, there is a link between the Orientation and Coda stages that bookends the text, providing globalised cohesion:

Raja: the very name has a hint of the toff. […]

A toff (*semantic: repetition*), perhaps, but one [[to lift one's lid to]].

Hyponymy/meronymy as part of parallelism is discussed earlier as an option to elaborate and can be used to develop a description rather than reiterate or repeat. As with the Crowe text, these ties assist in building up related characteristics of Raja, in this case his appearance (*physique, hair, beard*).

Yet it looked great,

and so did Raja, assuredly one of the handsomest men [[to grace a cricket field]], with a natural ease of movement, a willowy physique, and helmet of black hair [[that he later complemented with a suave beard]]. *(semantic: meronym; syntactic)*

Syntactic parallelism complements these ties, with either post or pre-modifiers adding further detail to the noun.

Hyponymy/meronymy not only realises parallelism through Participants, but also through Processes as the two following excerpts show. In the first example parallel hyponyms (*uncoiled, pivoted, swung*), achieve a sense of action through time in a specific situation:

The voluminous backlift uncoiled,

the body pivoted,

the centrifugal force almost swung *(semantic: hyponym; syntactic)* him off his feet;

the result was the latest of top-edged hooks to the finest of deep fine legs, *(syntactic; morpho)* [[having travelled at little more than head height all the way]].

This cohesion is further enhanced by the syntactic parallel structures of homophoric or exophoric reference structures (see section 2.3.2) followed by a past tense Process (e.g. *The voluminous backlift uncoiled…*).

And in the second example, a more general description is achieved through hyponymy co-occurring across Processes (*prowled, chased*), and pre-modified Participants (*sinuous walk, elastic stride*).

He prowled the covers with a sinuous walk,

and chased the ball with an improbably elastic stride *(semantic: hyponym; syntactic)* [[that ate up distance]].

Therefore the purpose of this text as a literary description of a cricketer is aided by parallel hyponymous structures, not only when characterising appearance, but also when describing actions that occur in the sport of cricket.

The two Haigh articles share similarities in their use of parallelism when comparing the use of synonymy and reinforcement, antonymy and contrast, and hyponymy/meronymy and

elaboration .The article on Raja further achieves its rhetorical purpose of description through hyponymy achieving elaboration of not only Participants but also Processes. When working together with syntactic and to a lesser extent morphological ties, the effect on cohesion is significant across the two articles.

3.1.5 Roebuck on Gilchrist Text

The Roebuck article on Gilchrist uses parallelism (7.1 per 100 words) in a similar way to the Haigh articles; that is to reinforce, contrast and elaborate together with mirroring syntax. However differences are apparent when considering the high use of hyponymy/meronymy (n=10), morphological (n=7) and phonological ties (n=10).

As with the articles by Haigh, there are several ties that link larger sections of text, in this case across three paragraphs or stages. Each of these ties introduces a characteristic of wicket-keeping through hyponymy (e.g. *guarding the stumps…standing back to fast bowlers…*) elaborating on each characteristic and repeating morphological choice (*ing*), adding to the sense of action.

> Guarding the stumps was his primary duty, a role [[he carried out with an athleticism and skill [[that spoke of substantial skill and unfailing stamina]]]]. […] (*semantic: hyponym; syntactic*)

And in the next stage:

> Standing back to fast bowlers,
>
> he was superb. […]

Finally, two stages later:

> Standing over the stumps to spinners. (*semantic: hyponym; syntactic; morpho*)
>
> Gilchrist was reliable. […]

As with the Haigh articles, this globalised cohesion works together with localised ties (*substantial skill…unfailing stamina*). This is achieved through hyponymy, the common

syntactic ties of an adjective pre-modifying a noun and *ing* morphemes. Quality literary description is achieved through these choices.

Synonymy when working together with syntax is used (n=4) to reinforce meaning, as can be seen below:

> He refused
>
> to be bogged down by bowling
>
> or inhibited by pressure, (*semantic: synonym; syntactic*)

However the occurrence of synonymy is lower than in the other articles by Haigh and Roebuck, with Roebuck in this case choosing to use more hyponymy/meronymy (n=10). Rather than reiterate a tie, this elaborates meaning across the text. Two examples are shown below.

> It took fierce reverse-swing or probing spin (*sematic: hyponym; syntactic*) [[offered early in the innings]]to unsettle him.

The second example shows how the realisation of hyponymy and meronymy ties (*innings, hundred, final*) is enhanced by the syntactic parallelism of co-occurring morphology (*ing*) and prepositional phrases. This relationship between lexis would otherwise be more ambiguous if listed in isolation.

> Others may reflect upon his thrilling innings at the top of the order in fifty-over cricket, not least the dazzling hundred (*semantic: hyponym; syntactic; morpho*) in the last World Cup final.(*semantic: meronym; syntactic*)

Table 10

Example 7 of types of parallel ties

type	first	second (or more)
hyponymy	innings	hundred
meronymy	hundred	World Cup final
morphological	thrilling	dazzling

The use of antonymy in parallel structures is significant (n=7). This creates localised contrast, firstly highlighting that Gilchrist had difficult times despite his positive attitude:

Except on the dark days [[that occasionally encompass even the brightest lives]], (*semantic: antonym; syntactic*) he retained this attitude,

impressing crowds with merriment…

And secondly, parallelism highlights a change in stage, contrasting 'cavalier' with *craftsmanship*, working together with a co-occurring phoneme (/k/), and achieving phonological parallelism.

Yet to characterise Gilchrist as a cavalier (*phono*) is to underestimate his craftsmanship and his contribution. (*semantic: antonym; phono*)

And, finally contrast is achieved across clauses, using the unexpected and emphasising a proactive result (*ignoring the hisses, turning them into cheers*). When coupled with syntax and morphology, the cohesive impact is significant.

Gilchrist met the challenge with aplomb,

not so much ignoring the hisses [[that greeted him]]

as turning them into cheers (*semantic: antonym; syntactic; morpho*) by sheer weight of performance and freshness of character. (*syntactic*)

Although not as common, repetition (n=4) is not an insignificant tie type. First, it is used with antonymy (*faltered, succeeded, is not, is*) within the Coda of the article, emphasising the unexpected through repeated nominal groups (*The amazing thing is…*).

The amazing thing is not [[that he occasionally faltered]].
The amazing thing is [[that he so often succeeded]]. (*semantic: antonym, repetition; syntactic*)

Table 11

Example 8 of types of parallel ties

type	first	second
repetition; syntactic	The amazing thing is not that he…	The amazing thing is that he…
antonymy	is not	is
antonymy	faltered	succeeded

The result here is a snapshot of the article, summarising the premise that Gilchrist was a leader and a pioneer, at times going against team culture, and success was unexpected.

More specifically, repetition is chosen to reiterate Gilchrist's importance to both the sport and the supporters.

Cricket will miss his smile and sense of fun (*semantic: synonym*) and also his panache with the bat.

Australians will miss(*semantic: repetition* the sight of him [[walking through the gate|| when the team was in trouble || or else when quick runs were required]]. (*syntactic*)

Table 12

Example 9 of types of parallel ties

type	first	second
repetition	will miss	will miss
repetition	when	when
synonymy	smile	sense of fun

Repetition is also used as in the Haigh on Raja article with Processes, characterising and comparing Gilchrist's actions in fifty-over cricket with Test cricket. Note the use of *attacked*,

the use of hyponymous modal verbs 'must' and 'could' and co-occurring syntax in achieving cohesion.

> But then, he attacked
>
> because he must.
>
> In Test cricket he attacked
>
> because he could. (*semantic: repetition, hyponym; syntactic*)

Table 13

Example 10 of types of parallel ties

type	first	second
repetition; syntactic	…he attacked because	…he attacked because…
hyponymy	must	could

Thus, the significance of semantic parallelism is apparent when working together with syntactic parallelism. This is most commonly achieved through hyponymy and antonymy, and to a lesser extent repetition and synonymy.

At times Roebuck's article on Gilchrist, unlike Haigh's articles, uses syntactic parallelism in isolation, that is, without semantic ties. These structures are localised and although not related to repetition, synonymy, antonymy or hyponymy, through structural co-occurrence, they assist in building up descriptions.

- He will be missed as a cricketing force, as a contributor and as an entertainer. (*syntactic*)
- But it is in his secondary responsibility as a batsman [[that Gilchrist will be remembered longest and cherished most]]. (*syntactic*)
- Previously keepers had been little, cheeky fellows [[built along the lines of jockeys || who advanced their tallies with idiosyncratic strokes [[sent into improbable places]]]]. (*syntactic*)

Roebuck's article also has more of a preference than Haigh for morphological (n=7) and phonological parallelism (n=10). In the following examples, the former is used with other kinds of parallelism across a stage, highlighting Gilchrist's actions and their durative nature with *ing* morphemes.

> Even now, in this sudden, dismaying and inevitable *(syntactic)* hour, it is possible [[to remember him || flying through the air]]
>
> To take glides down the leg side, glove outstretched,
>
> landing with a thump
>
> and emerging with the ball *(semantic: hyponym; syntactic; morpho)* with the sort of pleasure [[detected in a child [[who has found a plum]]]].

And similarly:

> The sight of him [[lifting a boundary catch|| when quick runs were needed –]] and [departing *(syntactic; morpho)* with something akin to a hop and skip –…]] *(semantic: hyponym)*

Finally, phonology is the greatest difference between this and the other texts. Used locally, it helps in realising consistency of sound, creating an aesthetic reading experience and equality of message across lexis. This similarity of sound is realised through alliteration, highlighting Gilchrist's characteristics and is exemplified below:

1. …he became two cricketers, a dashing and dangerous *(phono)* batsman and a polished gloveman. *(syntactic)*

2. Gilchrist was a magnificent willow-wielder. *(phono)*

3. Fortunately he had the range of strokes [[needed to meet the occasion]]: the swing of a swordsman, *(phono)* an ability [[to assess *(phono)* the length of the ball in an instant]], plenty of power *(phono)*, and a wide range of strokes off both feet.

All the above examples, but most emphatically the third, highlight the aesthetic of language through alliteration. This literary style assists in realising cohesion and the text's purpose of description.

Thus, Roebuck's use of parallelism is in part what makes the text cohesive. Holistically, these combinations of related ties help in achieving a rhetoric common to literary styles of writing. Specifically, hyponymy/meronymy elaborate, antonymy and repetition contrast, morphology highlights actions and phonology highlights lexical ties through the aesthetic. This assists in realising the descriptive nature of the text and the motif of the article: Gilchrist the craftsman, risk-taker and sportsman.

3.1.6 Roebuck on Tendulkar Text

Roebuck's article on Tendulkar shares similarities with the previous three texts, with syntactic and semantic parallelism working together to achieve cohesion (7.9 per 100 words). However there are some differences, with the article on Tendulkar using:

- more synonymy than hyponymy/meronymy unlike his article on Gilchrist but sharing similarities to the two Haigh articles.
- insignificant instances of phonological parallelism when compared to his article on Gilchrist.
- a significant number of syntactic parallelism ties most commonly exemplified by repeated grammatical structures across clauses. This latter point will initiate the discussion.

Syntactic parallel ties (n=47) in Roebuck's text are common and effective, more so when strengthened by semantic parallelism. In the excerpt below, this relationship emphasises unfinished time and longevity through the adverb *still*, and the morpheme *ing*, The stage ends with mirroring present perfect structures (*has been*) but contrasting meaning. The numerous repetitions of these structures, especially through *still* further emphasises Tendulkar's permanence.

Sachin Tendulkar has been playing top-class cricket for 20 years

and he's still producing blistering innings, still looking hungry, still demolishing (*syntactic; morpho*) attacks, still a prized wicket, still (*semantic: repetition*) a proud competitor. (*syntactic*)

He has not merely been around for two decades.

From his first outing to his most recent effort (*semantic: antonym; syntactic*), a stunning 175 in Hyderabad, he has been (*semantic: antonym; syntactic*) a great batsman.

Table 14

Example 11 of types of parallel ties

type	first	second (or more)
repetition; syntactic; morphological	still	still; still
syntactic	still producing	still looking; still demolishing
morphological	producing	looking; demolishing
syntactic	a prized wicket	a proud competitor
antonymy	has not merely been	has been
antonymy	first (outing)	most recent (effort)

The next stage has a similar purpose, putting into perspective Tendulkar's longevity by drawing reference to historical events, syntactically achieved by co-occurrence of *was*. The stage then contrasts the past with the present while reinforcing Tendulkar's durability again through *still* and *ing* morphemes.

The Berlin Wall was taken down

a week before Sachin Tendulkar first wore the colours of his country,

Nelson Mandela was behind bars,

Allan Border was captaining Australia,

and India was a patronised country (*syntactic*) [[known for its dust, poverty, timid batsmen and not much else]].

In those days Tendulkar was a tousle-haired cherub [[prepared to stand his ground against all comers, [[including Wasim Akram and the most menacing of the Australians, Merv Hughes]]]].

Now he is a tousle-haired elder (*semantic: repetition, antonym; syntactic*) [[still standing firm,|| still driving and cutting,|| still retaining some of the impudence of youth, ||but nowadays bearing also the sagacity of age]]. (*semantic: antonym, repetition; syntactic; morpho*)

Table 15

Example 12 of types of parallel ties

type	first	second
syntactic	The Berlin wall was	Nelson Mandela was; Allan Border was; India was
repetition	tousle-haired	tousle-haired
antonymy	cherub	elder
antonymy; syntactic	impudence of youth	sagacity of age
repetition	still	still; still
morphological	standing	driving; cutting; retaining; bearing

Syntactic ties continue to add to cohesion by comparing the abilities of Tendulkar with his more exciting peers. Below, the use of modal verbs and prepositional phrases characterise Tendulkar as a technically correct batsman.

[…] Viv Richards could terrorise an attack with pitiless brutality,

Lara could dissect bowlers with surgical and magical (*morpho*) strokes,

Tendulkar can (*semantic: antonym*) take an attack apart with towering simplicity. (*syntactic; morpho*)

Thus, syntactic parallelism assists in achieving the purpose of description by using ties emphasising the present, past and modality. However, as with the other texts written by Haigh and Roebuck, the syntax discussed above has rhetorical significance when used together with synonymy, antonymy, repetition and hyponymy. We will now look at each of these in turn.

Synonymy (n=13), as discussed across the other three articles, achieves a sense of prolonging and emphasising meaning. The first example of parallelism below is across clauses (*single, solitary*):

A single withering drive [[dispatched along the ground, eluding the bowler, placed (*semantic: hyponym; syntactic*) unerringly between fieldsmen]], can provoke wonder even amongst the oldest hands.

A solitary square cut (*semantic: synonym, hyponym; syntactic*) is enough [[to make a spectator's day]].

Table 16

Example 13 of types of parallel ties

type	first	second
hyponymy; syntactic	dispatched	placed
synonymy	single	solitary
hyponymy	drive	square cut
syntactic	a single withering drive	a solitary square cut

A mixture of local and more global synonymous structures is best exemplified in the following stage, reiterating runs scored with descriptive adjectives (*astonishing, mind-boggling*) and verbs (*scored, reached*) with his unpredictability.

Not that the statistics lack weight.

To the contrary they are astonishing, almost mind-boggling (*semantic: synonym; morpho*)

Tendulkar has scored an avalanche of runs, thousands upon thousands of them (*semantic: synonym*) in every form of the game.

He has reached three figures 87 times in the colours of his country,

and all the while has somehow retained (*semantic: synonym; syntactic*) his freshness,

somehow avoided the mechanical, the repetitive and the predictable (*semantic: synonym, antonym, repetition; syntactic*)

Table 17

Example 14 of types of parallel ties

type	first	second (or more)
synonymy; morphological	astonishing	mind-boggling
synonymy	avalanche of runs	thousands upon thousands of them
synonymy; syntactic	has scored	has reached
repetition, antonymy; syntactic	somehow retained	somehow avoided
synonymy	mechanical	repetitive; predictable
syntactic	the mechanical	the repetitive; the predictable

Thus, together with syntactic parallelism, co-occurrence of synonymy achieves emphasis consistent with literary descriptions.

Antonymy (n=15) has been briefly considered in excerpts above in contrasting Tendulkar's past and present. Contrast also emphasises his experience against different bowlers and in various conditions with verbs, nouns and adjectives used as ties.

…has flourished against swing and cut (*semantic: hyponym; syntactic*), prospered (*semantic: synonym; syntactic; morpho*) in damp and dry. (*semantic: antonym; syntactic*)

In addition to this, antonymy is used to move back to Tendulkar's technique and his ability to be both a technician and have some flair. Again, the discourse assists in meaning making with the otherwise tenuously linked *sublime* and *precise* becoming near antonyms when working together with more obvious antonyms (*technical* and *natural*)

Along the way Tendulkar has provided an unsurpassed blend of the sublime and the precise. (*semantic: antonym; syntactic*)

In him the technical and the natural (*semantic: antonym; syntactic; morpho*) sit side by side, friends not enemies (*semantic: antonym; syntactic*), allies (*semantic: synonym*) deep in conversation.

Table 18

Example 15 of types of parallel ties

type	first	second
antonymy	sublime	precise
antonymy	technical	natural
antonymy	friends	enemies
synonymy	friends	allies

From the above, it is evident that antonymy contrasts the key motifs in the text, that is Tendulkar's longevity, juxtaposing the then and now, and his technique, contrasting the technical and the natural.

Turning to repetition (n=12), this tie is used significantly, as in the Crowe text, highlighting the unexpected. The following example shows how this is achieved across two stages when

used with the present perfect (*somehow he has…*) and prepositional phrases (*something about…*)

Somehow he has managed to keep the world in its rightful place.

Somehow he has raised children [[who relish his company ‖and tease (*syntactic; semantic: antonym*) him about his batting]].

Whenever he loses his wicket in the 90s, a not uncommon occurrence,

his boy asks

why he does not "hit a sixer".

Somehow he has emerged (*semantic: repetition; syntactic*) with an almost untarnished reputation.

Inevitably mistakes have been made.

Something about a car,

something else about a cricket ball,…[…] (*semantic: repetition; syntactic*)

Table 19

Example 16 of types of parallel ties

type	first	second (or more)
repetition; syntactic	Somehow he has managed…	Somehow he has raised…; Somehow he has emerged…
semantic: antonymy, syntactic	relish	tease
repetition	Something about…	Something else about…

As with Haigh on Crowe, when using direct speech, the speaker emphasises a statement through reiteration to reinforce (*love, love playing*). The stage below again highlights Tendulkar's longevity, using the Rolling Stones as a comparison.

Not long ago Keith Richards, lead guitarist with the Rolling Stones, was asked

how the band had kept going for so long, spent so many decades on the road, made so many records, put up with so much attention (*syntactic*).

His reply was as simple [[as it as [sic] telling]].

"We love it,"

he explained,

"we just love playing." (*semantic: repetition*)

Thus repetition emphasises the unexpected and reiterates to give emphasis.

Hyponymy (but not meronymy) (n=6) is used in similar ways to the other articles, that is to elaborate meaning. The below example looks at a stage characterising the things Tendulkar has sacrificed and his varying roles (e.g. *father, person*). These parallel ties work together with syntax (to + infinitive) to achieve cohesion.

Here is a man [[obliged to put on disguises]]

so that he can move around the streets,

a fellow (*semantic: synonym; syntactic*)[[able to drive his cars (*syntactic*) only in the dead of night for fear or [sic] [[creating a commotion]]]],

a father (*semantic*: hyponym; syntactic) [[forced to take his family to Iceland on holiday]], (*semantic: synonym/ syntactic*)

a person (*semantic: hyponym; syntactic*) [[whose entire adult life has been lived in the eye of a storm]].

Table 20

Example 17 of types of parallel ties

type	first	second (or more)
hyponymy; syntactic	a man	a father; a person
synonymy; syntactic	a man	a fellow
synonymy	obliged to put	forced to take
syntactic	obliged to put	able to drive; forced to take

And in describing the technical and more natural aspects of Tendulkar's batting, the excerpt shown below uses hyponymy (amongst synonymy) in a similar way to Haigh's writing on Raja. The result is painting a picture by characterising Tendulkar's actions through strokeplay (*dispatched, eluding, placed*).

More than any other batsman, even Brian Lara, Tendulkar's batting has provoked gasps of admiration.

A single withering drive [[dispatched along the ground, eluding the bowler, placed (*semantic: hyponym; syntactic*) unerringly between fieldsmen]],

can provoke wonder (*semantic: repetition; synonym; syntactic*) even amongst the oldest hands. […]

Table 21

Example 18 of types of parallel ties

type	first	second
hyponymy	dispatched	placed
repetition; synonymy	provoke gasps of admiration	provoke wonder

Therefore, the literary descriptive nature of this text is centred on describing Tendulkar's longevity and technique. Parallel structures are significant in achieving this purpose within and across clauses through syntactic, semantic, and morphological parallelism to reinforce, elaborate and contrast.

When comparing the two expert writers' choices of parallelism, it is evident that cricket writing that uses a highly valued literary-descriptive style becomes most cohesive when meaning, syntax and morphology are woven together across a text. This is further enhanced when parallelism works together with other discursive aspects of the text to reinforce, elaborate and contrast. We will now compare the articles by the non-expert writers (Ballingal and Navneeth).

3.1.7 Ballingal on Root Text

Parallel ties were used less frequently in Ballingal's article (3.0 times per 100 words) than in the texts written by Haigh (5.3, 6.3) and Roebuck (7.1, 7.9) discussed above. While these statistics are interesting, of more significance is the qualitative analysis, which shows their impact on cohesion in detail. First, Ballingal's use of parallel ties is more often in isolation rather than in combination with types of parallelism. Second, syntactic co-occurrence is often inconsistent but is analysed as parallelism as a means of comparison between the texts. Third, the use of parallelism across paragraphs increases the distance thus reducing the emphasis of ties. These three factors mean that reinforcing, elaborating, emphasising action, and contrasting have less impact and flair in realising description of the main protagonist than in the experts' texts, resulting in a text that is less literary.

With regard to semantic parallelism (n=10), the most common tie throughout the text is repetition (n=5). This choice, when used across a paragraph with hyponymy and synonymy, assists in achieving argumentative discourse. However, use of repetition lacks emphasis in isolation without syntactic support (*…want people to follow you…Players will follow Joe Root*).

> With any leader in any sport (*semantic: hyponym; syntactic*), you want people
> to follow you
> and look up to you (*semantic: synonym; syntactic*)
> Players will follow (*semantic: repetition*) Joe Root.

The next example shows a stark difference in the use of ties across paragraphs and stages when compared to the Haigh and Roebuck texts. While Haigh and Roebuck use parallelism to delineate new paragraphs or stages through hyper-Theme related to periodicity (see section 1.3), the choices made by Ballingal are not as effective due to paragraph breaks interrupting a stage. The below example shows this, exemplifying two repetition ties (*go on and become…go on and lead; become an England great...become a great*), however they are used across paragraphs but within one stage. This results in a distance between ties where a sense of emphatic rhetoric is lost, especially of a literary nature. Added to this is inconsistent syntax with the latter example (*will he go on and become? …he will become*).

The question [[that has been raised over his short international career]] is: [[will he go on and become an England great and an England captain?]] (*semantic: hyponym; syntactic*)

And in the next paragraph:

From my point of view, he will become a great (*semantic: repetition*)

and eventually go on and lead England. (*semantic: repetition; syntactic*)

Table 22

Example 19 of types of parallel ties

type	first	second
hyponymy; syntactic	England great	England captain
repetition	become an England great	become a great
repetition; syntactic	go on and become	go on and lead

And repetition is used again but despite the co-occurrence of an infinitive structure (to come), the emphasis of meaning is lost because there is no further syntactic parallelism across the two clauses.

[[Giving him the experience early]] will leave English cricket in a better state down the years [[to come]].

The rise of Joe Root in the last 18 months is a sign of [[what is [[to come]]]]. (*semantic: repetition; syntactic*)

Thus with parallel repetition ties, the distance between ties (when inconsistent with periodicity) coupled with an inconsistency of syntax achieves less emphatic and literary rhetoric than the Haigh and Roebuck texts.

While Antonymy (n=1) is rarely used compared to the Haigh and Roebuck articles, the example below emphasises Root's skill compared to his peers through opposing material Processes (*struggle…manages*). When supported with syntactic parallelism (*to find…to do*)

and used conjointly with hyponymy (*situation…conditions*), this paragraph achieves a rhetoric of contrast.

While others struggle to find ways to score,

he manages to do (*semantic: antonym/syntactic*) it regardless of the situation and the conditions. (*semantic: hyponym; syntactic*)

Thus the use of parallelism in the Ballingal article - where it exists - rarely achieves the same literary and cohesive effect as in the Haigh and Roebuck texts. This is due to first, the ties being used in isolation rather than in combination; second, the distance between ties being too great and at times linked across paragraphs but within a stage; and third, syntactic parallelism to support other types of parallelism is inconsistent.

3.1.8 Navneeth on Tendulkar Text

The use of parallelism in the Navneeth article (2.4 times per 100 words) shares similarities to Ballingal's article, and is also limited when compared to the Haigh and Roebuck texts. The use of parallel ties across paragraphs, in isolation, and an inconsistency of co-occurring syntax does not always achieve meaning to reinforce, contrast, elaborate and emphasise action. As with the Ballingal text, it should be noted that some structures are not strictly parallel due to syntax not accurately being mirrored, achieving what we will term semi-parallelism. This provides a good point of contrast with the Haigh and Roebuck texts.

First, as with the Ballingal text, the rhetorical impact of parallelism is lost due to the distance between ties and their use across paragraphs. These characteristics are best exemplified when considering repetition, which is the most common semantic tie (n=8). The first example is across three paragraphs with parallel ties partially emphasising suggestion (let us) through repetition as well as co-occurring *if* structures.

…and **if you look** at Sachin's batting at that time

he was always taking the attack to the bowlers,

whoever he was facing,

which was not the case with the other batsmen.

And in the next paragraph:

If you forget (*semantic: repetition; syntactic*) this,

let us look into some games [[where India lost ||when Sachin scored runs]].

And in the following paragraph:

Let us start with (*semantic: repetition; syntactic*) the Coca-Cola Cup in Sharjah, […]

And again a paragraph break interrupts the flow and subsequent co-occurrence of meaning (*…he asked Laxman Sivarama Krishnan to bowl…He also asked let-arm bowlers to bowl*).

…he asked

Laxman Sivarama Krishnan to bowl to him from around the wicket

and practiced.

And in the next paragraph:

He also **asked**

left-arm bowlers to bowl (*semantic: repetition; syntactic*) on the rough

to be prepared for [[when he was going to face Warne]].

If the above examples were in a single paragraph, the cohesive ties realised by these parallel structures would assist in creating a more descriptive text as shown above in the Haigh and Roebuck texts.

Successful parallelism across paragraphs was exemplified in the Roebuck and Haigh texts when used with periodicity (see section 1.3). Haigh uses parallel ties of repetition emphasising order (*the first thing that struck me… the second thing that struck me…*). However, as can be seen below, in the Navneeth text, order of ideas through repetition lacks consistency with periodicity and thematic structure. This is evident when the text summarises the initial paragraphs with *the two important points* relating to Tendulkar's calmness. This becomes ambiguous some paragraphs later, where the parallel tie *the most important point* relates to his skill batting in differing conditions. Thus the organisation of this text does not support these parallel structures.

> In his 24-year career Sachin has not said a word about his critics,
>
> just let his bat answer all the questions
>
> These are the ==two== ==important points== [[which influenced me the most about Sachin]].

A number of paragraphs later:

> ==Another== ==important point== [[worth mentioning]] is [[that he was very comfortable ‖in playing both on ==front foot and back foot==]], (*semantic: hyponym; syntactic*)

A number of paragraphs later:

> ==The most important point== (*semantic: repetition*) [[I like about Sachin]] is [[he changed his batting according to the ==conditions and situations==]]. (*semantic: hyponym; morpho*)

Moving towards more localised ties, more success is attained through the use of hyponymy (but not meronymy) (n=4) when working in conjunction with syntax. Hyponymy, as shown in the previous excerpt, achieves elaboration (*front foot…back foot; conditions…situations*). Similar use of hyponymy is shown in the following excerpts, first to elaborate on inspirational qualities of Tendulkar the sportsman and man:

> Sachin Tendulkar, ==as a batsman and as a person== (*semantic: hyponym; syntactic*) has inspired me the most to date.

And second, his ability to play different types of shots:

> But Sachin was different, and very fluent
>
> in playing both cross-batted and flat-batted shots, (*semantic: hyponym; syntactic*)

These above examples are cohesive because they are supported by co-occurring syntactic parallelism within Participants and Circumstances at a local level, in this case within clauses.

Although successful parallelism is achieved within clauses, choices of syntactic parallelism across clauses and embedded clauses lack consistency, which detracts from cohesion. This limitation is shown below when working together with semantic parallelism. Note the different structures surrounding *playing* and *when he was…when he became…*.

> What [[I mean || [sic] say here]] is [[playing at international level at an age of 16]] was a lot different from [[playing international cricket at 23, (*semantic: repetition; syntactic*)|| where most of the other Indian greats started their careers]]]].
>
> When he was young
>
> He was attacking
>
> and when (*semantic: repetition*) he became a senior member in the team
>
> he reduced his aggression for the team…

Syntactic and morphological parallelism without the support of semantic parallelism is quite common. However, as shown below, cohesion is again affected by the first syntactic structure (*When Mark Taylor spoke…when he toured*), with this parallel tie containing two different subjects, a co-occurring pattern is interrupted. However, more cohesion is achieved through characterising action through present participle structures (*playing…preferring*) and repeated *ing* morphology.

> When Mark Taylor spoke about his first impression about Sachin
>
> when he toured (*syntactic*) Australia in 1991-1992,
>
> he said
>
> generally Indian batsmen are not that comfortable
>
> playing flat batted shots,
>
> preferring (*morpho*) to play with a full face of the bat…

And this successful use of syntax and morphology is further evident in the following two examples.

I have heard [[a lot of people criticising Sachin]],

saying (*morpho*)

whenever he scores

India loses. (*syntactic; morpho*)

And

I remember

Shane Warne talking about the Indian team in early 1990s,

saying (*semantic: synonym; morpho*)

India was a defensive team [[who would prefer not to lose ||

rather than winning a game]].

Therefore Navneeth has less success than Haigh and Roebuck in the use of parallelism. This is due to: first, organisation of paragraphs and periodicity creating ambiguous ties; second inconsistent syntax supporting semantic parallelism, especially across clauses; and third the lower number of instances of parallelism. Some success is achieved when using synonymy and hyponymy within clauses, and when using morphology to emphasise actions.

Therefore parallelism is only partially successful in achieving cohesion in the two texts written by Ballingal and Navneeth. This is due to:

- The immediacy of ties becoming lost due to paragraph breaks weakening emphatic meaning and to disorganised periodicity.
- The common use of ties in isolation rather than the semantic and syntactic working together, especially within paragraphs.
- The lack of syntactic co-occurrence, especially across clauses, with one tie not exactly mirroring the other resulting in a loss of emphasis.
- The lower number of parallel ties when compared to the Haigh and Roebuck texts, especially related to description. This results in less descriptive and ultimately less literary texts.

3.1.9 Conclusion

Parallelism is primarily used to build upon meaning and the expert writers achieve this more successfully than the non-experts. Most importantly, the purpose of describing in an entertaining way is achieved through a literary-descriptive style with different types of parallelism working together at different levels of each expert's text, at times interrelated with other cohesive devices, such as CONJUNCTION.

3.2 Reference

3.2.1 Methodology

The cricketer profiles were analysed for reference. That is reference within and across clauses and paragraphs of text. As discussed earlier (see section 2.4), similarities across the experts' articles were analysed and compared to the non-experts' articles initially through considering a range of cohesive devices, culminating in a detailed analysis of parallelism and reference.

In order to analyse reference, first each text was split into clauses. Then, the kinds of reference expression including personal, demonstrative, and comparative were identified and made bold in the text. Next, these clauses were then entered into a spread sheet (see Appendix C). The referents for each reference were identified and entered into cells from left to right and chains of reference ties under each referent were created in the spread sheet. Subsequent to this, each reference was colour coded to categorise the various types of phora, whether it be anaphoric, cataphoric, esphoric, exophoric or homophoric (see Table 2). The resulting patterns highlight the similarities and differences across texts by expert writers and also when compared with texts by non-expert writers.

An overview of the spread sheets revealed the most significant reference ties and chains across the texts. The instances in which meaning making through reference ties across the experts' versus non-experts' texts were then counted and tabulated (see Table 23). This included anaphora related to the main protagonist of each article and the switching between use of reference and referent (orientation, reorientation). Other long anaphoric chains were also considered, including referents related to the author, reader (e.g. *you, we*), and cricket teams (e.g. *West Indies, India*).

More locally the analysis revealed the use of esphora as a common tie, varying in its structure between definite article and comparison and superlative. Structural cataphora using 'structural it' clauses were also identified. Thus, the rhetorical significance of these structures is discussed.

Moving away from cohesion, reference related to the situation (exophoric) and culture (homophoric) were identified and analysed in the same way, leading to discussion regarding the importance of coherence (see section 1.2.2). We will now discuss the findings.

3.2.2   Introduction to Discussion

Reference, as introduced in section 2.2.4, assists in creating texture through ties related to cohesion and coherence. The following six texts share similarities in their use of reference (see Table 23 below). This includes first, the dominance of anaphoric reference in creating a chain that identifies the main protagonist. Second, the use of esphoric reference is used at a localised level to identify and in some cases as a literary device. Finally, homophoric reference, and to a lesser extent exophoric reference, assist in achieving coherence. However, some key differences emerge when considering the rhetorical choices made when aligned to purpose and genre. We will now consider the texts in turn in relation to reference and the creation of texture, starting with the more experienced writers, Roebuck and Haigh, followed by the less experienced Ballingal and Navneeth.

Table 23

Reference Tie Use Related to Phora

Article / Reference		Roebuck on Gilchrist	Roebuck on Tendulkar	Haigh on Raja	Haigh on Crowe	Balling al on Root	Navneeth on Tendulkar
Total Clauses		91	140	71	119	59	139
Word Count		934	1335	821	1164	626	1229
Anaphoric: main protagonist (% of word count)		70 (7.5%)	84 (6.3%)	43 (5.2%)	89 (7.6%)	48 (7.6%)	86 (7%)
Anaphoric surname orientates/ reorientates	Name not pronoun to orientate in new stage	6/10	7/11	7/10	7/11	6/8	7/8
	Re-orientates after new participant	3	7	7	6	2	12
Other significant ties	Author and I, we, you, etc	0	0	3	25	10	20
	Other chains (# ties)	the team (5), the stumps (3), Healy (3), wicketk eeper (3)	the Rolling Stones (8), India (6), the game	The Caribbea n/ West Indians (10)	Ramanos (2), NZ (2)	Englan d (11)	India (22),the Chennai Test (7), Laxman, Dravid (5)
Esphoric	definite article	18	7	8	14	12	11
	comparative/ superlative	5	6	7	10	2	11
Cataphoric (structural it)		7	6	0	4	2	1
Homophoric		21	25	24	30	14	18
Exophoric		3	4	9	8	6	5

Table 23 provides a quantitative overview of significant reference use and types of phora across the six articles. The discussion that follows refers to these figures and the reference

chain spread sheets in Appendix C, but of greater significance is the way reference is used qualitatively, that is working with the discourse of each text.

3.2.3 Roebuck on Gilchrist Text

The Roebuck article on Gilchrist primarily uses anaphoric, esphoric, cataphoric and homophoric reference to achieve texture.

First, anaphoric reference (e.g. *he, his, him*) which tie to the referent *Gilchrist* constitute the dominant chain throughout the text (7.5% of word count). This corresponds to *Gilchrist* being the topic of the sports profile. While the use of pronouns informally avoids repetition, of greater noteworthiness is the use of *Gilchrist* rather than *he* predominately at the start of genre stages (six in 10 stages) to reorient the reader as shown across two stages below:

> Above all, **Gilchrist** was a sportsman.
>
> Nothing [[held against **him**]] would have raised a murmur from someone else.
>
> Cricket will miss **his** smile and sense of fun and also **his** panache with the bat.
>
> Australians will miss the sight of **him** [[walking through the gate‖ when the team was in trouble ‖or else when quick runs were required]].
>
> Everyone will remember the dynamic hundred [[struck in Perth against England]].

And the next stage:

> Every significant passing produces a hundred memories.
>
> **Gilchrist's** also brings forth a hundred smiles.
>
> **He** has been a mighty cricketer […]

Gilchrist is also used several times (n=3) after another participant is introduced, to avoid confusion regarding the referent. In the below example, *Gilchrist* reorients the reader after *Healy* is introduced.

> It was no easy task [[to replace as superb a gloveman as **Ian Healy**]], into whose hands the ball nestled like a bird in a nest.
>
> **Gilchrist** met the challenge with aplomb,[…]

When considering other anaphoric chains mixed with homophora, there are several ties related to *the team* (5), *the stumps* (3), *the game* (3), *Healy* (3) and *wicketkeeper* (3). Of greatest impact is the chain related to *the team* (5 ties). Although spread over three stages, *the team* is significant in juxtaposing Gilchrist as an individual, a selfless team man, and saviour:

> Accordingly he was obliged [[to tread the fine line between [[serving **the interests of the team** ‖ and applying his personal code]]]].

And in the next stage:

> Australians will miss the sight of him [[walking through the gate ‖ when **the team** was in trouble‖ or else when quick runs were required]].

And in the final stage (the Coda):

> He has been a mighty cricketer
> who did his best
> to serve **the side**, entertain spectators and improve the way [[the game was played]].

Roebuck does not refer to himself throughout the text unlike throughout the Haigh on Crowe article as discussed below. This personal distance is also evident when considering there are no ties to communicate to the reader (e.g. *you, we, or us*). This realises a more objective stance than in the Haigh article on Crowe.

Overall, despite the cohesion created by some minor chains, *Gilchrist* as an anaphoric chain dominates the text when used with pronouns. This avoids repetition within and across stages and through using the name *Gilchrist* to orientate and re-orientate the reader.

Esphora, related to localised cohesion, is used 25 times throughout the text. These ties are predominately structured with the definite article (n=18) and on the surface, identify extra information and identification of phenomena that would otherwise be ambiguous. However,

these structures also enhance the literary rhetoric of the text through first, pre-modification creating denser nominal groups and greater formality; and second, parallelism (see section 3.1.1) achieving repetition of structures across a number of these clauses. These features assist in creating cohesive descriptive texts as shown below:

Simply, he changed *the role of* the *wicketkeeper*, changed *the way* batting orders were constructed.

Previously keepers had been little, cheeky fellows [[built along *the lines* of jockeys || who advanced their tallies with idiosyncratic strokes [[sent into improbable places]]]].

By and large they did not alter *the course* of an innings.

Interestingly, ties linked to esphora and comparatives are not as common (n=5). With most stages or paragraphs related to Gilchrist specifically, Roebuck has chosen not to provide a perspective of description through comparison with other participants when compared to the other Roebuck and Haigh texts as discussed in the next sections.

Thus, esphoric reference adds to the text's localised cohesion (see section 1.3) by identifying participants in the text through pre-modification, whose meaning would otherwise be less literary. Together with the rhetorical choice of parallelism, these two cohesive devices assist in achieving the descriptive purpose of the text.

Structural cataphora is used seven times through "structural it" clauses, which imparts emphasis on both the referent as minimal New in the clause and also Theme since *it* refers forward to the end of the clause (see Martin, 1992, pp. 130-1).

Rhetorical meaning has several variations in these structures in the text. First, they are used when Roebuck emphasises the actions and characteristics of Gilchrist in relational Process clauses (*It was no easy task to replace…, It took reverse swing to unsettle him*). Second, 'structural it' clauses emphasise the participant or referent rather than the writer's stance, moving agency away from Roebuck: (*It is possible to remember him…. rather than I can remember him).* Third, when introducing and emphasising a contrast in hyper-Themes, the rhetorical significance of these structures is also evident. Below are two hyper-Themes used to introduce a stage of text:

> But **it** is in his secondary responsibility as a batsman [[that Gilchrist will be remembered longest ||and cherished most]].

And

> Yet **it** is not the keeping or batting [[that defined him]].

Overall, structural cataphoric reference through 'it' clauses assist in the creation of texture in three ways: by looking forward and realising textual emphasis on the referent, foregrounding the referent rather than the writer, and emphasising a contrast between stages.

Moving away from cohesive ties, coherence is in part realised through homophoric reference, where the tie to the referent is not found within the text but rather part of the reader's understanding of cricket culture. This is evident through the use of people (*Warne, Gilchrist, Healy*) and relevant lexis to cricket (*the game, the stumps, the ball, the leg side*).

Homophoric reference focuses on generalised participants. However, in this text homophora also creates a chain across one particular stage of the text, evoking a particular memory. This is introduced by the general statement in the hyper-Theme: *Standing back to fast bowlers, he was superb,* is then followed by introducing a memory, and a chain of homophora follows:

> Even now, in this sudden, dismaying and inevitable hour, it is possible [[to remember him || flying through **the air**]]
>
> to take glides down **the leg side**, glove outstretched,
>
> landing with a thump
>
> and emerging with **the ball** with the sort of pleasure [[detected in a child [[who has found a plum]]]].
>
> At these times he transformed innocent glances into remarkable snares.

Thus, the meaning realised by homophoric reference appears general in isolation (e.g. the air, the ball), but this excerpt's discourse evokes a situation, where reference links are bordering on exophoric (see section 2.3.3 for homophoric/exophoric ambiguity). Either way, these are not terms that need to be defined for this specific readership as the purpose of the text is not to describe the game of cricket. However, writing for a different audience, such as in the U.S, would necessitate these terms being defined through esphoric reference (e.g. 'the sticks which the ball must hit').

Overall, Roebuck's text successfully achieves a literary description using reference anaphorically to introduce and reintroduce Gilchrist, esphorically to build literary structures through pre-modification, cataphorically to distance the writer's voice and emphasise contrast, and homophorically to create a chain achieving a description of a memory.

3.2.4   Roebuck on Tendulkar Text

Roebuck on Tendulkar bears a number of similarities to his article on Gilchrist: First, the protagonist is the main anaphoric chain; second, the use of esphora and structural cataphora are at a localised level; and third, homophoric reference assists in realising coherence.

Anaphoric reference is primarily realised as a chain relating to *Tendulkar* and associated pronouns (*he, him, his*) (6.3% of word count). Rhetorical significance is three-fold. First, the use of pronouns avoids repetition of the surname. More interestingly is the occasional but significant use of synonymy to evoke a period of Tendulkar's life *(the lad, the Indian master, the child)* as exemplified below:

> Romantics talk about those early morning trips to Shivaji Park, and **the child** [[eager [[to erect the nets and anxious [[to bat ||till someone took **his** wicket]].
>
> They want
>
> to believe
>
> that toil alone can produce that straight drive and a bat so broad [[that periodically it is measured]].
>
> But it was not like that.
>
> From the start **the lad** had an uncanny way of [[executing **his** strokes perfectly]].

Second, the name *Tendulkar* reorients the reader to start a paragraph by initially being used in seven of 11 stages rather than the pronoun. Added to this is the use of *Tendulkar* (seven times) to reorient the reader after a different participant has been mentioned. (*Others….Tendulkar*; *Mandala, Border…..Tendulkar; Lara…Tendulakar; Lara…Tendulkar; K. Richards…Tendulkar*). This reorientation technique is exemplified below:

> [...] **Viv Richards** could terrorise an attack with pitiless brutality,
>
> **Lara** could dissect bowlers with surgical and magical strokes,
>
> **Tendulkar** can take an attack apart with towering simplicity.

Other chains that have some significance are primarily *the Rolling Stones*, which makes up a short chain at the end of the text as Roebuck makes an analogy for longevity (*Keith Richards, the Rolling Stones, the band, his, they, he, they*); also, the *India* reference chain, which spans four stages of the text; and third, *the game* chain which is mentioned across three stages. Therefore, respectively, these chains assist in literary description through analogy and relevance to the protagonist's country and sport (see Appendix C for spread sheet).

As with Roebuck's article on Gilchrist (see Section 4.2.2), there is no use of personal pronouns related to either the author or the reader. This results in a less personal more objective text.

Thus, showing similarities to the Roebuck on Gilchrist text, anaphoric reference is primarily used to track Tendulkar in a chain serving the purpose of avoiding repetition through pronoun and synonym use, and reorientation through surname use. While not as long, other chains, related to his nation, the game and his longevity are also significant in creating texture.

Esphora is used (n=16) across many of stages of text, although not as commonly as in the Gilchrist text. Significantly, the Tendulkar text uses comparative and superlative reference structures (n=6) more often than the Gilchrist article. This brings other entities into the field, assisting in giving a perspective introduced by *the journey* in one hyper-Theme and concluding at the end of the stage with a choice of superlative:

> **It** has been an incredible journey, a trip [[that figures alone cannot define]]….
>
> …the Indian master has been **the most satisfying cricketer** of his generation.

And *feats* in another hyper-Theme and choice of comparison in the following clause:

> **Tendulkar's** feats are prodigious.
>
> He has scored **as many runs overseas** as in his backyard…

Choice of esphora also includes structures with the definite article (n=7) creating a parallel structure (*the impudence of youth - the sagacity of age*) (see discussion in section 4.2.2) and denser nominal groups. Added to this is premodification of the referent (e.g. *the ability to retain the precious gift of youth)*, achieving a literary effect by creating denser nominal groups associated with more formal and descriptive writing as discussed earlier.

Cataphoric reference is in evidence (n=6) across about half the stages emphasising, as in the Gilchrist article, characteristics of Tendulkar through relational processes:

> But **it** has not only been about runs.
> Over the decades **it** has been Tendulkar's rare combination of mastery and boldness [[that has delighted connoisseurs and crowds alike]].

Added to characteristics, the 'structural it' can realise an opinion but background the author's voice by avoiding the first-person pronoun *I* (e.g. *It is hard to think of a player remotely comparable, it is hardly fair to ask him,* and *it is enough that he is expected to bat better than anyone else*). There one example of 'structural it' being used to emphasise contrast and change of stage, coming as it does in a hyper-Theme.

> Over the decades it has been Tendulkar's rare combination of mastery and boldness [[that has delighted connoisseurs and crowds alike]].

Thus, uses of 'structural it' are effective ways of adding to localised cohesion by: first, emphasising characteristics and opinions while avoiding the writer's voice; and second, highlighting within the clause a change in a stage. As discussed in the Gilchrist article, this is achieved through the reference pointing forward, highlighting the referent at the end of the clause.

Finally homophoric reference, as part of achieving coherence is evident through people (*Warne, Lara, Mandella, Border, Lee, Richards*), places (*Australia*, *India*) and things (*the game*). Although consistent with the Gilchrist text in understanding the knowledge of the cricket fan, the Tendulkar text does have a broader scope, incorporating a wider range of entities throughout its stages. This ties in with esphora and comparison, introducing participants homophorically. Three examples are given below:

1. Alongside **Shane Warne**, the Indian master has been the most satisfying cricketer of his generation.
2. On his most recent trip to **Australia**…
3. …more than any other Batsman, even **Brian Lara**….

As with the Gilchrist article, Roebuck instils a sense of situation through several instances of fans' shared community stories by introducing a memory (e.g. *Romantics talk about those early morning trips to Shivaji Park…*) and further realises this through homophoric reference (*…that straight drive*). He then moves to temporal reference for Tendulkar's career where the referent is linked exophorically to the situation (*from the start, over the decades*). Again, reminiscing fans instil a sense of situation (*provoked gasps of admiration*) where more homophoric reference adds to coherence (*the ground, the bowler, the oldest hands*), shown below:

More than any other batsman, even **Brian Lara**, Tendulkar's batting has provoked gasps of admiration.

A single withering drive [[dispatched along **the ground**, || eluding **the bowler**, || placed unerringly between fieldsmen]], can provoke wonder even amongst **the oldest hands**.

Therefore, homophoric and exophoric reference (to a lesser extent) assist in achieving coherence by first, introducing participants about whom the readership have knowledge; second, these participants are often introduced as a form of comparison to Tendulkar and finally, as with the Gilchrist text, chains of homophoric reference build within several stages, evoking a sense of a specific situation.

3.2.5 Haigh on Raja Text

Haigh when writing about Raja uses reference ties for cohesion and coherence in a similar way to the Roebuck texts. Firstly, the anaphoric reference chain of *Raja* tied to *he* and *his* dominates the text (5.2% of word count). The name *Raja* is often used at the start of a stage (seven in 11 stages) (*Raja, the very name…Raja had methods…, When Raja failed…., I particularly recall Raja….*). This gives clear guidance to the reader. Secondly, when another participant is introduced in a stage, *Raja* is used to re-orientate the reader (n=7) to avoid

confusion between participants (*Botham…..Raja, Lillee….Raja, Imran, Majid…..Raja, Llloyd, Richards….Raja*). This orientation and reorientation is shown below:

> **I particularly recall**
>
> **Raja** taking guard at Perth in November 1981 with Pakistan 4 for 17.
>
> **Lillee** greeted him with a bouncer:
>
> it was hooked thrillingly, fecklessly, for four.
>
> **Lillee** followed with another bouncer, faster, fiercer, straight from his salad days, straight at the outside of Raja's right eyebrow.
>
> It was a trap,
>
> but **Raja** couldn't help himself. […]

And orientating in the next stage:

> For when **Raja** came off,
>
> it was in essentially the same proud and prodigal way.
>
> He did everything with style. […]

Distinct from the Roebuck articles, personal pronouns are used in a chain to relate to the author and his recollections, and to generally draw the reader into text. This results in a text that is less distanced. As this usage is more significant in the next section, further discussion can be seen there.

One chain that is quite prominent is that of the Caribbean and West Indians. Haigh introduces this firstly in the Orientation stage as a macro-Theme to introduce the reader to the topic (*the Caribbean, the zenith of Roberts, Garner, Croft*) and Raja's success. The chain continues in the next stage, related to time (*those days, longer ago*). The text then changes topic, introducing Raja's failings. It then moves back to the Caribbean chain with another anaphoric tie (*that Caribbean summer almost 30 years ago*). This chain continues across this stage and the next with esphoric reference (*the West Indian teams* ...) juxtaposed with homophoric reference (... *of Lloyd and Richards*), and finally anaphoric reference (*those five tests, West Indies, the Lloyd Richards years*). Thus the text is bookended with reference chains alluding to Raja's success in the West Indies. This is seen below:

In the Orientation:

> […]But Raja set his mark in **the Caribbean** at **the zenith of Roberts, Garner, Croft,**…

And in the next stage:

> Footage of cricket from **those days** now seems from slightly **longer ago** [[than it actually is]].

And to conclude:

> And what of **that Caribbean summer** almost 30 years ago…
>
> A few players successfully thwarted **the West Indian teams of Clive Lloyd** and **Viv Richards**, but perhaps none so extravagantly as **Raja,**…

More localised cohesion through reference is achieved through esphora as in the Roebuck texts. This use is common in the description stages, realised by the definite article (n=8), which creates parallelism when these structures are in close proximity:

> …he always gave you **the feeling** [[that cricket was there for his pleasure, not he for its, with all **the thrills** [[he could pack into it]].
>
> …the result was **the latest** of top-edged hooks to **the finest** of deep fine legs, [[having travelled at little more than head height all the way]].

Second, in esphoric structures, the pre-modification reference (*the*) looks forward to the referent *(that cricket was there for his pleasure)*. This defines *the feeling* and creates dense and descriptive nominal groups, suiting the purpose of a descriptive report as well as using lexis creatively to suit its literary style (***the feeling*** *that cricket was there for his pleasure,* ***the thrills*** *he could pack into it,* ***the appearance*** *of contemplating them*).

Esphoric reference through comparison/ superlative is used (n=7) across the text realising description, emphasising Raja's appearance (*one of the handsomest men to grace a cricket field*) and his consistent failings. The example below shows esphoric reference and parallelism working together to create cohesion.

> …**the result** was **the latest** of top-edged hooks to **the finest** of deep fine legs, [[having travelled at little **more than** head height all the way]].

Therefore, esphoric reference through pointing forward to the referent in the nominal group achieves a descriptive style that is formal and literary. It is also effective in attaining cohesion across clauses when coupled with parallelism.

However, it is interesting to note that 'structural it' is not used in this article, which differs from the Roebuck articles.

Finally, reference use is also coherent to the culture (homophoric) and situation (exophoric). Homophora is achieved through names of teams (*Pakistan, West Indians*) players (*Botham, Lillee*). It is also evident in a stage more generally describing Raja on the cricket field as exemplified below:

> Raja had methods so homespun [[that they might almost have been designed to engage **the eye**]].
>
> He bent low from **the waist** in his left-hander's stance,
>
> peering eagerly down **the pitch**,
>
> pounding his looping preliminary pick ups into **the earth** like a woodsman [[bisecting a log]].
>
> Raja was all eye and wrist, hands at the top of **the handle**,…

It is interesting to note a distinction between homophora and exophora. It can be argued that Haigh is imagining a situation in a certain stage and using reference where the referent can be located in that situation exophorically. One such situation is introduced with:

> I particularly recall Raja…,

setting the scene for a description, which is in part realised through both exophoric and homophoric reference:

> **The voluminous backlift** uncoiled,
>
> **the body** pivoted,
>
> **the centrifugal force** almost swung him off his feet:
>
> **the result** was the latest of top-edged hooks to the finest of deep fine legs, [[having travelled at little more than head height all the way]].

As with the Roebuck articles, memories are at times evoked through description of situations on the cricket field. Here, the distinction between homophora and exophora in achieving

coherence can sometimes be blurred (see section 3.2.1). However of note here is the use of names and cricket terms that are creating a sense of situation which is understood by the readership.

3.2.6 Haigh on Crowe Text

The Haigh on Crowe article uses reference in a similar way to the articles discussed above, however there are also some important distinctions.

As for anaphoric reference, there is significant use of reference ties related to Crowe, the author and the readership. We will look at each of these in turn.

With regard to personal reference related to Crowe (*Martin*, *he, his, him*), a significant number of ties (7.6% of word count) are used in a chain anaphorically to suit the purpose of the text. More specifically, seven of 11 stages of the text introduce the main participant as *Martin* to reorientate the reader. This is predominately followed by reference chains of *he* in the unmarked topical-Theme position. Although this is consistent with the other texts, a noteworthy difference here is the use of the Christian name *Martin* rather than surname *Crowe*. Part of this chain is shown below, where the first reference *Martin* starts a stage, and the second use reorients the reader after *Romanos* is introduced.

It was not always thus with **Martin**,

as **he** was the first [[to admit]].

It's 20 years

since **he** published **his** first autobiography, Out on a Limb.

In hindsight, **he** thought it a failure – too self-protecting, too self-justifying.

That same year, a controversial, unvarnished "unauthorised biography" by Joseph Romanos was published, Tortured Genius.

"He did **me** better [[than **I** did **me**]],"

Martin said.

This use of Christian name serves a rhetorical purpose, in part realising a more personal account of the subject than in the previous articles. As will be discussed below, Haigh's relationship with Crowe is an overarching motif.

In terms of anaphoric reference related to Haigh and the reader, there is significant use within and across stages (25 ties), creating a significant chain. Haigh's use of anaphoric reference related to himself (*I, me*) in part realises several rhetorical features. First, Haigh introduces himself as a participant *(...struck me..., I identified..., ...struck me, ...,)* and friend: *(...we were friends..., and...we exchanged...)*. Second, Haigh uses anaphoric reference to highlight his perspective (*I ventured..., I thought...I might have...*). Third, several stages introduce description from Haigh's perspective and memories, containing anaphoric reference chains. An example of this follows:

> The first thing [[that struck **me** [[on meeting Martin Crowe, even in the shadow of illness]]]], was his physical presence...
>
> This was a little unexpected.
>
> **I** identified him with a cricket of elegant classicism, of economy of movement, of touch and precision rather than brawn.
>
> But then **I** also remembered
>
> how he pervaded a crease...

Finally, anaphorically, the use of pronouns denoting the reader *you*, reduces the distance between the reader and writer, emphasising Crowe's influence on the cricketing community. This chain is most significant in the second last stage:

> [...]Martin proved to be an astonishingly assiduous correspondent, hugely motivated [[to become a better writer]], always wanting ||to know||what **you** thought of his work, endlessly encouraging of **your** own.
>
> Physically confined by ill-health,
>
> he had time for philosophical discussion and personal reflection.
>
> With Martin there was no such thing as a trivial contact.
>
> Perhaps because it was his own aim,
>
> he made **you** want to be **your** best self.

This use of *you* includes but backgrounds the writer as a participant, limiting the focus on Haigh and drawing the reader in to imply general consensus.

Thus anaphoric reference creates cohesion in chains, emphasising Crowe as the main participant, the writer as secondary participant and to a lesser extent the readership. Unlike

the previous articles, the use of the Christian name (*Martin*) coupled with the chain related to the author and readership instils a sense of familiarity across the text. This sense of the personal distinguishes this profile from the others as it is obituary-like, emphasising the impact of Crowe's legacy on Haigh.

Moving away from anaphoric reference, esphoric reference is commonly implemented to define something that is not clear within the context. This is done through the definite article (n=14) realising description and also through comparatives and superlatives (n=10). Interestingly, reference ties of *so* and *such* (n=5) are also used, unlike the other articles in the dataset.

Like the previous articles, rhetorical significance of the definite article is two-fold, formalising language to a more literary style suited to this genre through pre-modification as well as attaining more globalised cohesion through parallelism. Less common lexis is also evident, which adds to the literary style. These three features are encapsulated below:

The capacity [[to outlast]] counted for **more** than **the** yen [[to outhit]].

Similar structures also achieve additive meaning, assisting in emphasising two descriptions, again through parallelism:

The first thing [[that struck me [[on meeting Martin Crowe, even in the shadow of illness]]]], was his physical presence.

And in the next stage:

The second thing [[that struck me]] was how completely alive [[he was]], how dedicated [to getting the most and best out of every encounter]], his utter humility and insatiable curiosity.

Turning to comparative and so/such structures, their cohesive relevance is evident in emphasising characteristics of the protagonist. In the example below, first, a hyper-Theme introduces Crowe's vitality followed with esphoric reference and is followed with comparisons:

> The **second thing** [[that struck me]] was how completely alive [[he was]], how dedicated [[to getting **the most and best** out of every encounter]], his utter humility and insatiable curiosity.

And to end the same stage:

> …and perhaps **the least guarded man** [[I have ever known]], utterly frank and giving of himself, healthily in touch with his feelings, and **so present** in all his dealings [[that, <<despite knowing‖how completely reconciled [[he was]] to his mortality,>> I find myself strangely unprepared [[to write about him in the past tense]]]].

Haigh then introduces a contrast, as shown in an excerpt from the next stage, again offering the scope for comparison:

> It was not always thus with Martin,
>
> as he was **the first** [[to admit]]…
>
> …That same year, a controversial, unvarnished "unauthorised biography" by Joseph Romanos was published, Tortured Genius.
>
> "He did me **better** [[than I did me]],"
>
> Martin said.
>
> …Maybe Martin had **more admirers** outside his homeland than in it,
>
> or at least enjoyed **more unleavened** admiration.

Thus, the Crowe text has similar esphoric structures to the previous three texts, but with a greater variety. Cohesion is achieved through dense nominal groups and the definite article with more literary lexical choice; comparison and result clauses and at times parallelism across these structures (see section 3.1).

Structural cataphoric reference is only used four times in the text and does not have the same emphatic rhetorical significance as in the Roebuck articles.

We have considered chains of anaphoric reference and structural esphoric reference, both of which contribute to cohesion throughout the text. We will now consider those reference choices that refer out to the context and add to coherence. Haigh's use of homophoric reference is common (n=30), highlighting the fact that the reader has knowledge regarding the field of cricket and does not require certain nominal groups to be defined, such as *Peter Roebuck, the crease* and *the leg side*.

As discussed earlier, the previous three texts showed the significance of realising coherence through homophora, at times coupled with exophora, in building up reference ties. As with the previous texts, in the final clause below, there is ambiguity between the two phora (see section 2.3.3). These rhetorical choices are also used in the Crowe text to paint a picture by introducing participants, and describing characteristics of Crowe on the cricket field.

> Thirty years ago at **the Gabba**, **Richard Hadlee** led **New Zealand** to victory by bundling **Australia** out twice in short order on a sporting pitch.
>
> On the same surface, Martin batted eight hours against an attack [[led by **Geoff Lawson** and **Craig McDermott** for 188]].
>
> I can see **him** now - tight, upright, [[playing pedantically in **the V**]], **the sleeves** [[buttoned to **the wrists**]], **the distinctive white headband** beneath **the distinctive white helmet**, as understated and soaringly magnificent as a Doric column.

Thus, the descriptive and entertainment purpose of the literary reports/ descriptions is enhanced by painting a picture for the reader and evoking a memory through using homophoric and exophoric reference.

3.2.7 Ballingal on Root Text

The instances of reference tie usage in the article by the less experienced writer, Ballingal, when compared to Haigh and Roebuck's texts bear some similarities. This includes the use of anaphora through pronouns, esphora through the definite article, homophora, and exophora. However, the qualitative analysis below shows limitations and inconsistencies when reintroducing the main participant, a lack of literary rhetoric in esphora structures, and no homophoric/ esphoric chains in evoking a situation.

First, Ballingal's choice of name and pronoun to create an anaphoric chain is repetitive because at times the name (*Joe Root*) does not re-orientate after a new participant.

> **Root** has been one of the few shining lights in the England set-up
>
> after what has been a very disappointing few months.
>
> The World Cup saw **Joe Root** as one of two English players [[to score a World Cup hundred]].
>
> **His** 121 against Sri Lanka suggested
>
> there is more [[to come from **this** young talented player]]
>
> and will leave him in good stead in the future.

Two other significant chains are used across multiple stages of the text. The first is related to the author. With regard to the chain *Ballingal* (*my*, *I*), these choices allow for opinion, which suits the purpose of this text as an exposition (see section 1.2) (*from my point of view, I love*) as well as drawing in the reader through the bridging reference ties of *you, we*. This can be seen below, forming a chain of argument across a stage.

> From **my** point of view, he will become a great
>
> and eventually ^HE WILL go on and lead England.
>
> The one thing [[**I** love about Joe Root]]– <<and it reminds **me** very much of Steve Smith –>> is [[that he never settles]]
>
> and is never happy with his results,
>
> he always wants
>
> to improve.
>
> With any leader in any sport, **you** want people
>
> to follow you
>
> and look up to **you**.

This rhetorical choice of *you* shares similarities to both Haigh articles, in particular the Crowe text. Although similar, the use of pronouns such as *I* and *me* relate to the writer as a fan in Ballingal's case, whereas the relationship is more personal in Haigh's case. Lack of such pronouns in Roebuck's two texts limits the emphasis on both writer and reader.

The second chain of note that is mostly anaphoric is related to *England* (n=11) as in the cricket team. The headline of the text highlights the importance of the relationship between Root and England (*Joe Root is the key to England's long-term success*) and ties related to England continue throughout most stages (*England, England, the future of English cricket,*

the England set-up, the side, England, the captaincy, the most talented young player). Chains related to *the team* are also evident in the Roebuck and Crowe texts but are far fewer as they are more focussed on description of the protagonist.

Considering more localised ties and esphoric reference, comparative structures are not significant (n=2) but the definite article (n=12) is commonly used (e.g. *the years to come, the question that has been raised, the talent that this man has*). These appear to have rhetorical basis in defining or identifying but do not have the same literary impact as in the Roebuck (e.g. *the course of an innings; the sagacity of age*) and Haigh (e.g. *the thrills he could pack into it; the capacity to outlast*) texts. Coupled with this is fact that there is little evidence of parallel structures to add to cohesion.

Finally, homophora is common for names (e.g. *Alastair Cook, Steve Smith, James Anderson*) and events (e.g. *the second Test, the World Cup*). However, these are Participants that are usually isolated ties and are not used in chains to evoke memories and describe situations on the cricket field as in the Roebuck and Haigh texts. However, an excerpt from one stage shows some evidence of description:

> When I watch Joe Root,
>
> I see a player with plenty of flair and passion.
>
> His ability [[to apply pressure to **the bowler** ||and control the length [[he is bowling]]]] makes him all the more dangerous
>
> compared to most others in the England side.
>
> From ball one, he comes in and plays with the control
>
> as if he has been out **there** batting for hours.
>
> While others struggle to find ways [[to score]],
>
> he manages to do it regardless of **the situation and the conditions**.

Thus, the text type is exposition rather than literary description (see section 1.3), and this may help explain why homophoric and exophoric reference are not used to the same extent as in the Roebuck and Haigh articles. This is particularly true when descriptions of the protagonist on the cricket field are evoked through specific memories. We now turn to the final text, also an expository text type rather than literary description, to further compare the articles by non-experts.

3.2.8 Navneeth on Tendulkar Text

The quantity of reference ties in the text by the less experienced Navneeth is similar to the other articles with regard to anaphoric, esphoric, and homophoric reference. However, there are differences when considering a qualitative analysis, first with the proliferation of the Christian name to reorient the reader; second, the rhetorical use of esphora; and third, the low number of homophoric ties in creating a descriptive chain.

Considering anaphora, first name *Sachin* is used to reaffirm the main participant's identity rather than family name (Tendulkar), a rhetorical choice which personalises the relationship between writer and protagonist as in the Haigh on Crowe text. Also, the name of the main protagonist (*Sachin*) is used in the same chain to reorient the reader (n=11) after a minor participant. This use of *(Sachin)* is the most common of all the texts, realising textual cohesion to start a stage. However, as in the Ballingal text, the use throughout certain stages is sporadic and repetitive. This is in part due to the focus on a number of participants within certain stages, which are exemplified below:

> In the time **Sachin** played for India,
>
> India have produced [sic.] lot of other excellent players of cricket like **Rahul Dravid, Anil Kumble, VVS Laxman** and **Sourav Ganguly,**
>
> but for **me Sachin** was special
>
> because **Sachin** has played with three generations of players.
>
> **The last player** [[to retire in the team [[**Sachin** made his debut]]]] was in 1999, just three years after **Dravid** and **Ganguly's** debuts.
>
> **Sachin** and **Dravid** were born in the same year
>
> but by the time **Dravid** made his debut
>
> **Sachin** had already been in Test cricket for seven years,
>
> which is more than most of the present day cricketers' entire careers. […]

As with the Ballingal text, a chain linked to the Author (Navneeth) is significant and consistent with personal language and stating opinions in less formal expository writing. This lessens the distance between writer and subject as shown below:

- In **my** view, he should be respected.
- For **me**, Sachin was special
- [[What **I** mean || [sic] say here]] is [[[[playing at international level at an age of 16]] was a lot different from [[playing international cricket at 23 ||, …
- The most important point [[**I** like about Sachin]] is [[he changed his batting according to the conditions and situations]].

As with the Haigh text on Crowe, pronouns related to the writer also show a relationship between writer and protagonist, however the emphasis here is much more on the writer's experience rather than literary description found in the Roebuck and Haigh texts.

Sachin Tendulkar, as a batsman and as a person, has inspired **me** the most to date.

I have seen him since **my** earliest memories of cricket

when **I** was just three or four years old until today,

where he is playing his last Test match.

I have never ever imagined a person [[who can be so calm, down to earth || and have no attitude whatsoever after 24 years of successful international cricket.

In his 24-year career Sachin has not said a word about his critics,

just let his bat answer all the questions.

These are the two important points [[which influenced **me** the most about Sachin]].

Showing more evidence of structures associated with less literary styles are the bridging and subsequent anaphoric reference ties (you, us) relating to the reader. These are particularly common in one stage with Navneeth arguing against Tendulkar being seen as defensive:

> And ^SACHIN tried his best for the team to win,
>
> and if **you** look at Sachin's batting at that time
>
> he was always taking the attack to the bowlers,
>
> whoever he was facing,
>
> which was not the case with the other batsmen.
>
> If **you** forget this,
>
> let **us** look into some games [[where India lost || when Sachin scored runs]].
>
> Let **us** start with the Coca-Cola Cup in Sharjah, […]

Sharing similarities to the other texts, other reference chains are related to the team of the protagonist and his peers. 'India' has 22 ties across four stages (e.g. *India.., the team…).* Laxman / Dravid is a chain of five ties and the Chennai test has 4 ties (e.g. *the first innings, that match, the same game*).

Turning now to esphora, this tie is used significantly (n=22), evenly divided between the definite article (e.g. *the game of cricket, the chase of 350, the time Sachin played for India*) and comparison and superlative, the latter of which co-occurs with the definite article (e.g. *the fastest track in world cricket, the next highest score in the Indian team…*). As with the Ballingal text, this rhetorical use appears more familiar, identifying rather than as a more marked literary device, and any use of parallelism is insignificant. Coupled with this is the insignificant use of cataphora and 'structural it'.

Finally, homophora, as in the other texts is used (n=18) to introduce well-known participants to cricket fans (e.g. *Akram, Younis, Warne*) and places (e.g. *Australia, India, Chennai*). There is no need to identify these entities to the readers of this text and this choice adds to coherence. However, similarity to exposition rather than profile text type foregrounds argument, limiting the suitability of use of homophoric reference for descriptive purposes, especially when compared to the literary use in the Roebuck and Haigh articles. This lack of homophora is shown below.

If you remember his ODI debut as a [sic.] opener or the innings [[he played in Sharjah]],

you can clearly see

what a destructive player he was

but he then changed his batting according to the team requirements

as needed.

As discussed earlier, in the Roebuck and Haigh articles, homophoric/ exophoric reference compliment one-another in evoking a memory by describing characteristics of the participant in a situation, a key rhetorical device in literary descriptions.

Therefore, this text's use of reference differs from in the Haigh and Roebuck texts. First, with regard to anaphoric chains, although first name is used as in the Haigh on Crowe text, reference ties for the protagonist are used more sporadically across the text; second, personal pronouns refer to the author, often when arguing a point or emphasising the writer's experience (as in the Haigh on Crowe article). Esphoric reference realises links of identification rather than literary rhetoric achieved through parallelism. Finally, homophoric reference is used in isolation rather than across a stage, limiting description.

3.2.9 Conclusion

In conclusion, it can be seen that reference is an important factor in creating both cohesion and coherence and overall texture. While articles by the less experienced writers use reference to suit a less literary and descriptive style, the experienced writers use reference which rhetorically suits the purpose of description and entertainment. Several factors assist in realising this:

- The use of esphoric reference with the definite article is significant in three ways: first, the structure of the reference tie with the referent creates dense nominal groups for more descriptive writing; second, the use of more sophisticated lexis realises more literary rhetoric; and third, when these structures are used consecutively, forming a structural pattern, parallelism is achieved (see section 3.1).

- Haigh's use of comparative esphoric reference plays an important role in the overall structure of the text, giving a broad perspective of the protagonist in relation to other entities and times throughout his career.

- Roebuck's use of structural cataphora through 'structural it': first, distances him from the field, creating a more impersonal text; second, emphasises actions and characteristics of the protagonist; and third, highlights new stages, especially when there is a contrast.

- Finally, both Roebuck and Haigh achieve coherence primarily through homophoric reference, which assists in building up characteristics and actions of the main participant and evoking specific memories and situations.

There are several contrasting factors in the use of reference in the texts of the non-expert writers:

- Anaphoric reference, with regard to surnames and Christian names, is at times used repetitively.

- The texts are less literary and descriptive, partially due to esphoric reference not using as sophisticated lexis and rhetorically being used to identify.

- Personal pronouns are often used to argue a point, creating a more exposition like text rather than descriptive.

- The use of homophoric reference is isolated, impacting on coherence rather than creating a chain as in the experts' texts.

4 Conclusions

4.1 Introduction

This study has used Systemic Functional Linguistics (SFL) to investigate the role that parallelism and reference play in realising cohesion and coherence in experts' cricket writing. Understanding the discourse of texts such as these is important, especially considering the way sports discourse describes, persuades, informs and entertains the public in countries where sport forms part of a national identity and culture.

The text type chosen for this study was a cricketer profile of a professional batsman. A comparison is made between the expert writing of Roebuck and Haigh and the non-expert writing of Navneeth and Ballingal.

Initially and broadly, texts were analysed for cohesion. First each text was split into clauses and subsequently, as shown in Appendix B, texts were analysed for clausal-Theme, ellipsis and substitution, CONJUNCTION, and parallelism. Each text was also analysed for reference and entered into a spread sheet (see Appendix C).

Texts were also analysed for coherence, considering genre and generic staging: the experts' texts were analysed as literary descriptions and the non-experts' texts as expositions.

Specifically, from these initial findings a more detailed analysis of parallelism and reference ensued as these cohesive devices were significant in showing the differences between the experts' and non-experts' articles. We will now summarise these results by referring to the research questions and discuss limitations of the current thesis with regard to future research.

4.2   Summary of Findings

We will now summarise the findings after revisiting the research questions.

Comparing the cricketer profiles written by expert and non-expert writers:

1. How are the cohesive devices of parallelism and reference used in cricket journalism by different authors?
2. Are there differences in the use of these cohesive devices and coherence between expert and non-expert cricket writers?

Overall, this study has shown that the experts' articles are more cohesive and coherent than the non-experts' articles in their use of parallelism and reference. These cohesive ties work together not only within clauses, but more importantly (and less evidently in the non-expert texts), across clauses and paragraphs. This creates a cricketer profile that achieves its purpose of describing people, places, and times while challenging and entertaining the reader in a literary style. The non-experts' texts are less descriptive, challenging, and entertaining, bearing similarities to the ubiquitous exposition style of writing. While the literary nature of cricketer profiles is supported by Reinardy and Wanta (2009), English (2016), and Bateman and Hill (2011) as discussed in sections 1.1 and 2.1.3, the results of this study provide more detail into the way in which language choices can achieve a literary style and improve the quality of descriptive writing. A summary of the findings follows, firstly with parallelism and secondly reference.

4.2.1   Parallelism

It is clear from the discussion section that in the experts' texts, parallelism is used more than in the non-experts' texts. However, the qualitative analysis is more revealing, showing three significant areas where parallelism contributes more to the experts' cricketer profiles than the non-experts'. First, across clauses, there is greater accuracy of syntactical structures that mirror one another in the experts' texts. Second, syntactic ties are more often used in

conjunction with semantic ties, creating meaning that reinforces, elaborates and contrasts in the experts' texts. Third, this meaning making occurs more consistently than in the non-experts' texts within and across paragraphs, working together with periodicity and assisting in creating cohesive and coherent literary descriptions and cricketer profiles.

4.2.2 Reference

As with parallelism, reference is also used with greater success in the experts' writing than in the non-experts' writing within and across clauses and paragraphs. This is realised in four ways to identify a referent. First, the most common reference chain, anaphoric, tracks the main protagonist, and orientates the reader across paragraphs more clearly. Second, esphoric reference is used with more sophisticated lexis within the clause and achieves denser nominal groups to identify and, particularly by Haigh, to compare cricketers. Third, the use of cataphoric reference, as seen particularly in Roebuck's writing, distances the writer from the text and emphasises characteristics of players and actions on the field. Fourth, homophoric reference is used more in both experts' texts across paragraphs, assisting in evoking cricket memories and situations. Therefore, reference builds up meaning which is quite often literary in its descriptions, an attribute that the non-experts' articles lack.

This variety of choice, as with parallelism, works throughout each expert's text, assisting with cohesion and coherence in creating literary descriptions.

4.3 Implications

The current thesis takes the text type of the cricketer profile, arguing that an entertaining and literary style of writing befits the social importance of the game of cricket. The fact that the prestigious writers write in this way shows that the broad social institution of cricket values these texts. It is axiomatic to the field of applied linguistics that writers and/or students need to have knowledge regarding the way different text types are valued by specific institutions. This is partially achieved when the cohesive ties of parallelism and reference work together with coherence across levels of text. Knowledge with regard to language choices that make up a cricketer profile, such as parallelism and reference ties, can assist teachers in developing

and implementing pedagogy, and non-expert writers in achieving more suitable writing when describing and entertaining. More broadly, consideration of cohesive devices and coherence in a range of text types or genres is an important step in understanding what constitutes quality texts (see Caldwell, 2009; Caple, 2013).

This study fills a gap in the literature that is related to applied linguistics and media genres. Considerations of parallelism and reference and their role in creating cohesion and coherence have implications for future studies.

From a Systemic Functional Linguistic viewpoint, the current thesis highlights the contributions of parallelism and reference to the expertise of the writing and their impact on realising a more literary style than in the non-experts' texts. Parallelism is not commonly discussed in the model of SFL. It is more commonly associated with stylistics (see Leech & Short, 2007). Although models incorporate a variety of semantic meaning, none have the variety of categories needed to accurately analyse the kinds of parallel ties identified in this particular thesis. Thus, the current thesis incorporates its own model of parallelism, including hyponymy and meronymy, which is something that future studies can consider and build upon.

Reference is more commonly studied as it is more commonly considered as a cohesive device than parallelism. Models of reference (as discussed in section 2.3) share consistencies across studies, thanks to work done by Halliday and Hasan (1976), and Martin (1992). However research done by Abu-Ayyash (2017) noted that studies were lacking related to coherence and the use of homophoric and exophoric reference. That is something that this study partially remedies and future studies can consider.

Added to this is the qualitative rather than quantitative focus of the current thesis, which has shown that a cohesive literary style across the experts' texts was not achieved by reference and parallel ties in isolation, but more the way in which they interrelated within and across clauses and paragraphs, working together with periodicity and discursive meaning. Future studies can consider this holistic approach.

With regard to the field of journalism a variety of literature exists on media genres, especially the 'hard' news story from and SFL perspective (see Martin & Rose, 2008; Iedema, Feez, & White, 1994) and non-SFL (Bell, 1991). The sports or cricketer profile (see Reinardy & Wanta, 2009; English, 2106) is one of a variety of media text types that is in need of this kind

of discourse analysis, incorporating the research conducted on 'hard' news stories as well as research of the kind in the current thesis. This means that not only future journalists, but others in literary or media fields can be made aware of the way in which cohesive devices and cohesion interrelate in producing quality texts across a spectrum of text types.

Turning to school settings, a variety of studies and theoretical texts from an SFL perspective have influenced the teaching of genre (see Martin, 2009), especially related to history, science and media genres. Parallelism and reference are shown in the current thesis to assist in creating cohesion and coherence, adding to the literary style of writing. This is something which pedagogy can implement further (see Butt, Fahey, et al., 2000) when focussing on types of writing where creative or literary description is a requirement.

Finally, the role that technology plays through social media in framing texts and their quality could be undertaken in a future study. This could consider the issues of citizen journalism as well as time and financial constraints.

4.4 Limitations

As discussed in section 2.4 of this thesis, the research incorporated into this study was originally two-fold, that is a comparison of cohesion and coherence in experts' and non-experts' texts. Although the findings related to parallelism and reference are significant, more extensive discussion on other cohesive devices and coherence is not possible due to space requirements. This includes clausal-Theme, CONJUNCTION and how these interrelate with periodicity and coherence (e.g. generic structure), and genre.

Comparing two expert writers with two non-expert writers is not a large enough sample across sports profile writing to make firm generalisations. Nevertheless, it is a starting point and a source of inspiration for further studies that wish to, and should, delve deeper.

4.5 Conclusion

Written texts achieve a variety of purposes, whether they are to describe, persuade, inform or entertain. These are categorised into text types and genres with each instance varying in

quality. The methods applied by respected expert writers are likely to be markedly different from those with less expertise. More basic and perhaps traditional analyses may highlight grammar and vocabulary as a point of difference at the level of the sentence; however the value of the insights gained from such limited analyses is questionable.

Systemic Functional Linguistics provides a framework which analyses discourse through a multi-level or stratified approach, through language (expression and content), and social context (situation and culture). Language items relate internally to the text (cohesion) and externally to the context (coherence) in successful writing, as shown in the current thesis with parallelism and reference assisting in achieving literary descriptions suitable for the purpose of a cricketer profile. This type of analysis can be useful in a myriad of contexts including specifically, the field of Sports Journalism to more broadly, English as a Second Language and future research settings. Thus, educators and students can be assisted by a more comprehensive research approach, resulting in improvements in writing quality across a variety of text types. After all, the higher the quality of writing, the more descriptive, persuasive, informative and entertaining it is, especially when used with an understanding of identity and culture.

References

Cricket Texts Analysed

Ballingal, L. (2015, April 28). Joe Root is the key to England's long term success. *The Roar.* Retrieved from: theroar.com.au

Haigh, G. (2005, August 23. Wasim Raja - A breathtaking strokeplayer. *ESPNcricinfo*. Retrieved from: espncricinfo.com

Haigh, G. (2016, March 4). Martin the invincible. *ESPNcricinfo*. Retrieved from: espncricinfo.com

Navneeth. (2013, November 15). Why Sachin has been so special. *The Roar.* Retrieved from: theroar.com.au

Roebuck, P. (2008, January 26). Craftsman and cavalier. *PeterRoebuck.com*. Retrieved from: PeterRoebuck.com

Roebuck, P. (2009, November 14). India's proudest possession. *ESPNcricinfo*. Retrieved from: espncricinfo.com

Other References

Abdul Rahman, Z. A. A. (2013). The use of cohesive devices in descriptive writing by Omani student-teachers. *Sage Open*, *3*(4), 2158244013506715.

Abu-Ayyash, E. A. S. (2017). Research practices in cohesive devices' studies: Benefiting from chaos. *Theory and Practice in Language Studies, 7*(6).

Abu-Ayyash, E. A. S., and McKenny, J. (2017). The flesh and the bones of cohesive devices: towards a comprehensive model. *Journal of World Languages, 4*(2), 94-117.

Al-Ameedi, R. T., and Mukhef, R. N. (2017). Aspects of political language and parallelism. *Language*, *8*(34).

Aziz, R. N. (2012). Parallelism as a cohesive device in English and Arabic prayers: Contrastive analysis. *Alustath*, (201), 353-371.

Bateman, A., and Hill, J. (Eds.). (2011). *The Cambridge companion to cricket*. Cambridge University Press.

Baum, G. (2011, November 14), Cricket lose a gifted allrounder. *The Age*. Retrieved from: theage.com.au

Bell, A. (1991). *The language of news media*. Oxford: Blackwell.

Butt, D., Fahey, R., Feez, S., Spinks, S., and Yallop, C. (2000). Using Functional Grammar: an explorer's guide. Sydney: National Centre for English language Teaching and Research.

Caldwell, D. (2009). 'Working your words': Appraisal in the AFL post-match interview. *Australian review of applied linguistics*, *32*(2), 13-1.

Caldwell, D. (2020). Sounds of the game: An interpersonal discourse analysis of 'on field'language in sports media. *Discourse, Context and Media*, *33*, 100363.

Caple, H. (2013). Competing for coverage: Exploring emerging discourses on female athletes in the Australian print media. *English Text Construction*, *6*(2), 271-294.

Caple, H. (2016). Results, resolve, reaction: Words, images and the functional structure of online match reports. In *The Discourse of Sport* (pp. 225-244). New York: Routledge.

Clarke, B. (2017). Representation of experience in the language of televised and radio football commentaries: patterns of similarity and difference in transitivity. In *The Discourse of Sport* (pp. 29-49). New York: Routledge.

Coward, M. (2015, November 30). Mike Coward: 'It long irked me that sports writing, in this country, has been devalued', ASC Lifetime Achievement Award - 2015. *Speakola: All Speeches Great and Small.* Retrieved from: speakola.com/sports/mike-coward-asc-lifetime-achievement-2015

Eggins, S. (2004). *Introduction to Systemic Functional Linguistics*. Continuum: New York.

English, P. (2017). The death of Phillip Hughes. *Communication and Sport, 5*(1), 95-109.

English, P. A. (2016). New rules of the game: sports journalism and profiles. In Profile Pieces Journalism and the 'Human Interest' Bias (pp. 195-208). New York: Routledge.

Farquharson, K., and Marjoribanks, T. (2016). Representing Australia. *Journal of Sociology, 42*(1), 25-41.

Frog, K (2017). Parallelism in Verbal Art and Performance: An Introduction. *Oral Tradition*, *31*(2).

Halliday, M. A. K, and Hasan, R (1976). *Cohesion in English.* Longman: London.

Halliday, M. A. K, and Hasan, R (1985). *Language, context and text: aspects of language in a social-semiotic perspective*. Deakin University Press: Victoria.

Halliday, M.,(2014). *An introduction to functional grammar* (4th ed.). Routledge: New York.

Hinkel, E. (2001). Matters of cohesion in L2 academic texts. *Applied Language Learning. 12*(2), 111-132.

Hasan, R. (1989). *Linguistics, language, and verbal art*. Oxford: Oxford University Press.

Hromádková, P. (2010). *Co-referential chains in newspaper reports*. Univerzita Pardubice.

Humphrey, S., Droga, L., and Feez, S. (2012). *Grammar and meaning*. PETAA: Primary English Teaching Association Australia.

Iedema, R., Feez, S., and White, P. (1994). *Stage two: Media literacy. A report for the Write it Right Literacy in Industry Research Project* Sydney: Disadvantaged Schools Program, N.S.W. Department of School Education.

King, K. R. (2018). The Spirituality of Sport and the Role of the Athlete in the Tennis Essays of David Foster Wallace. *Communication and Sport*, *6*(2), 219-238.

Leech, G. N., and Short, M. (2007). *Style in fiction: A linguistic introduction to English fictional prose* (No. 13). London: Pearson Education.

Martin, J. (2001). Cohesion and texture. *The handbook of discourse analysis,* 35-53.

Martin, J. R. (1992). *English text: system and structure.* Philadelphia: John Benjamins Pub. Co.

Martin, J. R. (2009). Genre and language learning: A social semiotic perspective. *Linguistics and education*, *20* (1), 10-21.

Martin, J. R., and Rose, D. (2007). *Working with discourse: meaning beyond the clause* (2nd ed.). London: Continuum.

Martin, J. R., and Rose, D. (2008). *Genre Relations: Mapping Culture*. London: Equinox.

Massie, A. (2013, May 4). Beautiful words for the handsome game – cricket. *The Telegraph*. Retrieved from: thetelegrapgh.co.uk

Meisuo, Z. (2000). Cohesive Features in the Expository Writing of Undergraduates in Two Chinese Universities. *RELC Journal, 31*(1), 61-95.

Michael, A. S., Muthusamy, C., Suppiah, P. C., and Joseph, C. (2013). Cohesion in news articles: A discourse analysis approach. *International Journal of Applied Linguistics and English Literature*, *2*(3), 129-133.

Miller, D. (2019). Language and literature. In G. Thompson, W. Bowcher, L. Fontaine, & D. Schönthal (eds), The Cambridge Handbook of Systemic Functional Linguistics (Cambridge Handbooks in Language and Linguistics, pp. 690-714). Cambridge: Cambridge University Press.

Neisi, H and Gorjian, B (2017). A comparative study of using references in English political news written by English language natives and non-natives. *Journal of Applied Linguistics and Language Learning.* 3(4): 79-87

Reinardy, S., and Wanta, W. (2009). *The essentials of sports reporting and writing*. New York: Routledge.

Ross, A. S., and Rivers, D. J. (2019). "Froome with His SKY Bodyguards, Layers of Armour": The 'Sport is War'Conceptual Metaphor in Grand Tour Cycling Commentary. *Communication and Sport*, *7*(2), 176-197.

Rostami, G., Gholami, H. (2016). A Contrastive Study of Lexical Cohesion Used In Sport Texts of Washington Times and Tehran Times Newspapers Written by English Native and Iranian Non-native Writers. *Journal of Applied Linguistics and Language Research*, *3*(1), 121-132.

Šmídová, V.(2009). Grammatical Cohesion in Newspaper Reports. University of Pardubice.

Steen, R (2011). Writing on the modern game. In *The Cambridge Companion to Cricket.* New York: Cambridge University Press.

Walsh, J., and Caldwell, D. (2016). The visceral and the analytics: Discourses in the evaluation of sports players. In *The Discourse of Sport* (pp. 129-146). New York: Routledge.

Walsh, J., and Jureidini, J. (2016). Language as a Key Resource for the Football Coach: A Case Study of In-Game Coaching at One Australian Rules Club. In *The Discourse of Sport* (pp. 29-49). New York: Routledge.

Watson, C. (2010). Test Match Special and the discourse of cricket: The sporting radio broadcast as narrative. *International Review for the Sociology of Sport, 45*(2), 225-239.

White, P. (1997). Death, disruption and the moral order: The narrative impulse in mass-media 'hard news' reporting. *Genres and institutions: Social Processes in the Workplace and School*, *101*, 133.

Witte, S. P., and Faigley, L. (1981). Coherence, Cohesion, and Writing Quality. *College Composition and Communication, 32*(2), 189-204.

Yang, W., and Sun, Y. (2012). The use of cohesive devices in argumentative writing by Chinese EFL learners at different proficiency levels. *Linguistics and Education, 23*(1), 31-48.

Zhao, M. (2012). The art of balance: a corpus-assisted stylistic analysis of Woolfian parallelism in To the Lighthouse. *International Journal of English Studies, 12*(2), 39.

Appendices

(see supplementary file for Appendix C)

Appendix A: Links to Original Articles[6]

Ballingal on Root text:

https://www.theroar.com.au/2015/04/29/joe-root-is-the-key-to-englands-long-term-success/

Haigh on Raja text:

https://www.espncricinfo.com/story/_/id/22992616/wasim-raja-breathtaking-strokeplayer

Haigh on Crowe text:

https://www.espncricinfo.com/story?id=20637181&_slug_=gideon-haigh-martin-crowe

Navneeth on Tendulkar text:

https://www.theroar.com.au/2013/11/16/why-sachin-tendulkar-has-been-so-special/

Roebuck on Gilchrist text:

https://www.peterroebuck.com/craftsman-and-cavalier/

Roebuck on Tendulkar text:

https://www.espncricinfo.com/story/_/id/22754700/tendulkar-india-proudest-possession

---

[6] Due to copyright issues, the original articles are not provided.

Appendix B: Clause, Cohesive device, and Stage Analyses

Haigh on Crowe

Cla use	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
					Martin the invincible
					4 Mar, 2016
					Gideon Haigh
1.				The first *(addition: adding: ext)* thing [[that struck me *(semantic: synonymy, repetition; syntactic) see clause 15)*[[on meeting Martin Crowe, even in the shadow of illness]]]],	was his physical presence.
2.					Strong frame.
3.					Broad shoulders.

Cla use	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
4.					Deep chest.
5.					Direct gaze. *(semantic: synonymy, meronymy; syntactic)*
6.				This [his physical presence]	was a little unexpected.
7.				I	identified him with a cricket of elegant classicism, of economy of movement, of touch and precision *(semantic: synonymy; syntactic)* rather than brawn *(semantic: antonymy).*
8.	But *(cause: concessive: ext)* then *(time:sometim e: ext)*			I [author]	also *(addition: neutral: ext)* remembered
9.			how	he [Martin]	pervaded *(semantic: repetition; syntactic with clause 12)* a crease
10.	rather than *(comparison: replacing: ext)*	simply			occupying *(semantic: antonymy)* it,

Cla use	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
11.	and *(addition: adding: int)*			^I [author]	ALSO REMEMBERED
12.			how	he [Martin]	obtained such power from such a minuscule backlift, *(semantic: antonymy, repetition)* barely a flex of the wrists.
13.	Though *(cause: concessive: ext)*			illness *(semantic: antonymy with clause 14)*	had taken its toll,
14.				the deep latent strength *(semantic: antonymy)*	was unmistakable.
15.				The second *(addition: adding: ext)* thing [[that struck me]]	was how completely alive [[he was]], how dedicated *(syntactic)* ^HE WAS [[to getting the most and best *(semantic: synonymy; syntactic)* out of every encounter]], his utter humility and insatiable curiosity *(syntactic; morpho).*
16.				Some cricketers	never cease being cricketers

Cla use	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
					(semantic: repetition).
17.		Even *(comparison: more than: ext)*	after *(time: sometime: ext)* retirement	they [some cricketers]	are still *(time: persistent: ext)* at the crease;
18.				They [some cricketers]	can't stop taking guard.
19.				Martin	was past cricket in the two brief years [[we were friends]],
20.	and *(addition: adding: int)*			^MARTIN	WAS perhaps the least guarded man [[I have ever known]], utterly frank and giving of himself, healthily in touch with his feelings, and so present in all his dealings *(syntactic)* that, <<despite knowing ‖how completely reconciled [[he was to his mortality]],>>I find myself strangely unprepared [[to write about him in the past tense]].
21.				It	was not always thus with Martin,

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
22.	as *(comparison: similar: ext)*			he	was the first [[to admit]].
23.				It	's 20 years
24.	since *(time: sometime: ext)*			he [Martin]	published his first autobiography, Out on a Limb.
25.			In hindsight,	he [Martin]	thought it a failure – too self-protecting, too self-justifying *(syntactic; morphologic).*
26.			That same year,	a controversial, unvarnished "unauthorised *(morpho)* biography" by Joseph Romanos	was published, Tortured Genius.
27.				"He [Ramanos]	did me better [[than I did me *(syntactic)*]],"
28.				Martin	said.
29.	When *(time: simultaneous: ext)*			I [author]	ventured
30.	that			I [author]	thought
31.				I [author]	might have liked him back in the day,
32.				Martin	looked momentarily very serious.

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
33.		"No,		you [author]	wouldn't have *(semantic: repetition; syntactic with clause 35)* ^LIKED ME."
34.				He [Martin]	said.
35.		"No,		you [author]	wouldn't have ^LIKED ME."
███	███	███	███	███	███
36.		Maybe		Martin	had more admirers outside his homeland than in it,
37.	or *(addition: alternative: ext)*	at least		^MARTIN	enjoyed more unleavened admiration.
38.				Peter Roebuck	described him as "always at war with his own publicity" in New Zealand.
39.			As the country's premier batsman, captain designate, then captain,	he [Martin]	was known for [[wanting ‖ and for getting *(syntactic; morphologic)*, things his own way]].
40.				His [Martin's] occasional ruthlessness with others	reflected ruthlessness with himself *(semantic: repetition; syntactic)*.
███	███	███	███	███	███

Cla use	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
41.				He [Martin]	was first chosen against Australia
42.					aged 19.
43.				He [Martin]	was not ready.
44.				It [not being ready]	hurt him.
45.		Sometimes		it	's said
46.	that			young players	are toughened up
47.	by *(means: expectant: ext)*				being blooded early,
48.	^BY				experiencing failure
49.	and (addition: adding: int ^BY				fighting back *(syntactic; morpho)*.
50.				Martin	would not have agreed.
51.				Strong emotions and deep anxieties *(semantic: synonymy; syntactic)*	lay beneath the surface confidence.
52.				He [Martin]	was quick to judge others as "not good enough",
53.	not because *(cause: expectant: ext)* *(semantic:*			he [Martin]	did not know *(semantic: antonymy with clause 55)*

Cla use	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
	antonymy with clause 55)				
54.				what it	was [[to struggle]]
55.	but *(consequence: unexpected: int)* because *(cause: expectant: ext)*			he [Martin]	did
56.			The world [[he later hugged to his breast]]	he [Martin]	kept then at 22 yards' length,
57.	and *(addition: adding: ext)*			it [keeping the world..]	worked:
58.			after 13 Tests,	he [Martin]	averaged only 21;
59.			across the decade *(syntactic)* [[in which he was New Zealand's first and best *(semantic: synonymy)* hope,]]	he [Martin]	averaged *(semantic: repetition)* in the mid-50s.
60.				Young fans [[trying to get a feel for	will probably have recourse to the annals of YouTube,

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
				Martin the batsman]]	
61.			on which	he [Martin]	is well represented in various highlights packages.
62.	In *(means: expectant: ext)*				doing so, [sub]
63.				they [young fans]	will miss [[what I thought || was his most memorable quality]].
64.				Highlights	transact in fours and sixes *(semantic: hyponymy);*
65.				what [[they won't show you]]	is the compact, impassable certainty of the Crowe defence.
66.			Rare *(semantic: antonymy with clause 67)*		were the circumstances [[that allowed Martin to bat with true abandon]].
67.		Often		He [Martin]	was husbanding an innings
68.	or *(addition: alternative: ext)*			^HE [Martin]	WAS leading a regrouping *(semantic: synonymy).*
69.				He [Martin]	would be behind the ball and in a position [[to

Cla use	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
					defend]] so early [[that it was almost as emphatic a statement [[as striking a boundary]]]].
70.				His [Martin's] theory *(semantic: repetition with clause 71) –<< >> -*	was that [[getting in line]] opened up the leg side,‖where there were always fewer fielders]].
71.	<<and *(addition: adding: int)*			he	had many theories, [[logically reasoned]]>>
72.			Whatever the case, *(consequence: dismiss: int)*	the period of his [Martin's] long peak	coincided with an unprecedented depth in fast bowling round the world: Wasim Akram and Waqar Younis, Malcolm Marshall, Joel Garner, Courtney Walsh and Curtly Ambrose, Kapil Dev and Allan Donald, [[to name but a few]].
73.				The capacity [[to outlast]]	counted for more than the yen [[to outhit]] *(semantic: antonymy;*

Cla use	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
					syntactic).
74.				He [Martin]	played spin from the crease, with defensive hands as soft as down.
75.				Roebuck	once wrote
76.	that	had		Viv Richards	chosen simply to block,
77.				Nobody	would ever have got him out;
78.				You	had a similar feeling
79.	when *(time: simultaneous: ext)*			Martin	got in his groove, shoulders perfectly aligned, [[bat coming through like a plumb bob]], [[so absolute was his control]].
80.			Thirty years ago at the Gabba,	Richard Hadlee	led New Zealand to victory
81.	by *(means: expectant: ext)*				bundling Australia out twice in short order on a sporting pitch.
82.			On the same surface,	Martin	batted eight hours against an attack [[led by Geoff Lawson and Craig McDermott for 188]].

Cla use	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
83.				I	can see him now - tight, upright *(semantic: synonymy)*, [[playing pedantically in the V]], the sleeves [[buttoned to the wrists]], the distinctive white headband beneath the distinctive white helmet *(semantic: hyponymy, repetition; syntactic)*, as understated and soaringly magnificent as a Doric column.
84.				Martin's one little touch of flamboyance	was his penchant for the hook,
85.			which	he [Martin]	played fearlessly,
86.	despite *(cause: concessive: ext)*				eschewing a face guard on his helmet.
87.			In Christchurch a few months after Brisbane,	he [Martin]	retired, bloodied and groggy *(semantic: hyponymy)*, after a blow to the jaw from Bruce Reid:
88.				He [Martin]	returned in a fine fury, his 137 laced

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
					with 21 boundaries.
███	███	███	███	███	███
89.				Other injuries	were harder to surmount.
90.					The back.
91.					The knees *(semantic: hyponymy; syntactic)*.
92.					Touring Sri Lanka in 1984 and distracted by the pain from a broken thumb,
93.				he [Martin]	ate two mussels off a plate,
94.	and *(addition: adding: ext)*			^HE [Martin]	contracted salmonella [[that lasted on and off *(semantic: antonymy)* for four years]].
95.			Three years later *(time: sometime: ext)*,	he [Martin]	was struck down with glandular fever.
96.	When *(time: simultaneous: ext)*			the lymphoma [[that finally overwhelmed him]]	was diagnosed in October 2012,
97.				he [Martin]	determined [[to live]]

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
98.	until *(time: immediate: ext)*			he [Martin]	died *(semantic: antonymy).*
99.					Resolving [[to tell his story again]],
100				he [Martin]	unconventionally asked
101					his unauthorised biographer Romanos [[to help]].
102				The result *(consequence: conclude: int)*	was Raw, an unflinchingly honest self-appraisal,
103			which		is [[what caused *(cause: expectant: ext)* me to contact him in the first place]],
104			^WHICH		IS not something [[I would normally do]],
105	but *(cause: concessive: ext)*		which	the book	seemed to demand.
106				Martin	proved to be an astonishingly assiduous correspondent, hugely motivated

Cla use	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
					[[to become a better writer]], always wanting ||to know ||what you thought of his work, endlessly encouraging *(semantic)* of your own.
107					Physically confined by ill-health,
108				he [Martin]	had time for philosophical discussion and personal reflection *(semantic: synonymy; syntactic)* .
109			With Martin	there	was no such thing as a trivial contact.
110	Perhaps because *(cause: expectant: ext)*			it [making you want to..]	was his own aim,
111				he [Martin]	made you want to be your best self.
112				Martin's love of cricket	was fathomless: so passionate [[he needed to break from it from time to

Cla use	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
					time]]; so profound [[he always found *(syntactic)* his way back to the fold]].
113				His[Martin's] great theme in the last while	was anger and ill-feeling *(semantic: synonymy)* on the cricket field.
114				The world	was so full of it;
115				Why	could cricket not provide some sort of refuge, a better example?
116			In the last messages [[we exchanged]],	he [Martin]	was playful, funny, *(semantic: synonymy)*
117					happily watching the game,
118	even though *(cause: concessive: ext)*			his [Martin's] physical presence	was entering the past tense.
119				That invincible spirit	endures.

Haigh on Raja

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
					One of the handsomest men to grace a cricket field
				Wasim Raja	**- (is: relational agnation) A breathtaking strokeplayer**
					GIDEON HAIGH
					August 23, 2005
████	████	████	████	████	████
1.			Raja:	the very name	has a hint of the toff. *(semantic: repetition with 71)*
2.	And *(addition : adding: ext)* when *(time: simultan eous: ext)*			Wasim Raja	represented Pakistan in the 1970s and 1980s,
3.				he	always gave you the feeling [[that cricket was there for his pleasure, not he for its, with all the thrills [[he could pack into it]]]].
4.			at The Oval	Kevin Pietersen	equalled his record for sixes in a Test series: 14.

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
5.	But *(cause: concessive: ext)*			Raja	set his mark in the Caribbean at the zenith of Roberts, Garner, Croft,
6.					unprotected by headgear,
7.	and				apparently unencumbered by care: *(semantic: synonymy; syntactic; morpho)* a brand from the burning,
8.	if	ever		there	was ^A BRAND FROM THE BURNING
9.				Footage of cricket from those days	now seems from slightly longer ago [[than it actually is]].
10.				Players	not encrusted with helmets,
11.				^PLAYERS	not upholstered with protective equipment,
12.				^PLAYERS with stances and techniques *(semantic: hyponymy)*	not pressed *(semantic: synonymy; syntactic; morpho)* from a coach's template]].
13.			As a game,	it	almost more closely resembles club cricket than the pasteurised, homogenised, globalised *(semantic: synonymy; syntactic; morpho)* game [[played today]].

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
14.				Raja	had methods so homespun [[that they might almost have been designed to engage the eye]].
15.				He	bent low from the waist in his left-hander's stance,
16.					peering eagerly down the pitch,
17.					pounding *(syntactic; morpho; phono)* his looping preliminary pick ups into the earth like a woodsman [[bisecting a log]].
18.				Raja	was all eye and wrist *(semantic: meronymy)*, hands at the top of the handle,
19.					feet *(semantic: meronymy)* tending to follow his strokes
20.	rather than *(comparison: replacing: ext)*				lead *(semantic: antonymy)* them, with a bravura backlift [[that no coach would condone now ||and selectors distrusted then, *(sematic: antonymy)* ||excluding him from 28 Tests amid the 57 he played]].
21.				You	can't entirely blame them

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
					either.
22.	While *(comparison: opposite: ext)*			Javed Miandad	called Raja a breathtaking strokeplayer,
23.				that	was doubtless partly from sighs of exasperation.
	████	████	████	████	████
24.	Yet *(consequence: unexpected: int)*			it	looked great,
25.	and *(addition: adding: ext)*			so	did (SUBSTITUTION), Raja assuredly one of the handsomest men [[to grace a cricket field]], with a natural ease of movement, a willowy physique, and helmet of black hair [[that he later complemented with a suave beard]]. *(semantic: meronymy; syntactic)*
26.	When *(time: simultaneous: ext)*			Raja	failed,
27.		in fact,		it	was like a cavalryman's fall: not war, [[to reverse the French marshal's formulation]], but

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
					magnificent.
28.				A glimpse of him	can be found amid footage of Botham's Test-best 8 for 34 at Lord's in 1978:
29.	while *(comparison: opposite: ext)*			his comrades	poke and prod *(semantic: synonymy; syntactic; phono)* at the swinging ball,
30.				Raja	hurls *(semantic: antonymy)* himself at an inswinger, eyes ablaze with defiance,
31.	then *(time: sometime: ext)*			^HE	throws *(sematic: synonymy; syntactic)* his head back
32.	as *(time: simultaneous: ext)*			the bowler	accepts *(syntactic)* a return catch from his leading edge.
33.				I	particularly recall
34.				Raja	taking guard at Perth in November 1981 with Pakistan 4 for 17.
35.				Lillee	greeted him with a bouncer:
36.	.			it	was hooked thrillingly, fecklessly, *(syntactic; morpho)* for four

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
37.				Lillee	followed with another bouncer, faster, fiercer, *(semantic: synonymy; syntactic)* straight from his salad days, straight (at the outside of Raja's right eyebrow. *(semantic: repetition; syntactic)*
38.				It	was a trap,
39.	but *(cause: concessive: ext)*			Raja	couldn't help himself.
40.				The voluminous backlift	uncoiled,
41.				the body	pivoted,
42.				the centrifugal force	almost swung *(semantic: hyponymy; syntactic)* him off his feet:
43.				the result *(consequence: conclude: int)*	was the latest of top-edged hooks to the finest of deep fine legs, *(syntactic; morpho)*[[having travelled at little more than head height all the way]].
44.				It	was a ridiculous, reprehensible, culpable *(semantic: synonymy; syntactic)* waste of a wicket in a total of 62 [[that barely lasted 20

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
					overs]] -
45.	yet *(cause: concessive: ext)*			^IT	WAS somehow ennobling *(semantic: antonymy; syntactic)*
46.	For *(cause: expectant: ext)* when *(time: simultaneous: ext)*			Raja	came off,
47.				it	was in essentially the same proud and prodigal *(semantic: synonymy)* way.
48.				He	did everything with style.
49.				He	bowled speculative leg breaks with a whippy action,
50.				his arms	blurring like those of a juggler,
51.			once		bowling Pakistan to an eight-run one-day victory at Adelaide
52.	by *(means: expectant: ext)*				winkling out four West Indians in half an hour. *(morpho)*

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
53.				He	prowled the covers with a sinuous walk,
54.	and *(addition : adding: ext)*			^HE	chased the ball with an improbably elastic stride *(semantic: hyponymy; syntactic)*[[that ate up distance]].
55.				It	was a Pakistan team full of grandees in those days - Imran, Majid, Asif Iqbal, Zaheer Abbas –
56.	but *(cause: concessive: ext)*			Raja	lost in comparison with none of them.
57.	And *(addition : additive: int)*				what of that Caribbean summer almost 30 years ago
58.	when *(time: simultaneous: ext)*			he	topped batting and bowling averages: 517 at 57.4 and seven wickets at 18.7?
59.				A few players	successfully thwarted the West Indian teams of Clive Lloyd and Viv Richards, but perhaps none [players SUBSTITUTION]so

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
					extravagantly as Raja,
60.					displaying a kind of fighter ace's disdain for danger, feet off the ground
61.	as *(time: simultan eous: ext)*			he	slashed over point,
62.					skedaddling down the pitch
63.	to *(purpose : expectan t: ext)*				take advantage of any slow bowling [[he saw]],
64.					enjoying *(syntactic; morpho)* the slight freedom of movement available to the left-hander,
65.	and *(addition : adding: ext)*	perhaps			also (addition: neutral: ext) ^ENJOYING a scenario [[in which his mercurial ways were best]].
66.				Majid	said
67.	that			Raja	seemed during those five Tests to hit a six
68.	when *(time: simultan eous: ext)*			he	liked;

Clause	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
69.	and *(addition : additive: int)*			liking *(semantic: repetition)*	was the essence of the effort.
70.				Raja's average of 57.43 from 11 Tests against West Indies in the Lloyd-Richards years,	in fact, surpasses even *(comparison: more than: ext)* those of Sunil Gavaskar (53), Graham Gooch (45), Allan Border (39), Mohinder Amarnath (38) and Allan Lamb (34):, an astounding statistic not least from a batsman [[who never gave the appearance of [[contemplating them, ||let alone coveting them]]]]. *(semantic: antonymy; syntactic; morpho; phono)*
71.					A toff, perhaps, but one [SUBSTITUTION] [[to lift one's [SUBSTITUTION] lid to]].

Roebuck on Gilchrist

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
					Craftsman and Cavalier *(phono)*
					Peter Roebuck
					January 26, 2008.
1.				**Adam Gilchrist**	**has given more outright joy to followers of the game than any cricketer since Sir Garfield Sobers.**
2.				**He**	**will be missed as a cricketing force, as a contributor and as an entertainer. *(syntactic)***
3.			Throughout his career	he	has played with a gusto [[that has set him apart from the common run with their facts and figures]]. *(semantic: hyponymy/ phono)*

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
4.				The sight of him [[lifting a boundary catch|| when quick runs were needed –]] and ^THE SIGHT OF HIM [[departing *(syntactic; morpho)* with something akin to a hop and skip –]] *(semantic: hyponymy)*	reminded spectators
5.	that			cricket	is just *(comparison: less than: ext)* a game
6.	and *(addition: adding: ext)* ^THAT			CRICKET	ought not to be meanly played.

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
7.			Except on the dark days [[that occasionally encompass even the brightest lives]], *(semantic: antonymy; syntactic)*	he	retained this attitude,
8.					impressing crowds with merriment
9.	even *(comparison: more than: ext)*as *(time: simultaneous: ext)*			he	slayed bowlers with swashbuckling strokes. *(phono)*
10.	Yet *(consequence: unexpected: int)*			to characterise Gilchrist as a cavalier *(phono)*	is to underestimate his craftsmanship and his contribution *(semantic: antonymy; phono)*

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
11.				Guarding the stumps *(semantic: hyponymy; syntactic; morpho with clause 17, 27)*	was his primary duty, a role [[he carried out with an athleticism and skill [[that spoke of substantial skill and unfailing stamina]]]]. *(semantic: hyponymy; syntactic)*
12.				It	was no easy task [[to replace as superb a gloveman as Ian Healy]],
13.			into whose hands	the ball	nestled like a bird in a nest.
14.				Gilchrist	met the challenge with aplomb,
15.		not so much *(comparison: replacing: ext)*			ignoring the hisses [[that greeted him]]
16.	as *(comparison:replacing: ext)*				turning *(semantic: antonymy; syntactic; morpho)* them into cheers by sheer weight of performance and freshness of character. *(syntactic)*
17.					Standing back to fast bowlers,
18.				he	was superb.

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
19.	Even *(comparison: more than: ext)*		now, in this sudden, dismaying and inevitable *(syntactic)* hour,	it	is possible [[to remember him ||flying *(semantic: hyponymy; syntactic; morpho with 21 and 22)* through the air]]
20.	to*(purpose: expectant: ext)*				take glides down the leg side, glove outstretched,
21.					landing with a thump
22.	and *(addition: adding: ext)*				emerging with the ball with the sort of pleasure [[detected in a child [[who has found a plum]]]].
23.			At these times	he	transformed innocent glances into remarkable snares. *(syntactic)*
24.		Doubtless		it	helped [[that he is a left-hander]]
25.	but then *(consequence: unexpected: int)*			his work in the other direction	was not much worse.

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
26.				He	was a ==capable==, as opposed to ==gifted== *(semantic: antonymy)* wicketkeeper.
27.					==Standing over the stumps== to spinners,
28.				Gilchrist	was reliable.
29.			Over the years	Shane Warne	had less reason [[than he imagined || to regret Healy's departure]].
30.			Until the last few rugged months,	Gilchrist	did not miss much.
31.		Often		he	'd wear a helmet
32.	==to== *(purpose: expectant: ext)*				counter the Victorian's prodigious spin,
33.	==and== *(addition: adding: ext)*			his work behind the pads	was admirable.
34.				He	holds the world record for Test victims.
35.				He	must have done something right.

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
36.	But *(consequence: unexpected: int)*			it	is in his secondary responsibility as a batsman [[that Gilchrist will be remembered longest and cherished most]]. *(syntactic)*
37.		Simply,		he	changed the role of the wicketkeeper,
38.				^HE	changed the way *(semantic: repetition; syntactic)* [[batting orders were constructed]].
39.	Previously *(time: sometime: ext)*			keepers	had been little, cheeky fellows [[built along the lines of jockeys || who advanced their tallies with idiosyncratic strokes [[sent into improbable places]]]]. *(syntactic)*
40.		By and large		they	did not alter the course of an innings.
41.				Gilchrist	was having none of that.
42.	Instead *(comparison: replacing: ext)*			he	became two cricketers, a dashing and dangerous *(phono)* batsman and a polished gloveman. *(syntactic)*
43.			Throughout his career	Australia	has been playing with 12 men.

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
44.				Others	may reflect upon his thrilling innings at the top of the order in fifty-over cricket, not least the dazzling hundred *(semantic: hyponymy; syntactic; morpho)* in the last World Cup final.(semantic: meronymy; syntactic)
45.	But *(consequence: unexpected: int)*		then,	he	attacked
46.	because *(cause, expectant: ext)*			he	must.
47.			In Test cricket	he	attacked
48.	because *(cause, expectant: ext)*			he	could. *(semantic: repetition, hyponymy; syntactic)*
49.				He	refused
50.					to be bogged down by bowling
51.	or *(addition: alternative: ext)*				^TO BE inhibited by pressure, *(semantic: synonymy; syntactic)*

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
52.	and *(addition: adding: ext)*			^HE	did not allow a frown to cross his brow]]
53.	except *(comparison: excepting: ext)* when *(time: simultaneous: ext)*			an injustice	has [sic.] been observed
54.	or *(addition: alternative: ext)*			an uncharitable remark	had upset him,
55.	and *(addition: adding: ext)*		then	he	spoke his mind with the same directness [[that marked his batting]].
56.				Gilchrist	was a magnificent willow-wielder. *(phono)*
57.					Released from worry by his work behind the sticks,
58.				he	was able to express his temperament at the crease.

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
59.		Fortunately		he	had the range of strokes [[needed to meet the occasion]]: the swing of a swordsman, *(phono)* an ability [[to assess *(phono)* the length of the ball in an instant]], plenty of power *(phono)*, and a wide range of strokes off both feet.
60.		Always		he	looked for opportunities
61.	to *(purpose: expectant: ext)*				score,
62.					giving ground to defence
63.	only *(comparison: less than: ext)* when *(time: immediate: ext)*			every alternative	had been removed.
64.				It	took fierce reverse-swing or probing spin *(sematic: hyponymy; syntactic)* [[offered early in the innings]]to unsettle him.

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
65.	Otherwise *(condition: closed: ext)*			he	was not easily troubled
66.	let alone *(addition: subtracting: ext)*				dismissed.
67.	Yet *(consequence: unexpected: int)*			it	is not the keeping or batting *(semantic: hyponymy; morpho)* [[that defined him]].
68.			Throughout his career	Gilchrist	played in his own time and by his own lights. *(semantic: synonymy; syntactic)*
69.	Although *(cause: concessive: ext)*			it	could cause misunderstandings,
70.				his decision [[to start walking]]	was not a gimmick [[calculated ||to improve his popularity]].
71.	Rather, *(comparison: replacing: ext)*			it	was a conclusion [[reached *(semantic: antonymy; syntactic)* almost by accident]],
72.			whose merit	he	swiftly recognised.

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
73.	Likewise *(comparison: similar: int)*			his reluctance [[to appeal for anything and everything]] *(semantic: synonymy; syntactic)*	upset the bowlers.
74.	Accordingly *(consequence: conclude: int)*			he	was obliged [[to tread the fine line between [[serving the interests of the team || and applying *(morpho)* his personal code]]]].
75.		Occasionally		he	was chastised
76.	for *(cause: expectant: ext)*				swaying too far in one or other direction
77.	but *(consequence: unexpected: int)*			these	were trifling matters [[that will not mar his reputation]].
78.				No-one	is perfect.
79.		Above all,		Gilchrist	was a sportsman.
80.				Nothing [[held against him]]	would have raised a murmur from someone else.

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
81.				Cricket	will miss *(semantic: repetition with clause 82)* his smile and sense of fun *(semantic: synonymy)*and also his panache with the bat.
82.				Australians	will miss the sight of him [[walking through the gate|| when the team was in trouble ||or else when quick runs were required]]. *(syntactic)*
83.				Everyone	will remember the dynamic hundred [[struck in Perth against England]].
84.				Every significant passing	produces a hundred memories.
85.				Gilchrist's	also *(addition: neutral: int)* brings forth a hundred smiles.
86.				He	has been a mighty cricketer
87.				who	did his best [[to serve the side, entertain spectators and improve the way *(syntactic)* [[the game was played]].
88.				The amazing thing	is not [[that he occasionally faltered]].

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
89.				The amazing thing	is [[that he so often succeeded]]. *(semantic: antonymy, repetition; syntactic)*

Roebuck on Tendulkar

Clause #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
					India's proudest possession
					PETER ROEBUCK
					14-Nov-2009
1.				Sachin Tendulkar	has been playing top-class cricket for 20 years
2.	and *(addition: adding: ext)*			he	's still *(time: persistent: ext)* producing blistering innings, still *(time: persistent: ext)* looking hungry, still *(time: persistent: ext)* demolishing *(syntactic; morpho)* attacks, still *(time: persistent: ext)* a prized wicket, still *(semantic: repetition)(time: persistent: ext)* a proud competitor. *(syntactic)*
3.				He	has not merely *(comparison: less than: ext)* been around for two decades.
4.			From his first outing to his most recent effort *(semantic: antonymy;*	he	has been *(semantic: antonymy; syntactic)* a great batsman.

137

Clause #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
			syntactic), a stunning 175 in Hyderabad,		
5.				Longevity	counts amongst his strengths.
6.					Twenty years!
7.				It	's a heck of a long time,
8.	and *(addition: adding: ext)*			it	's gone in the blink of an eye.
9.				The Berlin Wall	was taken down
10.	a week before *(time: sometime: ext)*			Sachin Tendulkar	first wore the colours of his country,
11.				Nelson Mandela	was behind bars,
12.				Allan Border	was captaining Australia,
13.	and *(addition: adding: ext)*			India	was a patronised country [[known for its dust, poverty, timid batsmen and not much else]].
14.			In those days	Tendulkar	was a tousle-haired cherub *(syntactic)*[[prepared to

138

Clause #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
					stand his ground against all comers, [[including Wasim Akram and the most menacing of the Australans, Merv Hughes]]]].
15.			Now	he	is a tousle-haired elder *(semantic: repetition, antonymy; syntactic)* [[still *(time: persistent: ext)* standing firm,|| still *(time: persistent: ext)* driving and cutting,|| still *(time: persistent: ext)* retaining some of the impudence of youth, ||but nowadays bearing also the sagacity of age]]. *(semantic: repetition, antonymy; syntactic; morpho)*
16.				It	has been an incredible journey, a trip [[that figures alone cannot define]].
17.		Not that		the statistics	lack weight.
18.	To the contrary*(comparison: converse: int)*			they	are astonishing, almost mind-boggling *(semantic: synonymy; morpho)*
19.				Tendulkar	has scored an avalanche of runs, thousands upon

Claus e #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
					thousands of them *(semantic: synonymy)* in every form of the game.
20.				He	has reached *(semantic: synonymy; syntactic)* three figures 87 times in the colours of his country,
21.	and *(addition: adding: ext)* all the while *(time: simultaneous: ext)*			^HE	has somehow retained his freshness,
22.				^HE	HAS somehow avoided the mechanical, the repetitive and the predictable *(semantic: synonymy, antonymy, repetition; syntactic)*
23.		Perhaps		that	has been part of it, the ability [[to retain the precious gift of youth]].
24.			Alongside Shane Warne,	the Indian master	has been the most satisfying cricketer of his generation.
25.					
26.					

Claus e #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
27.				Tendulkar's	feats are prodigious.
28.				He	has scored as many runs overseas [[as ^HE HAS SCORED in his backyard]],
29.				^HE	has flogged Brett Lee at his fastest and Shane Warne at his most obtuse *(syntactic)*,
30.				^HE	has flourished against swing and cut *(semantic: hyponymy; syntactic)*,
31.				^HE	HAS prospered *(semantic: synonymy; syntactic; morpho)* in damp and dry. *(semantic: antonymy/ syntactic)*
32.	Nor *(addition: subtracting: ext)*			can his record	be taken for granted.
33.				Batsmen	exist primarily
34.	to *(purpose: expectant: ext)*				score runs
35.				It	is a damnably difficult task [[made to look easy by a handful of expert practitioners]].
36.				Others	have promised

Clause #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
37.	and *(addition: adding: ext)*			^OTHERS	HAVE fallen *(syntactic)* back,
38.					undone by the demands, unable *(semantic: synonymy; syntactic; morpho)* to meet the moment.
39.				Tendulkar	has kept going, on his toes,
40.					seeking runs in his twinkling *(morpho)* way.
41.			In part	he	has lasted so long
42.	because *(cause: expectant: ext)*			there	has been so little *(semantic: antonymy; syntactic)* inner strain.
43.				It	's hard [[to think of a player remotely comparable [[who has spent so little energy ||conquering himself]]]].
44.	Throughout, *(time: simultaneous: ext)*			Tendulkar	has been able [[to concentrate on [[overcoming his opponents]]]].

Clause #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
45.	But *(consequence: unexpected: int)*			it	has not only *(comparison: less than: ext)* been about runs.
46.			Along the way	Tendulkar	has provided an unsurpassed blend of the sublime and the precise. *(semantic: antonymy; syntactic)*
47.			In him	the technical and the natural *(semantic: antonymy; syntactic; morpho)*	sit side by side, friends not enemies *(semantic: antonymy; syntactic)*, allies (semantic: synonymy) deep in conversation.
48.				Romantics	talk about those early morning trips to Shivaji Park, and the child [[eager [[to erect the nets]] anxious [[to bat *(semantic: synonymy; syntactic)* ||till someone took his wicket]].
49.				They	want
50.					to believe
51.	that			toil alone	can produce that straight drive and a bat so broad [[that periodically it is measured]].
52.	But *(consequence*			it	was not like that.

Clause #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
	: unexpected: int)				
53.			From the start	the lad	had an uncanny way [[of executing his strokes perfectly.
54.				His boyhood coaches	insist
55.	that			their role	was to ensure [[that he remained unspoilt]].
56.				There	was no apprenticeship.
57.				Tendulkar	was born to bat.
58.					
59.					
60.			the decades	it	has been Tendulkar's rare combination of ==mastery and boldness== *(semantic: antonymy; syntactic)* [[that has delighted ==connoisseurs and crowds== *(semantic: antonymy; syntactic)* alike]].
61.			More than any other batsman, ==even== *(comparison: more than: ext)* Brian	Tendulkar's batting	has ==provoked gasps== of admiration.

Clause #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
			Lara,		
62.				A single withering drive [[dispatched along the ground,‖ eluding the bowler,‖ placed *(semantic: hyponymy; syntactic)* unerringly between fieldsmen]],	can provoke wonder *(semantic: repetition, synonymy; syntactic)* even amongst the oldest hands.
63.				A solitary square cut *(semantic: synonymy, hyponymy; syntactic)*	is enough [[to make a spectator's day]].
64.				Tendulkar	might lose his wicket cheaply
65.	but *(cause: concessive: ext)*			he	is incapable of [[playing an ugly stroke]].
66.				His defence	might have been designed by Christopher Wren.
67.	And *(addition:*		alongside these		could be found ornate flicks through the on-

Clause #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
	adding: ext)		muscular orthodoxies		<mark>side, glides off his bulky pads</mark> [[that sent tight deliveries [[dashing on unexpected journeys into the back and beyond]]]].
68.				<mark>Viv Richards</mark>	<mark>could terrorise an attack with pitiless brutality,</mark>
69.				<mark>Lara</mark>	<mark>could dissect bowlers with surgical and magical</mark> *(morpho)* <mark>strokes,</mark>
70.				<mark>Tendulkar</mark>	<mark>can</mark> *(semantic: antonymy)* <mark>take an attack apart with towering simplicity.</mark> (syntactic; morpho)
71.	<mark>Nor</mark> *(addition: subtracting: ext)*			has Tendulkar	ever stooped to dullness or cynicism.
72.	<mark>Throughout</mark>, *(time: simultaneous: ext)*			his wits	have remained sharp
73.	<mark>and</mark> *(addition: adding: ext)*			originality	has been given its due.

Clause #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
74.				He	has, ==too== *(addition: neutral: ext)*, been remarkably constant.
75.			In those early appearances,	he	==relished== the little improvisations [[==calculated== *(syntactic; morpho)* to send bowlers to the madhouse]]: cheeky strokes [[that told of ability and nerve]].
76.			For a time thereafter	he	put them into the cupboard,
77.	==not because== *(cause: expectant: ext)*			==respectability==	beckoned
78.	==or== *(addition: alternative: ext)*			==responsibility== *(syntactic; morpho)*	weighed him down
79.	==but== *(consequence : unexpected: int)* ==because== *(cause: expectant: ext)*			they	were not required.
80.				Shot selection, his very sense of the game,	counts amongst his qualities.

Clause #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
81.			On his most recent trip to Australia, though, *(cause: concessive: ext)*	he	decided
82.					to restore audacity,
83.					cheekily undercutting lifters,
84.					directing *(syntactic; morpho)* the ball between fieldsmen,
85.					shots [[the bowlers regarded as beyond the pale]].
86.	Even *(comparison: more than: ext)*		in middle age	he	remains unbroken.
87.				Hyderabad	confirmed his durability.
88.	And *(addition: additive: int)* yet *(consequence: unexpected: int),*			even *(comparison: more than: ext)* this, the runs, the majesty, the thrills, *(syntactic)*	does not capture his achievement.

Clause #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
89.				Reflect	upon his circumstances
90.	and *(addition: adding: ext)* then *(time: sometime: ext)*			marvel	at his feat. *(syntactic)*
91.			Here		is a man [[obliged ||to put on disguises]]
92.	so that *(purpose: expectant: ext)*			he	can move around the streets,
93.			^HERE		IS a fellow *(semantic: synonymy; syntactic)* [[able to drive his cars *(syntactic)* only *(comparison: less than: ext)* in the dead of night for fear or [sic.] [[creating a commotion]]]],
94.			^HERE		IS a father *(semantic: hyponymy; syntactic)* [[forced to take his family to Iceland on holiday]], *(semantic: synonymy; syntactic)*
95.			^HERE		IS a person *(semantic: hyponymy; syntactic)* [[whose entire adult life has been lived in the eye of a storm]].
96.	Throughout			he	has been public

Claus e #	Textual- Theme	Interpersonal Theme	Marked Topical- Theme	Unmarked Topical- Theme	Rheme
	(time: simultaneous: ext)				property *(phono)*, India's proudest possession *(phono)*, a young man *(syntactic)* and yet also *(addition: neutral: ext)* a source of joy for millions, a sportsman and yet, too *(addition: neutral: ext)*, an expression of *(syntactic)* a vast and ever-changing nation.
97.		Somehow		he	has managed to keep the world in its rightful place.
98.		Somehow		he	has raised children [[who relish his company ‖and tease *(semantic: antonymy; syntactic)* him about his batting]].
99.	Whenever *(time: simultaneous: ext)*			he	loses his wicket in the 90s, a not uncommon occurrence,
100.				his boy	asks
101.				why he	does not "hit a sixer".
102.		Somehow		he	has emerged *(semantic: repetition; syntactic)* with an almost untarnished reputation.

Clause #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
103.		Inevitably		mistakes	have been made.
104.					Something about a car,
105.					something else about a cricket ball, *(semantic: repetition; syntactic)*
106.					and suggestions [[that he had stretched the facts ||to assist his pal Harbhajan Singh]].
107.	But *(consequence: unexpected: int)* then *(comparison: oppose: int)*			he	is no secular saint.
108.				It	's enough [[that he is expected ||to bat better than anyone else]].
109.				It	's hardly fair [[to ask him *(syntactic)* ||to match Mother Teresa as well]].
110.		At times		India	has sprung too quickly to his defence,
111.	as if *(comparison: similar: ext)*			a point [[made against him]]	was an insult to the nation,
112.	as if *(semantic: repetition;*			he	were beyond censure.

Clause #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
	syntactic) *(comparison: similar: ext)*				
113.				A poor lbw decision- << >>	can all too easily be turned into a cause celebre.
114.	<<and *(addition: adding: ext)*			he	has had his allocation>>-
115.		Happily		Tendulkar	has always retained his equanimity.
116.				He	is a sportsman as well as a cricketer. *(semantic: hyponymy; syntactic)*
117.		By no means		has it	been the least of his contributions,
118.	and *(addition: additive: int)*			it	explains his widespread popularity.
119.		Not even *(comparison: more than: ext)*		Placido Domingo	has been given more standing ovations.
120.	And *(addition: additive: int)*			there	has been another quality [[that has sustained him]], a trait *(semantic: synonymy; syntactic)*[[whose importance cannot be overstated]].

Claus e #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
121.			Not long ago	Keith Richards, lead guitarist with the Rolling Stones,	was asked
122.				how the band	had kept going for so long, spent so many decades on the road, made so many records, put up with so much *(syntactic)* attention.
123.				His reply	was as simple [[as it as [sic.] telling]].
124.				"We	love it,"
125.				he	explained,
126.				"we	just *(comparison: less than: ext)* love playing." *(semantic: repetition)*
127.	And *(addition: adding: ext)* so			it	has always been with Tendulkar.
128.				It	's never been *(semantic: antonymy; syntactic)* hard for him [[to play cricket]].
129.				The hard *(semantic: repetition)* part	will be stopping.

Claus e #	Textual-Theme	Interpersonal Theme	Marked Topical-Theme	Unmarked Topical-Theme	Rheme
130.	But *(consequence : unexpected: int)*			he	will take into retirement a mighty record and the knowledge [[that he has given enormous pleasure to followers of the game ||wherever it is played.

Ballingal on Root

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
				Joe Root	**is the key to England's long-term success**
					Lachlan Ballingall
					Roar Guru
					28th April, 2015
1.				Joe Root, the young man from Yorkshire,	is slowly but surely *(morpho)* looking the real deal for England in all three formats of cricket.
2.			After a beautiful knock of 182* against the West Indies in the second Test,	people	are now beginning to see
3.			how important	this young man	will be for the future of English cricket.

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
4.				Root	has ==already== *(time: sooner: ext)* managed to notch up 2056 runs in 24 Tests at an average of 57.11.
5.				It	remains important [[to [sic] not forget ||that he has also managed to produce 1802 runs in 54 one-day internationals at an average of 40.04.
6.				Root	is ==still== *(time: persistent)* not the finished article,
7.				which	should excite cricket lovers the most.
8.				The fact[[he remains 24]]	will therefore mean [[we will see more ==improvement== ||and ==maturity== *(syntactic)* [[added to his game]].
9.				Root	has been one of the few shining lights in the England set-up
10.	==after== *(time:*			what	has been a very disappointing few

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
	sometime: ext)				months.
11.				The World Cup	saw Joe Root as one of two English players [[to score a World Cup hundred]].
12.				His 121 against Sri Lanka	suggested
13.				there	is more [[to come from this young talented player
14.	and *(addition: additive: int)*			^HIS 121 AGAINST SRI LANKA	will leave him in good stead in the future.
15.	When *(time: simultaneous: ext)*			I	watch Joe Root,
16.				I	see a player with plenty of flair and passion.
17.				His ability [[to apply pressure to the bowler|| and control the length [[he is bowling]]]]	makes him all the more dangerous

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
18.					compared to most others in the England side.
19.			From ball one,	he	comes in
20.	and *(addition: adding: ext)*			^HE	plays with the control
21.	as if *(comparison: similar)*			he	has been out there [[batting for hours]].
22.	While *(time: simultaneous: ext)*			others	struggle to find ways to score,
23.				he	manages to do *(semantic: antonymy; syntactic)*[SUB] it regardless of the situation and the conditions. *(semantic: hyponymy; syntactic)*
24.				His recent unbeaten knock of 182 against the West Indies	was Joe Root at his absolute best.

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
25.				His good form over the last few weeks	allowed him to play all the shots in the book
26.	and *(addition: additive: ext)*			there	was almost no doubt [[he would have reached his double hundred ||
	if *(condition: expectant: ext)*			James Anderson	had not been run out.
27.			During this knock,	he	managed to become the second youngest Englishmen [[to reach 2000 Test runs.
28.		Only *(comparison: less than: ext)*	behind him		is his captain, Alastair Cook.
29.					A milestone [[that shows the talent]] that this man has.
30.				The question [[that has been raised over his short international career]]	is: [[will he go on and become an England great and an England captain? *(semantic: hyponymy; syntactic)*

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
31.			From my point of view,	he	will become a great *(semantic: repetition)*
32.	and *(addition: adding: ext)*	eventually		^HE	WILL go on and lead England. *(semantic: repetition; syntactic)*
33.				The one thing [[I love about Joe Root –	is that [[he never settles]]
34.	<<and *(addition: adding: ext)*			it	reminds me very much of Steve Smith –>>
35.	and			^HE	is never happy *(semantic: repetition)* with his results,
36.				he	always wants
37.					to improve.
38.			With any leader in any sport *(semantic: hyponymy/ syntactic),*	you	want people
39.					to follow you

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
40.	and *(addition: adding: ext)*			^YOU	WANT PEOPLE
41.					TO look up to you *(semantic: synonymy; syntactic)*
42.				Players	will follow *(semantic: repetition)* Joe Root.
43.				He	will demand more out of himself every time
44.				which	will see the players around him [[follow in those footsteps]].
45.	When *(time: simultaneous: ext)*			Alastair Cook	eventually departs
46.	and *(addition: adding: ext)* ^WHEN			^ALISTAIR COOK	leaves the captaincy vacant,
47.				the English cricket board	need to be bold
48.	and			^THE ENGLISH	NEED TO select

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
				CRICKET BOARD	Joe Root.
49.					
50.				[[Giving him the experience early]]	will leave English cricket in a better state down the years [[to come]].
51.				The rise of Joe Root in the last 18 months	is a sign of [[what is [[to come]]]]. *(semantic: repetition; syntactic)*
52.				There	was never any doubt about Root.
53.			By far England's most talented young player,	he	will continue to show why.
54.	As *(comparison: similar: ext)*			we	know,
55.				opposition teams	focus heavily [[on how to nullify an opponent]]
56.	and *(addition:*			it	is now coming to the point [[where

Clause #	Textual Theme	Interpersonal Theme	Marked Topical Theme	Unmarked Topical Theme	Rheme
	additive: ext)				Joe Root will be the main headline in opposition changing rooms]] and team meetings.
57.				That	's how good [[he is now becoming]].

Navneeth on Tendulkar

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
1.			**Why**	**Sachin Tendulkar**	**has been so special**
2.					navneeth
3.					Roar Rookie
4.					15th November, 2013
5.				Sachin Tendulkar, <mark>as a batsman and as a person</mark> *(semantic: hyponymy; syntactic)*	has inspired me the most to date.
6.				I	have seen him since my earliest memories of cricket
7.	<mark>when</mark> *(time: simultaneous: ext)*			I	was <mark>just</mark> *(comparison: less than: ext)* three or four years old
			until today, where	he	is playing his last Test match]].
8.				I	have never ever

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
					imagined a person [[who can be so calm, down to earth||and have no attitude whatsoever after 24 years of successful international cricket]].
9.			In his 24-year career	Sachin	has not said a word about his critics,
10.				^SACHIN	HAS just *(comparison: less than: ext)* let his bat answer all the questions.
11.				These	are the two important points *(semantic: repetition with clause 31, 86)* [[which influenced me the most about Sachin]].

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
12.			In the game of cricket	there	have been lot of standout performers,
13.	but *(consequence: unexpected: int)*		of all	Sachin	was special and different for various reasons.
14.			At 16	he	started his international cricket career
15.	and *(addition: adding: ext)*			^HE	was exceptional,
16.					facing one of the best pace bowling attacks in Pakistan with the likes of Wasim Akram and Waqar Younis.
17.				He	scored his second Test hundred in Perth,
18.				which	is considered the fastest track in world cricket.
19.	When *(time:*			Mark Taylor	spoke about his

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
	simultaneous: ext)				first impression about Sachin
20.	when *(syntactic) (time: simultaneous: ext)*			he	toured Australia in 1991-1992,
21.				he	said
22.		generally		Indian batsmen	are not that comfortable
23.					playing flat batted shots,
24.					preferring *(morpho)* to play with a full face of the bat
25.	and *(addition: adding: ext)*			^Indian players	tend to get caught in [sic] slip cordon.
26.	But *(cause: concessive: ext)*			Sachin	was different, and very fluent
27.	in *(time: simultaneous: ext)*				playing both cross-batted and flat-batted shots, *(semantic: hyponymy; syntactic)*
28.				which	explains
29.			why	Sachin	was prepared
30.	when *(time:*			he	went to play in

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
	simultaneous: ext)				Australia.
31.				Another important point [[worth mentioning]]	is [[that he was very comfortable ||in playing both on front foot and back foot]], *(semantic: hyponymy; syntactic)*
32.				which	was a rare sight in Indian team at that time.
33.				I	have heard [[a lot of people criticising Sachin]],
34.					saying *(morpho)*
35.	whenever *(time: simultaneous: ext)*			he	scores
36.				India	loses. *(syntactic; morpho)*
37.	Though *(cause: concessive: ext)*			it	was proved wrong by stats,

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
38.			until [sic]date	I	have never understood
39.			what	Sachin	could have done for other people [[not playing well]].
40.				I	remember
41.				Shane Warne	talking about the Indian team in early 1990s,
42.					saying *(semantic: synonymy; morpho)*
43.	that			India	was a defensive team [[who would prefer not to lose || rather than winning a game]].
44.				Sachin	played in that time
45.	and *(addition: adding: ext)*			^SACHIN	tried his best for the team to win,
46.	and *(addition: additive: int)* if *(condition: expectant: ext)*			you	look at Sachin's batting at that time
47.				he	was always taking the attack to the

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
					bowlers,
48.			whoever	he	was facing,
49.				which	was not the case with the other batsmen.
50.	If *(condition: expectant: ext)*			you	forget *(semantic: repetition; syntactic)* this,
51.				let us	look into some games [[where India lost ||when Sachin scored runs]].
52.				Let us	start with *(semantic: repetition; syntactic)* the Coca-Cola Cup in Sharjah,
			where	India	required 237 in 46 overs
	to *(purpose: expectant: ext)*				qualify for the final
53.				Sachin	fought single-handedly

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
54.	and (addition: adding: ext)			^SACHIN	made sure India qualified for the final, with Sachin [[scoring 143]]
55.					
56.	and (addition: adding: ext)			[sic]next highest score in the Indian team	was just 39 runs.
57.			In 1999	India	was playing Pakistan at Chennai, a game [[in which Sachin scored 136 in a chase of 271]].
58.	When (time: simultaneous: ext)			he	got out
59.				India	was 17 runs short of victory with three wickets in hand,
60.	but (cause: concessive: ext)			the team	collapsed for just (comparison: less than: ext) five more runs –
61.				what	could Sachin do about that?

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
62.			In that innings	only *(comparison: less than: ext)* three batmen from [sic]Indian team	reached double figures
63.	while *(time: simultaneous: ext)*			[sic]rest	fumbled in single digits.
64.	If *(condition: expectant: ext)*			you	consider the chase of 350 against Australia in fourth ODI in 2009/2010,
65.				Sachin	scored 175 runs
66.	and *(addition: adding: ext)*			he	made sure [sic] required run rate never reached eight in a chase of 350.
67.	But*(cause: concessive: ext)* when *(time: simultaneous: ext)*			Sachin	departed
68.				India	had to score 19 runs in 17 balls in

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
					a powerplay
69.	but(cause: concessive: ext)		again	the team	fumbled.
70.			In the whole Indian innings	there	was only (comparison: less than: ext) one half century in the chase of 350.
71.				Sachin	gave his best for the team
72.	and (addition: adding: ext) if (condition: expectant: ext)			the team	doesn't win
73.	even (comparison: more than: ext) when (time: simultaneous: ext)			he	scored for the team,
74.		in my view		he	should be respected for [[what he has done]].
75.			In the time	Sachin	played for India,
76.				India	have produced lot of other excellent

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
					players of cricket like Rahul Dravid, Anil Kumble, VVS Laxman and Sourav Ganguly,
77.	but *(consequence: unexpected: int)*	for me		Sachin	was special
78.	because *(cause: expectant: ext)*			Sachin	has played with three generations of players.
79.				The last player [[to retire in the team [[Sachin made his debut [sic]]]]]	was in 1999, just *(comparison: less than: ext)* three years after Dravid and Ganguly's debuts.
80.				Sachin and Dravid	were born in the same year
81.	but *(cause: concessive: ext)* by the time *(time: simultaneous: ext)*			Dravid	made his debut
82.				Sachin	had already *(time: sooner: ext)* been in Test cricket for seven years,

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
83.				which	is more than most of the present day cricketers' entire careers.
84.				What [[I mean || [sic] say here]]	is [[playing at international level at an age of 16]] was a lot different from [[playing *(semantic: repetition; syntactic)* international cricket at 23,|| where most of the other Indian greats started their careers]]]].
85.					
86.				The most important point [[I like about Sachin]]	is [[he changed his batting according to the conditions and situations]]. *(semantic: hyponymy; morpho)*
87.	When *(time:*			he	was young

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
	simultaneous: ext)				
88.				he	was attacking
89.	and *(addition: additive: int)* when *(semantic: repetition) (time: simultaneous: ext)*			he	became a senior member in the team
90.				he	reduced his aggression for the team
91.				which	helped youngsters build their innings around him.
92.	If *(condition: expectant: ext)*			you	remember his ODI debut as a opener or the innings [[he played in Sharjah]],
93.					
94.				you	can clearly see
95.				what a destructive player	he was
96.	but *(cause: concessive: ext)*			he	then changed his batting according to the team requirements
	as *(time:*				needed

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
	simultaneous: ext)				
97.				The most important reason for Sachin's success for all these years	was <mark>his preparation</mark> for a match
98.				which	was amazing.
99.				<mark>His preparation</mark> *(semantic: repetition)*	was no different
100.	<mark>when</mark> *(time: simultaneous: ext)*			he	was playing a Ranji Trophy match or a Test match.
101.				He	always knew
102.			what	bowlers	were going to bowl at him,
103.	<mark>and</mark> *(addition: adding: ext)*			he	was ready for it all the time.
104.	<mark>when</mark> *(time:*		In 1997/98	Australia	was touring India,

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
	simultaneous: ext)				
105.				Sachin	knew
				it	would be a challenge [[to face Shane Warne on Indian tracks]].
106.	So *(cause: expectant: ext)* to: *(purpose: expectant: ext)*				prepare for [[playing against Warne]],
107.					
108.	especially when *(time: simultaneous: ext)*			Warne	was bowling around the wicket onto footmarks,
109.				he	asked
110.				Laxman Sivarama Krishnan	to bowl to him from around the wicket
111.	and *(addition: adding: ext)*			^HE	practiced.
112.				He	also *(addition: neutral: ext)* asked
113.				left-arm bowlers	to bowl *(semantic: repetition; syntactic; morpho)* on the rough

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
114.	to *(purpose: expectant: ext)*				be prepared for [[when he was going to face Warne]].
115.				His preparation	never guaranteed the result –
116.				the perfect example	was the first-innings dismissal in the Chennai Test match
117.	when *(time: simultaneous: ext)*			he	was caught at slip by Taylor off Warne,
118.	but *(cause: concessive: ext)*			his determination [[to perform well]]	never waned.
119.			In that match	Laxman	was said
120.					to have seen [[Sachin crying]]
121.	when *(time: simultaneous: ext)*			he	gave his wicket away cheaply to Warne,
122.	but *(cause: concessive: ext)*		in the same game in	he	went and scored 150-plus runs on a spinning Chennai

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
			the second innings		track on day three and four,
123.				which	was remarkable.
124.				Sachin	has influenced a lot of youngsters to play cricket –
125.				how many of the current players	have been inspired by Sachin?
126.	If *(condition: expectant: ext)*			you	ask them,
127.				the answer	will be all of them.
128.				MS Dhoni, the oldest of all the present Indian team,	was eight years old
129.	when *(time: simultaneous: ext)*			Sachin	debuted against Pakistan in 1989.
130.				Sachin	is an inspiration for all the youngsters

Clause #	Textual-Theme	Interpersonal-Theme	Marked Topical-Theme	Unmarked-Topical Theme	Rheme
					to grow up and develop as a cricketer.
131.				He	was an example for [[what [sic] could a person become with passion and hard work]].
132.				[[Playing for 24 years]]	is no joke.
133.	If *(condition: expectant: ext)*			a person	plays as long as 24 years
134.				he	is supposed to create lot of records
135.	and *(addition: adding: ext)*			Sachin	did it,
136.	but *(consequence: unexpected: int)*			Sachin	is a common man with love and passion *(semantic: synonymy)* towards cricket with an extremely hard-working nature [[to achieve his dream of [[playing for his nation]].