REFERENCES ANALYSIS ON ANZIA YEZIERSKA’S THE FAT OF THE LAND

AHMAD RIVAI
103026027643

ENGLISH LETTERS DEPARTMENT
ADAB AND HUMANITIES FACULTY
SYARIF HIDAYATULLAH
STATE ISLAMIC UNIVERSITY
JAKARTA
1430 H/2008 M
REFERENCES ANALYSIS ON ANZIA YEZIERSKA’S
THE FAT OF THE LAND

A Thesis
Submitted to Letters and Humanities faculty in Partial Fulfillment of
The Requirements for the degree of Strata 1 (S1) in English Letters

AHMAD RIVAI
103026027643

ENGLISH LETTERS DEPARTMENT
ADAB AND HUMANITIES FACULTY
SYARIF HIDAYATULLAH
STATE ISLAMIC UNIVERSITY
JAKARTA
1430 H/2008 M
ABSTRACT


The objective of this study is to find the reference types which are mostly used within the text of The Fat of The Land, written by Anzia Yezierska.

The data analysis are the texts of Anzia Yezierska’s The Fat of The Land which is taken from the book “American Short Stories: Exercise in Reading and Writing”, published by Harcourt College Publisher, Orlando in 2000. The data is analyzed by using qualitative and analytic descriptive method through Halliday and Hasan’s references theories. The theories are used to identify components of the texts containing the use of reference types.

The results of this thesis explain the types of reference which are mostly used in the texts. They are personal references which are represented in the texts by personal pronouns, possessive adjectives and possessive pronouns; demonstrative references which are represented in the texts by this, these, that and those function either as head or modifier, definite article the, demonstrative adverbs here, there, now and then; and comparative references which are represented in the texts by general comparison: different, such and particular comparison: better, as long as, bigger, more, dearer, more cheerful, more tightly, more comfortable, more high class and harder. Those reference types are analyzed more specifically in each subdivision.
APPROVEMENT

REFERENCES ANALYSIS ON ANZIA YEZIERSKA’S THE FAT OF THE LAND

A Thesis
Submitted to Letters and Humanities Faculty
In Partial Fulfillment of The Requirements for
The Degree of Letters Scholar

Ahmad Rivai
103026027643

Approved by:

Drs. Asep Saefudin, M.Pd
NIP: 150 261 902

ENGLISH LETTERS DEPARTMENT
ADAB AND HUMANITIES FACULTY
SYARIF HIDAYATULLAH STATE ISLAMIC UNIVERSITY
JAKARTA
1430 H/2008 M
LEGALIZATION

The thesis entitled “References Analysis on Anzia Yezierska’s The Fat of The Land” has been defended before the Letters and Humanities Faculty’s Examination Committee, “Syarif Hidayatullah” State Islamic University, Jakarta on March 5, 2008. The thesis has already been accepted as a partial fulfillment of the requirements for the Degree of Strata 1 (S1) in English Letters.

Jakarta, March 5, 2008

Examination Committee

Chair Person

Dr. H. Muhammad Farkhan, M.Pd.
NIP: 150 299 480

Secretary

Drs. Asep Saefudin, M.Pd
NIP: 150 261 902

Members

Examiner I

Drs. H. Abdul Hamid, M.Ed.
NIP: 150 181 922

Examiner II

Inayatul Husna, M.Hum.
NIP: 150 331 233
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, March 2008

Ahmad Rivai
Acknowledgment

Firstly, in the name of Allah SWT the most gracious, the most merciful. Praise be to Allah for His help and blessing without which the writer would not have been able to complete this study.

Secondly, the writer would like to thank the following persons, who have made the writing of this thesis possible:

1. Drs. H. Abdul Chair, MA, the Dean of Adab and Humanities faculty.
2. Dr. H. Muhammad Farkhan, M.Pd, the Chief of English Letters Department.
3. Drs. A. Saefudin, M.Pd, the Secretary of English Letters Department and as the writer’s for his guidance, generous help, kind understanding, and unflagging encouragement throughout the process of writing this thesis.
4. The lecturers of English Letters Department.
5. His beloved parents H. Aminuddin, HM and Hj. Bunyati for their unflagging prayers, trusts and supports to finish his study. His brother and sisters Rafid, Aisyah, Anis, Azah, Mutia (you makes my dreams come true, I love you all so much). His grandmother (Nyai Thanks so much for your funds) and his grandfather.
6. Someone special in his heart “De2” for her endless support and understanding during the months of his study.
7. All very special colleagues, GEGARES TEAM the graduate students who have studied together at the English Letters Department, Adab and Humanities faculty, Syarif Hidayatullah State Islamic University for their togetherness.

Finally, the writer realizes that this thesis is not perfect yet, it is a pleasure for him to receive some critics and suggestions.

Jakarta, March 2008

The Writer
# TABLE OF CONTENTS

Abstract ........................................................................................................................................................................ i

Approvement ................................................................................................................................................................. ii

Legalization .................................................................................................................................................................... iii

Declaration ..................................................................................................................................................................... iv

Acknowledgement ......................................................................................................................................................... v

Table of contents ............................................................................................................................................................ vii

Chapter I Introduction .................................................................................................................................................... 1

A. Background of the Study ........................................................................................................................................... 1

B. Focus of the Study ....................................................................................................................................................... 4

C. Research Questions ...................................................................................................................................................... 5

D. Significance of the Study ........................................................................................................................................... 5

E. Research Methodology ............................................................................................................................................... 5

A. Objectives of the Research ...................................................................................................................................... 5

B. Method of the Research .......................................................................................................................................... 5

C. Technique of Data Analysis ................................................................................................................................... 6

D. Analysis Unit ............................................................................................................................................................. 6

E. Time and Place of the Research ............................................................................................................................... 6

Chapter II Theoretical Framework ................................................................................................................................. 7

A. The Concept of Text ............................................................................................................................................... 7
<table>
<thead>
<tr>
<th>Chapter III Research Findings</th>
<th>26</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Data Description</td>
<td>26</td>
</tr>
<tr>
<td>B. Data Analysis</td>
<td>27</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter IV Conclusions and Suggestions</th>
<th>83</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Conclusion</td>
<td>83</td>
</tr>
<tr>
<td>B. Suggestion</td>
<td>84</td>
</tr>
</tbody>
</table>

| Bibliography                           | 85 |

<table>
<thead>
<tr>
<th>Appendixes:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Synopsis of <em>The Fat of The Land</em></td>
<td></td>
</tr>
<tr>
<td>The text of <em>The Fat of The Land</em></td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

A. Background of the Study

Human beings do not live in the world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium of expression for their society. Through the language people interact with their social environment and convey their opinions, feelings and experiences as well.

A study about language involves all components related to the use of language. Brown and Yule differentiate the functions of language into two categories. First transactional, the function which language serves in the expression of content, second interactional, the function involved in expressing social relations and personal attitudes. The former is more acceptable for the writer to conduct his research.

It has been seen that language is much more than the external expression and communication of internal thoughts formulated independently through verbalization. Brown and Yule define the verbal record of a communicative act as text. The text itself is the realization of discourse. Halliday and Hasan use text for the term of discourse. They say “A text may be spoken or written, prose or verse, dialogue or

---

3 Ibid., p. 6.
monologue. It may be anything from a momentary cry for help to an all-day discussion on a committee.”

Halliday and Hasan point out that every text has texture, and this is what distinguishes it from something that is not a text. The concept of texture is entirely appropriate to express the property of being a text. “A text derives this texture from the fact that functions as a unity with respect to its environment.” The texture itself is created through cohesive relation among sentences in a text.

In a discourse analysis, the unity of text becomes essential to determine whether a text is a real text with the related sentences forming meaning and can be comprehended or just random collection of unrelated sentences.

The unity of text is influenced by both cohesion (internal aspect of textuality) and coherence (external aspect of textuality). Cohesion is semantic relation (relation of meaning) between an element in the text and some other elements that is crucial to the interpretation of it. It means that cohesive relationships within a text are set up where the interpretation of some element in the text is dependent on that of another. Formulated in other words, cohesion implies semantic resources for linking a sentence with another sentence which has gone before. Halliday and Hasan divide cohesion into two general categories: grammatical cohesion (Reference, substitution, ellipsis, conjunction) and lexical cohesion (Reiteration and collocation).

---

The term coherence has been defined by many discourse analysts from different perspectives. Bander says that “a paragraph is coherent when its ideas are clearly related to each other in orderly sequence”. Concisely, for a text to be coherent it must make sense. Brown and Yule observe that the concept of coherence was based on the receiver’s comprehension of message, assuming that it would be easily understood. It means that coherence requires successful interaction between the reader and the text (discourse). Some linguists used the term “shared-context” or “shared knowledge” to refer to reader’s knowledge in understanding a text. The concept of both cohesion and coherence seem relevant in order to build a theoretical approach to both reading and writing instruction. As Cox, Sanatan and Sulzby state “Cohesion is important both to the reader in constructing the meaning from a text and to the writer in creating a text that can be easily comprehended.”

As one of four types of grammatical cohesion, references have significant role to retrieve from elsewhere the information necessary for interpreting the passage in question. The information to be retrieved is the referential meaning carrying identity of the particular thing which is being referred to; what is referred to has to be identifiable. The relationship of reference is on the semantic level; the reference item

---

9 Ibid., p. 31.
is in no way constrained to match the grammatical class of the item it refers to. What must match are the semantic properties.

Halliday and Hasan distinguish reference into two special terms: endophoric reference as a term of reference within the text and exophoric reference as a term for situational reference. Endophoric reference is distinguished into two different usages: *anaphoric reference* (those which refer back for interpretation) and *cataphoric reference* (those which refer forward for interpretation).

When people read stories, especially short fictions, we think they do so for leisure and enjoyment. This is true but there is another aspect about reading any kind of books, including short fiction, and that aspect is that when we read, we also learn. However, in doing that activity people sometimes get trouble in identifying the referents of some reference items in short fiction. As a result it would lessen their comprehension entirely. So that, in this research the writer would give the information related to references and how to identify references in short fiction. That is the reason why the writer chooses the short story as the object of his research.

**B. Focus of the Study**

The writer focuses his study only in usage of reference types within the texts of Anzia Yezierka’s “The Fat of The Land” according to references theories of Halliday and Hasan.
C. Research Question

Related to the focus of the study above, the research question is: What types of reference are mostly used within the texts of Anzia Yezierska’s the Fat of the Land?

D. Significance of the Study

The writer hopes this research can give benefits to enrich knowledge about grammatical cohesion especially reference types within the texts of short story not only for the writer but also for the readers.

Besides, the writer hopes this research finding makes contribution as reference for further researchers who want to conduct similar research more detail.

E. Research Methodology

1. Objective of the Research

Related to the research question above, the objective of this research is: To know what types of reference which are mostly used within the texts of Anzia Yezierska’s “The Fat of The Land.”

2. Method of the Research

To solve the problems of research that are presented in the research question, the writer uses qualitative method in doing this research and the analytic
descriptive analysis method for analyzing references within the texts of “The Fat of The Land.”

3. Technique of Data Analysis

Technique of data analysis that is used for this study is descriptive analysis by collecting the data and relating them to the relevant theories.

4. Analysis Unit

The analysis unit of the research is the text of Anzia Yezierska’s “The Fat of The Land” taken from the book “American Short Stories: Exercise in reading and Writing.” The book was published by Harcourt College Publishers, Orlando in 2000.

5. Time and place of the research

This research is conducted in September 2007 in Jakarta, the library of Adab and Humanities Faculty, main library of Syarif Hidayatullah State Islamic University, PKBB University of Indonesia and also PKBB Unika Atma Jaya.
CHAPTER II
THEORETICAL FRAMEWORK

A. The Concept of Text

The word text is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole. A text is not something that is like a sentence, only bigger; it is something that differs from a sentence in kind.\(^\text{12}\) Halliday and Hasan used text for the term of discourse. They defined “A text may be spoken or written, prose or verse, dialogue or monologue. It may be anything from a momentary cry for help to an all-day discussion on a committee.”\(^\text{13}\)

As a semantic unit (a unit which is regarded by its meaning), a text is realized in the form of sentences and can be comprehended not to find the same kind of structural integration among the parts of a text as we find among the parts of a sentence or clause. The unity of a text is a unity of a different kind.\(^\text{14}\)

Halliday and Hasan point out that every text has texture, and this is what distinguishes it from something that is not a text. The concept of texture is entirely appropriate to express the property of being a text. “A text derives this texture from the fact that it functions as a unity with respect to its environment.”\(^\text{15}\) The texture itself is created through cohesive relation among sentences in a text.

\(^{13}\) Ibid.
\(^{14}\) Ibid., p. 2.
\(^{15}\) Ibid.
B. The Cohesion Concept of Halliday and Hasan

Halliday and Hasan in their book “Cohesion in English” define cohesion as a semantic relation between an element in the text and some other element that is crucial to the interpretation of it.\textsuperscript{16}

They state that the concept of cohesion is a semantic relation, it is not structural relation. Whatever relation there is among the parts of text of the sentences, or paragraph, or turns in a dialogue is not the same structure in the usual sense, the relation which links the parts of a sentence or a clause.\textsuperscript{17}

Cohesion is an essential aspect of discourse analysis. Through the cohesion agencies can be determined whether a collection of sentences is a text or not.

As we know, that cohesion is defined as the set of possibilities that exist in the language for making text hang together. Thus the concept of cohesion accounts for the essential semantic relations whereby any passage of speech or writing is enabled to function as text. In “Cohesion in English” Halliday and Hasan systematize this concept by classifying it into two big types of distinct categories: grammatical cohesion and lexical cohesion.\textsuperscript{18}

Grammatical cohesion category is represented in the text by particular features: reference, substitution, ellipsis and conjunction. While lexical cohesion includes reiteration and collocation. Through these categories the concept of cohesion by Halliday and Hasan emerge as the most comprehensive explanation about the

\textsuperscript{16} Ibid., p.8.
\textsuperscript{17} Ibid., p. 295.
\textsuperscript{18} Ibid., p. 13.
analysis of relation among sentences within a text. And as explained above, the writer focuses his study only on one type of four grammatical cohesion types that is: references.

C. Reference

Halliday and Hasan point out that what characterizes this particular type of cohesion that is called reference is “the specific nature of the information that can be retrieved.” The information to be retrieved is the referential meaning carrying identity of the particular thing which is being referred to; what is referred to has to be identifiable. In the case of written text reference signals to the reader what kind of information is to be retrieved from elsewhere in order to get good interpretation.\textsuperscript{19} By contrast to substitution and ellipsis, which deal with the relationship between grammatical units: words, sentence parts and clauses, reference is a semantic relationship.\textsuperscript{20} Because the relationship is on the semantic level, the reference item is in no way constrained to match the grammatical class of the item it refers to. What must match are the semantic properties.\textsuperscript{21}

Halliday and Hasan state that in general reference is distinguished into two special terms: endophora or endophoric reference as a term of reference within the text; and exophora or exophoric reference as a special term for situational

\begin{footnotes}
\item[19] Ibid., p. 31.
\item[21] Halliday and Hasan, \textit{op. cit.}, p. 32.
\end{footnotes}
Both exophoric and endophoric reference embody an instruction to retrieve from elsewhere the information necessary for interpreting the passage in question.

The term endophora or endophoric reference is used when the reference is in a text or called textual reference. Further Halliday and Hasan distinguish endophora into two different usages: anaphora and cataphora. Those which refer back in the text for the interpretation is called anaphora or anaphoric reference, and those which refer forward in the text for the interpretation is called cataphora or cataphoric reference.

Exophora or Exophoric reference is reference where the interpretation of a text lies outside the text, in the context of situation which plays no part in textual cohesion. Exophoric reference contributes to the creation of text by linking the language with the context of situation; but it does not contribute to the integration of one passage with another. Hence it does not contribute directly to cohesion as we have defined it. For this reason the writer will not discuss exophoric reference in his research; on the contrary, only endophoric reference will be discussed.

---

22 Ibid., p. 33.
There are three types of reference: *Personal reference*, *Demonstrative reference* and *Comparative reference*.

1. **Personal reference**

   Personal reference is reference by means of function in the speech situation, through the category of PERSON. The category of personals includes the three classes of personal pronouns, possessive determiners (usually called ‘possessive adjectives), and possessive pronouns.

   The significance of the person system is that it is the means of referring to relevant persons and objects. The principle destination is that between the **PERSONS DEFINED BY THEIR ROLES IN THE COMMUNICATION PROCESS**, on the one hand, and all other entities on the other. The former is called SPEECH ROLES; they are the roles of SPEAKER and ADDRESSEE. These are the two roles assigned by the
speaker; and we use ‘addressee’ in preference to ‘hearer’ or ‘listener’. The latter which simply called OTHER ROLES, include all other relevant entities, other than speaker or addressee. In terms of the traditional categories of person, the distinction is that between first and second person (I, you, we include objective case of each: me, you, us; possessive adjective: my, your, our; possessive pronoun: mine, yours, ours) and third person (he, she, it, they, one include objective case: him, her, it, them, one; possessive adjective: his, her, its, their, one’s; possessive pronoun: his, hers, theirs).  

Table 1.  
Personal References based on Roles in Communication Process and Traditional Categories of Person.

<table>
<thead>
<tr>
<th>Roles in communication process</th>
<th>Traditional categories of PERSON</th>
<th>PERSONAL PRONOUNS</th>
<th>POSSESSIVE ADJECTIVES</th>
<th>POSSESSIVE PRONOUNS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Subjective case</td>
<td>Objective case</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speaker</td>
<td>1st PERSON</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speech roles</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speaker</td>
<td>1st PERSON</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speech roles</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Addressee</td>
<td>2nd PERSON</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speech roles</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other roles</td>
<td>3rd PERSON</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speech roles</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

25 Ibid., p.45.
The first and second person (speech roles) forms essentially refer to the situation, whereas those of the third person (other roles) essentially refer anaphorically or cataphorically to the text. Nevertheless, the absence of any referent for I and you does not normally lead to any sense of incompleteness. In written language they are anaphoric when they occur in quoted (direct) speech, as opposed to the instance below where the writer is addressing his readers. For example:

There was a brief note from Susan. She just said, “I am not coming home this weekend.”

Where I in the quoted clause refers back, like the preceding she to Susan in the first sentence. This is instance of anaphora, albeit indirect anaphora; I still refers to the speaker, but we have to look in the text to find out who the speaker is. In general however I and you are given by the situation; other than in cases of quoted speech, if we are ‘in on’ the text at all we are usually ourselves occupying one or other of the speech roles.

2. Demonstrative reference

Demonstrative reference is reference by means of location, on a scale of proximity. It is essentially a form of verbal pointing. The speaker identifies the referent by locating it on a scale of proximity.26 The system is as follow:

---

26 Ibid., p. 57.
The circumstantial (adverbial) demonstratives here, there, now and then refer to the location of a process in space or time, and they normally do so directly, not via the location of some person or object that is participating in the process. The remaining (nominal) demonstratives this, these, that, those, and the refer to the location of some thing, typically some entity-person or object-that is participating in the process; they therefore occur as elements within the nominal group.\textsuperscript{27}

a. The selective nominal demonstratives: this, these, that, those

These demonstratives occur extensively with anaphoric function in all varieties of English. In principle, they embody within themselves three systematic distinctions:

(1). Between ‘near’ (this, these) and ‘not near’ (that, those)

(2). Between ‘singular’ (this, that) and ‘plural’ (these, those)

(3). Between modifier (this, etc, plus noun, eg: this tree is an oak) and Head (this, etc, without noun, eg: this is an oak).

All these distinctions have some relevance to cohesion, in that they partially determine the use of these items in endophoric (textual) reference.\(^{28}\)

b. NEAR AND NOT NEAR: this/these VERSUS that/those

Both this and that regularly refer anaphorically to something that has been said before. In dialogue there is some tendency for the speaker to use this to refer to something he himself has said and that to refer to something said by his interlocutor.\(^{29}\)

In another case proximity is interpreted in terms of time; in this case that tends to be associated with a past-time referent and this for one in the present or future.

For example:

We went to the opera last night. That was our first outing for months.
We’re going to the opera tonight. This’ll be our first outing for months.

\(^{28}\) Halliday and Hasan, op. cit., Ibid., p. 59-60.
\(^{29}\) Ibid., p.61.
c. SINGULAR AND PLURAL: this/that versus these/those

In general this distinction follows the expected pattern: this/that refer to count singular or mass noun, these/those to count plural.

Otherwise, we may note simply that the plural forms may refer anaphorically not merely to a preceding plural noun, but also to sets that are plural in meaning.30 for example:

‘Where do you come from?’ said the red Queen. ‘And where are you going? Look up, speak nicely, and don’t twiddle your fingers all the time.’ Alice attended to all these directions, and explained, as well as she could, that she had lost her way.

Conversely the singular demonstrative may refer to a whole list irrespective of whether or not it contains items that are themselves plural:

I’ve ordered two turkeys, a leg of lamb, some cooked ham and tongue, and pounds of minced beef.- Whatever are you going to do with all that food?

But these uses follow from the general nature of anaphoric reference items that they refer to the meanings and not to the forms that have gone before.

d. HEAD AND MODIFIER: this, etc, as pronoun versus this, etc. plus following noun.

A demonstrative as Modifier (demonstrative adjective) may refer without restriction to any class of noun. A demonstrative as Head (demonstrative pronoun), on the other hand, while it can refers freely to non-humans, is highly

restricted in its reference to human nouns; it cannot refer to a human referent. The only instance where demonstratives can refer pronominally to human referents, whether anaphorically or exophorically, is in relational clauses of the equative type where one element is supplying the identification of the others, for example:

- Do you want to know the woman who designed it? That was Mary Smith.
- Who are those colourful characters? – These must be the presidential guards.

There is one important characteristic of demonstrative reference that is functioning as Head. This concerns the level of generality of the referent. For example:

There are two cats trying to get in, shall I open the window?
No, those have to be kept out.

The answer those could refer not just to the two cats mentioned but to cats in general.

Simply, the general principle of demonstratives (like other reference items) they identify semantically and not grammatically, when they are anaphoric require the explicit repetition of the noun, or some form of synonym. A demonstrative without a following noun may refer to some more general class denoted by the noun, including but not limited to the particular member or members of that class being referred to in the presupposed item.
e. EXTENDED REFERENCE AND REFERENCE TO ‘FACT’: this and that

Related to the last, generalized type of demonstrative reference, but at the same time quite distinct from it, is the use of demonstratives to refer to extended text, including text as ‘fact’. This applies only to singular form this and that used without a following noun.\(^{31}\) For example:

They broke a Chinese vase.

(i) That was valuable

(ii) That was careless.

In (i) that refers to the object vase; we could have that vase instead. In (ii) that refers to the total event, ‘their breaking of the vase’. If there had been more than one breakage we could have had those were valuable but not those were careless:

They broke a Chinese vase and damaged two chandeliers.

(i) Those were all very valuable

(ii) That was all very careless.

Extended reference probably accounts for the majority of all instances of demonstratives in all except a few specialized varieties of English.

Perhaps the most frequent form taken by such extended reference is in equative clauses where the demonstrative provides the ‘given’ element in the message and this then serves to identify some other element that is ‘new’, by simply being equated with it. Examples:

I come from Wolverhampton. – That’s where I come from too.

No one will take it seriously. This is the frightening thing.

f. Definite article The

The definite article the in many ways resembles the demonstratives. It is originally a reduced form of that, functioning only as modifier. Essentially the, like the demonstratives, is a specifying agent, serving to identify a particular individual or subclass within the class designated by the noun. It is the ‘definite article’ in the sense that its function is to signal definiteness.\(^\text{32}\)

The definite article has no content. It merely indicates that the item in question is specific and identifiable; that somewhere in the environment the information necessary for identifying it is recoverable. ‘Environment’ here is in the broadest sense: to include the structure, the text, the situation and the culture. The reference is either exophoric or endophoric. If it is exophoric, the item is identifiable in one of two ways. (1) A particular individual or subclass is being referred to, and that individual or subclass is identifiable in the specific situation. An example: Don’t go; the train’s coming, where the train is interpreted as ‘the train we’re both expecting’. (2) The referent is identifiable on extralinguistic grounds no matter what the situation. This has something in common with the generalized exophoric use of the personal forms, and it occurs under two conditions. It may arise, first because there is only one member of the class of

\(^{32}\text{Ibid.}, p. 75.\)
objects referred to, for example *the sun, the moon*. Secondly, it may arise because
the reference is the whole class, or the individual considered as a representative of
the whole class, like *the child* in *As the child grows, he learns to be independent*,
or *the snail* in *The snail is considered a great delicacy in this region*. This type of
exophoric reference, which does not depend on the specific situation, has been
called Homophoric to distinguish it from the situationally specific type.33

Alternatively, the source of identification may lie in the text endophoric
reference. In this case there are again two possibilities: anaphoric and cataphoric

**g. Demonstrative adverbs**

There are four of *these, here, there, now and then*, although *now* is very rarely
cohesive. Three of them need to be distinguished from their homographs-other
words written the same way but, now at least, having different functions in the
language. (1) Demonstrative *there* is to be distinguished from pronoun *there* as in
*there’s a man at the door*. (2) Demonstrative *now* is to be distinguished from
conjunction *now* as in *now what we’re going to do is this*. (3) Demonstrative *then*
is to be distinguished from conjunction *then* as in *then you’ve quite made up your
mind? As a general rule the non-demonstrative forms are phonologically reduced,
whereas the demonstratives are not reduced, though there may be no phonological

---
difference in the case of *then*. It is the demonstratives only with which we are concerned here.

As reference items, *here* and *there* closely parallel *this* and *that*, respectively. For example:

‘Do you play croquet with the Queen today?’

‘I should like it very much,’ said Alice, ‘but I haven’t been invited.’

‘You’ll see me *there,*’ said the Cat, and vanished.

The meaning of *there* is anaphoric and locative; it refers to ‘playing croquet with the Queen’. Both *here* and *there* regularly refer to extended text, and then often with a meaning that is not one of place but of ‘respect’: ‘in this respect’, ‘in that respect’. For example:

‘Of course it would be all the better.’ Said Alice:

‘But it wouldn’t be all the better his being punished.’

‘You’re wrong *there*, at any rate,’ said the Queen.

The temporal demonstratives *then* and *now* are much more restricted in their cohesive function. The cohesive use of demonstrative *then* is that embodying anaphoric reference to time; the meaning is ‘at the time just referred to’.

In my young days we took these things more seriously.

We had different ideas *then*.

The use of *now* is confined to those instances in which the meaning is ‘this state of affairs having come about’:

---

34 Halliday and Hasan. *op. cit.*, p. 76.
The pane touched down at last. Now we could breathe freely again.

3. **Comparative reference**

Comparative reference is indirect reference by means of identity or similarity. It is divided into two: general comparison and particular comparison.\(^{35}\)

![](Figure 3. The Types of Comparative Reference)

- **Identity**
  - *Same* identical, *equally*
- **Similarity**
  - *Such* similar, *so similarly* likewise
- **Difference**
  - *Other* different else, *differently* otherwise
- **Numerative**
  - *More* fewer less further, *additional*; *so- as- equally- + quantifier, eg: so many*
- **Epithet**
  - Comparative adjectives and adverbs, *eg: better*; *so- as- more- less- equally- + comparative adjectives and adverbs, eg: *equally good*

a. **General comparison**

General comparison expresses *likeness* and *unlikeness* between things. The likeness may take the form of identity, where two things are the same thing; or similarity where two things are like each other. The unlikeness may

take the form of difference where two things are ‘not the same’ or ‘not similar’. General comparison is expressed by a certain class of adjectives and adverbs. The adjectives function in the nominal group either as deictic or as epithet. The adverbs function in the clause as adjunct. For example:

a. It’s \textit{the same} cat as the one we saw yesterday

b. It’s a \textit{similar} cat to the one we saw yesterday.

c. It’s a \textit{different} cat from the one we saw yesterday.

The general comparison may be endopohoric (anaphoric and cataphoric) or exophoric. All the examples above are cataphoric. \textit{The same, similar} in \textit{a} and \textit{b} refer cataphorically to \textit{the one we saw yesterday}; \textit{different} in \textit{c} refers cataphorically to \textit{the one we saw yesterday}.

Here are the examples of anaphoric:

Gerald Middleton was a man of mildly but persistently depressive temperament. \textit{Such} men are not at their best at their best at breakfast.

Where \textit{such} refers anaphorically to the nominal group qualifier \textit{of mildly but persistently depressive temperament}.

While exophoric are:

a. I was expecting someone \textit{different}.

b. Would you prefer the \textit{other} seats?

The first being interpreted as ‘different from you’ or ‘different from that person there’, the second as ‘other than those you see here’.

\footnote{\textit{Ibid.}, p. 77-78.}
b. Particular comparison

Particular comparison means comparison that is in respect of quantity or quality. It is also expressed by means of adjectives or adverbs; not of a special class, but ordinary adjectives and adverbs in some comparative form. If the comparison is in terms of quantity, it is expressed in the numerative element in the structure of the nominal group; either (a) by a comparative quantifier, eg: more in more mistakes, or (b) by an adverb of comparison submodifying a quantifier, eg: as in as many mistakes.37

If the comparison is in terms of quality, it is expressed in either of two ways: (i) in the epithet element in the nominal group, either (a) by a comparative adjective, eg: easier, more difficult in easier tasks, more difficult tasks, or (b) by an adverb of comparison submodifying an adjective, eg: so in so difficult a task; (ii) as adjunct in the clause, either (a) by a comparative adverb, eg: faster in Cambridge rowed faster, or (b) by an adverb of comparison submodifying an adverb, eg: as in she sang as sweetly.

The particular comparison may be endophoric (anaphoric and cataphoric) or exophoric. The following are the examples:

a. He’s better man than I am.

b. Apparently Brown resigned, when his proposal was rejected.

– I wish he could have acted less precipitately.

37 Ibid.
c. So big! (The fisherman with the arms held apart to indicate the size of the catch).

The first, \textit{a} is an example of cataphoric comparison of quality, with an epithet as the comparative, and \textit{I} – or rather (the man that) \textit{I am} is the referent of \textit{better}; \textit{b} is anaphoric comparative, where \textit{resigned} is the referent of \textit{less}; whereas \textit{c} is exophoric. The referent refers to \textit{the situation} (the action of the fisherman with the arms held apart to indicate the size of the catch).
CHAPTER III

RESEARCH FINDINGS

A. Data Description

This chapter describes the short story “The Fat of The Land” by Anzia Yezierska through Halliday and Hasan’s theories of cohesion, especially grammatical cohesion. The concept is used to know the cohesiveness of the analyzed texts.

“The Fat of The Land” is the reflection of the true story of its author’s life, Anzia Yezierska. She immigrated to the United States with her Jewish family from Poland when she was just a small girl. Poverty forced her to work in sweatshops during the day, but hard work in night school earned her scholarships and a teaching degree from Columbia University in 1904. She becomes famous writer when “The Fat of The Land” won the O’hare prize for best short story of 1919.

“The Fat of The Land” is a story of a family divided by two cultures. The main character, Hanneh Breineh, comes to live in the United States as a married woman with five children to raise. She keeps the culture of her old country, Poland, but her children Abe, Jake, Fanny, Benny and Sammy adopt American values and lifestyles when they grow up. The other character is Mrs. Pelz, she is not only as Hanneh’s neighbor but also as her close friend.

The story is divided into five chapters. The first chapter of the story tells Hanneh Breineh in New York City struggling to raise her children. The second until fifth part
of the story takes place years later, after the children have grown up and become wealthy, successful Americans. But their American lifestyles can not make their old mother happy.

It can be seen in the story, the generation gap that often causes problems between young and old can only be worse when the older generation comes from a different world.

As the data description, the texts of Anzia Yezierska’s “The Fat of The Land” are attached in the appendixes, at the end of this thesis.

B. Data Analysis

1. Reference

   a. Personal reference

   Generally the grammatical cohesion types mostly occur within the texts is reference, especially personal references. The personal references which are found within the texts are first and second person (I, you, we include objective case of each: me, you, us; possessive adjective: my, your, our; possessive pronoun: mine, yours, ours) and third person (he, she, it, they; include objective case: him, her, it, them; possessive adjective: his, her, its, their. Here, the speech roles referents I and you may refer either to Hanneh Breineh or to Mrs. Pelz, depend on who is arguing at the time.
Hanneh Breineh leaned out of her apartment into the airshaft and knocked on her neighbor’s window. (her refers anaphorically to Hanneh Breineh).

“Can you loan me your boiler for the clothes?” she called. (you, your refer cataphorically to Mrs. Pelz in (P.3) as the addressee; me refers anaphorically to Hanneh Breineh in (P.1); she refers anaphorically to Hanneh Breineh in (P.1).)

Mrs. Pelz lifted up the sash. “The boiler? What’s the matter with yours again? Didn’t you tell me you had it fixed already last week?” (yours, you refer anaphorically to Hanneh Breineh in (P.1); me refers anaphorically to Mrs. Pelz; it refers anaphorically to the boiler).

“Damn him, the robber, the way he fixed it! If you have no luck in this world, then it’s better not to live. There I spent fifteen cents to stop one hole, and it runs out another. How I fought bargaining with him to get it down to fifteen cents! He wanted a quarter, the swindlers. I curse him from my bitter heart for every penny he took from me for nothing!” (him, he refer cataphorically to the robber (the man who fixed Hanneh Breineh’s boiler); it refers anaphorically to the boiler in (P.3); you refers anaphorically to Mrs. Pelz in (P.3); I, me, my refer anaphorically to Hanneh Breineh in (P.1); it refers anaphorically to one hole).

“You’ve got to watch all those swindlers, or they’ll steal the whites out of your eyes,” warned Mrs. Pelz. “You should have tried out your boiler before you paid him. Wait a minute until I empty out my dirty clothes in a pillow case, then I’ll hand it to you”.

(you, your refer anaphorically to Hanneh Breineh in (P.1); they refers anaphorically to those swindlers; him refers anaphorically to the robber (the
man who fixed Hanneh’s boiler) in (P.4); I, my refer anaphorically to Mrs. Pelz; it refers anaphorically to the boiler in (P.3)).

(P.6). Mrs. Pelz returned with the boiler and tried to hand it across to Hanneh Breineh, but it would not fit through the small window. “You’ve got to come in for the boiler yourself,” said Mrs. Pelz.

(it refers anaphorically to the boiler, you refers anaphorically to Hanneh Breineh).

(P.7) “Wait until I tie my Sammy on the high chair so he doesn’t fall again. He’s so wild that ropes won’t hold him.” Hanneh Breineh tied the child in the chair, stuck a pacifier in his mouth, and went in to her neighbor.

(I, my refer anaphorically to Hanneh Breineh in (P.6); he, him, his refer anaphorically to Sammy; her refers anaphorically to Hanneh Breineh).

(P.8) As she took the boiler Mrs. Pelz said “Do you know Mrs. Melker ordered fifty pounds chicken for her daughter’s wedding? And such fat chickens! My heart melted in me just looking at them.”

(She refers anaphorically to Hanneh in (P.7); you refers anaphorically to Hanneh in (P.7), her refers anaphorically to Mrs. Melker; My, me refer anaphorically to Mrs. Pelz; them refers anaphorically to fat chickens).

(P.9) Hanneh Breineh smacked her thin, dry lips, a hungry gleam in her sunken eyes. “fifty pounds!” she gasped. “It isn’t possible. How do you know?”

(her refers anaphorically to Hanneh Breineh, she refers anaphorically to Hanneh Breineh, it refers anaphorically to clause ‘Mrs. Melker ordered fifty pounds chicken for her daughter’s wedding’ in (P.8)).
(P.10). “I heard her with my own ears. I saw them with my own eyes. And she said she will chop up the chicken livers with onions and eggs for an appetizer, and then she will buy twenty-five pounds of fish, and cook it sweet and sour with raisins, and she said she will bake all her strudels in pure chicken fat.”

(I, my refer anaphorically to Mrs. Pelz in (P.8); them refers anaphorically to fat chicken in paragraph 8; her, she refer anaphorically to Mrs. Melker in (P.8); it refers anaphorically to twenty-five pounds of fish).

(P.11). “Some people work themselves up in the world,” sighed Hanneh Breineh. “For them in America is flowing with milk and honey. In the old country Mrs. Melker used to get shriveled up from hunger. She and her children used to live on potato peelings and crusts of dry bread, and in America she lives to eat chicken, and apple strudels soaked in fat.”

(them refers exophorically to (people who live in America); she, her refer anaphorically to Mrs. Melker).

(P.12). “The world is a wheel always turning,” philosophized Mrs. Pelz. “Those who were high go down low, and those who have been low go up higher. Who will believe me here in America that in Poland I was a cook in a banker’s house? I handled ducks and geese everyday. I used to bake coffee cake with cream so thick you could cut it with a knife.”

(me, I refer anaphorically to Mrs. Pelz; you refers anaphorically to Hanneh Breineh in (P.9); it refers anaphorically to cake with cream).

(P.15). There was a sudden fall and a baby’s scream, and the boiler dropped from Hanneh Breineh’s hands as she rushed into her kitchen, Mrs. Pelz following after her. They found the high chair turned over on top of the baby.

(she, her refer anaphorically to Hanneh Breineh, they refers anaphorically to Hanneh Breineh and Mrs. Pelz).
(P.16). “Oh God! Save me! Run for a doctor!” cried Hanneh Breineh, as she pulled the child from under the high chair. “He’s dead! He’s dead! My only child! My precious lamb!” she shrieked as she ran back and forth with the screaming infant.

(me, my refer anaphorically to Hanneh Breineh in paragraph 15, she refers anaphorically to Hanneh Breineh, he refers anaphorically to the child).

(P.17). Mrs. Pelz grabbed little Sammy from the mother’s hands. “Calm down! Why are you running around like crazy, frightening the child? Let me see. Let me tend to him. He isn’t dead yet.” She ran to the sink to wash the child’s face, and discovered a swelling lump on his forehead, but no serious injury.

(you refers anaphorically to Hanneh Breineh in (P.16); me refers anaphorically to Mrs. Pelz; him, he, his refer anaphorically to the child; she refers anaphorically to Mrs. Pelz).

(P.18). When he stopped crying, Hanneh Breineh took the child gain in her arms, shaking and cooing over it and caressing it. “Ah-ah-ah, Sammy! Ah-ah-ah, little lamb! Ah-ah-ah, little bird! Ah-ah-ah, precious heart! I thought he had been killed!” gasped Hanneh Breineh, turning to Mrs. Pelz. “Oh God!” she sighed, “a mother’s heart! Always in fear over her children. The minute anything happens to them all life goes out of me. I lose my head and I don’t know where I am anymore. Why did I need yet the sixth one? Wasn’t it enough to have five mouths to feed? If I didn’t have this child on my neck, I could turn myself around and earn a few cents.”

(he refers cataphorically to the child; her refers anaphorically to Hanneh Breineh; it refers anaphorically to the child; I, me, my refers anaphorically to Hanneh Breineh; she refers anaphorically to Hanneh Breineh; them refers anaphorically to children).
(P.23). “Never mind. You will come out from all your troubles. Just as soon as your children get old enough to get their working papers the more children you got, the more money you will have.”

(you, your refer anaphorically to Hanneh Breineh in (P.22); their refers anaphorically to children).

(P.24). “Why should I fool myself with false hope? Don’t you know I have bad luck in this world? Do you think American children will give everything they earn to their mother?”

(I refers anaphorically to Hanneh Breineh in (P.22); you refers anaphorically to Mrs. Pelz in (P.21), they, their refer anaphorically to American children).

(P.25). “I know what is the matter with you,” said Mrs. Pelz. “You haven’t eaten yet today. When the stomach is empty, the whole worlds look black. Let me give you something good to taste. That will freshen you up.” Mrs. Pelz went to the cupboard and brought a plate of gefulte fish that she had cooked for dinner and placed it on the table in front of Hanneh Breineh. “give a taste to my fish,” she said, taking one slice on a spoon, and handing it to Hanneh Breineh with a piece of bread. “I won’t give it to you on a plate, because I just cleaned my kitchen, and I don’t want to dirty my dishes.”

(I, me, my refers cataphorically to Mrs. Pelz; you refers cataphorically to Hanneh Breineh in (P.22); she refers anaphorically to Mrs. Pelz, it refers anaphorically to a plate of gefulte fish; it refers anaphorically to one slice(of gefulte fish)).

(P.26). “I’m not a stranger who you have to serve on a fancy plate!” cried Hanneh Breineh, snatching the fish in her trembling fingers. “Umm! Even the bones melt in my mouth!” she exclaimed, becoming more cheerful as she ate. “May this be good luck to us all!”

(I, refers cataphorically to Hanneh Breineh; you refers anaphorically to Mrs. Pelz in (P.25); her, she refers anaphorically to Hanneh Breineh; my refers
anaphorically to Hanneh Breineh; us refers anaphorically to Hanneh Breineh and Mrs. Pelz).

(P.27). Mrs. Pelz was so flattered that she ladled up a spoonful of gravy. “There is a bit of onion and carrot in it,” she said as she handed it to her neighbor.

(she, her refers anaphorically to Mrs. Pelz, it refers anaphorically to a spoonful of gravy).

(P.28). Hanneh Breineh sipped the gravy drop by drop, like a connoisseur sipping wine. “Ah-h-h! a taste of that gravy lifts me up to heaven.” She relaxed as she leisurely ate the slice of onion and the carrot. But soon she remembered her other children.

(me refers anaphorically to Hanneh Breineh; she, her refers anaphorically to Hanneh Breineh).

(P.29). “I’m forgetting everything,” she exclaimed, jumping up. “it must be almost twelve, and my children will be right out of school and fall on me like a pack of wild wolves. I better quickly run to the market and see what I can get for them to eat.”

(I, my, me refer anaphorically to Hanneh Breineh in (P.28); she refers anaphorically to Hanneh Breineh in (P.28); it refers exophorically to the time when her children go home from school; them refers anaphorically to my children (Hanneh’s children)).

(P.30). Because she was late, the stale bread at the nearest bakery was sold out, and Hanneh had to go from shop to shop in search of the usual bargain, which took her nearly an hour to save two cents.

(she refers cataphorically to Hanneh; her refers anaphorically to Hanneh).

(P.31). In the meantime the children returned from school, and finding the door locked, climbed through the fire escape and entered the house
through the window. Seeing nothing on the table, they rushed to the stove. Abe pulled a steaming potato out of the boiling pot, but dropped it to the floor as it scalded his fingers. Immediately the three others jumped on it.

(they refers anaphorically to the children; it refers anaphorically to a steaming potato; his refers anaphorically to Abe; it refers anaphorically to the stove).

(P.32). “It was my potato,’ cried Abe, blowing on his burned fingers while with his foot he kicked the three who were struggling on the floor. A wild fight started, and the potato was smashed under Abe’s foot amid shouts and screams.

(it refers anaphorically to a steaming potato (P.31); my refers cataphorically to Abe, his, he refer anaphorically to Abe).

(P.34). The children, disregarding her words, grabbed at the groceries she was carrying, shouting “Mamma, I’m hungry! What do you have to eat?”

(her, she refer anaphorically to Hanneh Breineh in (P.33); I refers exophorically to one of the children).

(P.35). They tore the bag to get at the bread and herring and ate it with their fingers, all the time asking for more.

(they, their refer anaphorically to the children (P.34); it refers anaphorically to the bread and herring).

(P.36). “You little pigs!” screamed Hanneh Breineh, furious with anger. “Calm down, all of you! Where do you think I can find the money to buy you anymore? Here I had already cooked a pot of potatoes, bought a whole loaf of bread and two herrings, and you swallowed it down in the wink of an eye. It’s impossible to fill your stomachs!”
(you, your refer anaphorically to the children in (P.34); I refers anaphorically to Hanneh Breineh; it refers anaphorically to a pot of potatoes and a whole loaf of bread and two herrings).

(P.37). Suddenly Hanneh Breineh became aware that Benny was missing. “Oh God!” she cried, wringing her hands in a new wave of despair, “where is Benny? Didn’t he come home from school with you?”

(she, her refer anaphorically to Hanneh Breineh; he refers anaphorically to Benny; you refers anaphorically to the children in (P.34).

(P.39). “Abe, Jake, Fanny, quick, find Benny!” ordered Hanneh Breineh, as she rushed back into the kitchen. But the children, anxious to play, dodged past her and hurried out and down the stairs.

(she, her refers anaphorically to Hanneh Breineh).

(P.40). With the baby on her arm, Hanneh Breineh ran to the kindergarten. “Why are you keeping Benny here so long?” she shouted at the teacher as she ran into the classroom. “If you had a heart, you would send him home and not wait until I came for him.”

(her, refers cataphorically to Hanneh Breineh; you refers cataphorically to the teacher; she refers anaphorically to Hanneh Breineh; you refers anaphorically to the teacher; him refers anaphorically to Benny; I refers anaphorically to Hanneh Breineh).

(P.42). “Not here!” shrieked Hanneh Breineh “I pushed him out the door myself this morning. The other children didn’t want to take him, but I told them to wait. Oh my God! Where is my child?” she began pulling her hair and beating her breast as she ran into the street.

(I, my refer anaphorically to Hanneh Breineh; him refers anaphorically to Benny in (P.41); them refers anaphorically to other children; she, her refer anaphorically to Hanneh Breineh).
Mrs. Pelz was just leaving the grocery store, when she heard the noise of an approaching crowd. A block away she recognized Hanneh Breineh, her hair a mess, her sweater unbuttoned, running toward her with her yelling baby in her arms, the crowd following.

("she" refers anaphorically to Mrs. Pelz; "her" refers anaphorically to Hanneh Breineh).

“My friend,” cried Hanneh Breineh, falling on Mrs. Pelz’s neck, “I lost my Benny, the best child of all my children.” Tears ran from her red, swollen eyes as she sobbed. “Benny! My heart, my life! Oh God! Oh God!”

("my" refers cataphorically to Hanneh Breineh; "I, my" refers anaphorically to Hanneh Breineh; "her, she" refer anaphorically to Hanneh Breineh).

“Where is my Benny? Maybe he has been killed by a car already. Maybe he fainted from hunger. He hasn’t eaten anything all day long. Oh God please take pity on me! People, my child! Get me my child! I’ll go crazy out of my head!”

("my, me, I" refers anaphorically to Hanneh Breineh in paragraph 44; "he" refers anaphorically to Benny).

“Don’t talk to me!” cried Hanneh Breineh, wringing her hands. “You have all your children. I lost mine. Good luck only comes to other people. I haven’t yet seen a good day in my life. My only joy, Benny is lost from me forever.”

("me" refers cataphorically to Hanneh Breineh; "her" refers anaphorically to Hanneh Breineh; "you, your" refer anaphorically to Mrs. Pelz in (P.45); "I, mine, my, me" refer anaphorically to Hanneh Breineh).

The crowd followed Hanneh Breineh as she wailed through the streets, leaning on Mrs. Pelz. But just as she had returned to her house, and entered the kitchen with Mrs. Pelz, a policeman came in with the lost Benny.
(she, her refer anaphorically to Hanneh Breineh).

(P.50). “See, why did you carry on for nothing? Why did you shame yourself in the street?” said Mrs. Pelz.

(you refers anaphorically to Hanneh Breineh in (P.49)).

(P.51). The child’s face was streaked with tears and he looked frightened and forlorn. Hanneh Breineh sprang toward him, slapping his cheeks and boxing his ears before her neighbor could rescue the child from her. “You bad boy!” cried the mother. “Don’t I have enough worries already without having to go looking for you? You haven’t given me a minute’s peace since the day you were born.”

(he, him, his refers anaphorically to the child (Benny); her refers anaphorically to Hanneh Breineh; you refers anaphorically to the child (Benny); I, me refer anaphorically to Hanneh Breineh).

(P.52). “What a crazy mother!” criticized Mrs. Pelz, shielding the child from another beating, “What a mouth you have! With one breath she blesses him when he is lost, and with the other breath she curses him when he is found.”

(you refers anaphorically to Hanneh Breineh in (P.51); she refers anaphorically to a crazy mother (Hanneh Breineh); him, he refer anaphorically to Benny in (P.49)).

(P.53). Hanneh Breineh dragged Benny over to the table and handed him a piece of bread.

(him refers anaphorically to Benny)

(P.54). “I wonder if she has forgotten who I am,” thought Mrs. Pelz, as she waked by the brownstone house on eighty-fourth street where she had been told Hanneh Breineh now lived. After climbing the stairs, she was out of breath as she rang the bell with trembling fingers. “Even the outside smells rich! Look at those curtains! And expensive shades on all the windows like millionaires! Twenty years ago she used to eat
from the pot with her fingers, and now she lives in a palace,” she said as the door opened. Inside, she saw her old friend of the tenements dressed in silk and diamonds like a being from another world.

(I refers cataphorically to Mrs. Pelz; she, her in quoted clause refers cataphorically to Hanneh Breineh; she, her refers anaphorically to Mrs. Pelz).

(P.55). “Mrs. Pelz, is it you?” cried Hanneh Breineh, overjoyed at the sight of her former neighbor. “Come right in. Since when have you been back in New York?”

(you refers anaphorically to Mrs. Pelz; her refers anaphorically to Hanneh Breineh)


(your refers anaphorically to Mrs. Pelz in (P.56).

(P.58). But Mrs. Pelz only pulled her coat more tightly around her, thinking of her own poverty as she gazed at the luxurious wealth apparent in every corner of the room. “This coat covers up my rags,” she said, trying to hide her shabby dress.

(her, she refer anaphorically to Mrs. Pelz, my refers anaphorically to Mrs. Pelz).

(P.59). “I’ll tell you what, come right into kitchen,” suggested Hanneh Breineh. “The servant is away for this afternoon, and we can feel more comfortable there. I can breathe like a free person in my kitchen when the girl has her day off.”

(I in the first quoted clause refers cataphorically to Hanneh Breineh; you refers anaphorically to Mrs. Pelz in (P.58); we refers anaphorically to Hanneh Breineh and Mrs. Pelz; I, my in the second quoted clause refers anaphorically to Hanneh Breineh; her refers anaphorically to the girl).
Mrs. Pelz looked around her in an excited daze. She had never seen anything so wonderful as this white tiled kitchen, with its shining porcelain sink and aluminum pots and pans that shone like silver.

("her, she" refer anaphorically to Mrs. Pelz; "its" refers anaphorically to white tiled kitchen).

“Where are you staying now?” asked Hanneh Breineh, as she pinned an apron over her silk dress.

("you" refer anaphorically to Mrs. Pelz in (P. 60); "she, her" refer anaphorically to Hanneh Breineh).

“I moved back to Delancey street, where we used to live,” replied Mrs. Pelz, as she seated herself cautiously in a white enameled chair.

("I" refer cataphorically to Mrs. Pelz; "we" refer exophorically; "she" refer anaphorically to Mrs. Pelz).

“Oh God! What grand times we had in that old house when we were neighbors!” sighed Hanneh Breineh, looking at her old friend with misty eyes.

("we" refer anaphorically to Hanneh Breineh and Mrs. Pelz; "her" refer anaphorically to Hanneh Breineh).

“Do you still think about Delancey Street? Don’t you have more high class neighbors uptown here?”

("you" refer anaphorically to Hanneh Breineh in (P. 62)).

“What are you talking about?” cried Mrs. Pelz. “The whole world knows what success your children have had. Everybody is jealous of you. Tell me how your luck began.”

("you, your" refer anaphorically to Hanneh Breineh in (P. 67); "me" refer anaphorically to Mrs. Pelz).
“You heard how my husband died on the job,” replied Hanneh Breineh. “The five hundred dollars insurance money gave me the first lift in life, and I opened a little grocery store. Then my son Abe married a girl with a little money. That started him in business, and now he has the biggest shirt factory on west Twenty-ninth street.”

“You'll save my life if you could only help my husband get work.”

“I’ll speak to Abe about the job,” said Hanneh Breineh, as she helped her friend out through the back door as the servant entered.

“I’m cooking fried potato lotkes especially for you, Benny,” said Hanneh Breineh, as the children gathered around the table for the family dinner in honor of Benny’s success with his new play. “Do you remember how you used to lick your fingers from them?”
(I refers cataphorically to Hanneh Breineh; you refers cataphorically to Benny; them refers anaphorically to fried potato lotkes).

(P.88). Stop nagging, Sis, and leave Ma alone,” said Benny, patting his mother’s arm affectionately. “I never get a chance to eat at home. Let her feed me what she pleases.”

(his refers anaphorically to Benny; I, me refer anaphorically to Benny; she refers anaphorically to Hanneh Breineh in (P.85)).

(P.89). “I heard that the president is coming to your play. Is that true?” asked Abe as he stuffed a napkin over his diamond-studded dress shirt.

(I refers cataphorically to Abe; your refers anaphorically to Benny in (P.87); he, his refer anaphorically to Abe).

(P.90). “If you really want to know, he is coming tonight, and what’s more, our box seats are next to the president’s,” returned Benny.

(you refers anaphorically to Abe in (P.88); he refers anaphorically to the president in (P.88); our refers cataphorically to Benny).

(P.91). “Mama,” interrupted Jake, “Did you ever dream in Delancey Street that we should sit next to the president some day?”

(you refers anaphorically to Hanneh Breineh in (P.85); we refers anaphorically to Hanneh Breineh and her family).

(P.92). “I always said that Benny had more brains than the rest of you,” replied the mother.

(I refers cataphorically to the mother (Hanneh Breineh); you refers anaphorically to Hanneh Breineh’s children).
After the laughter stopped, Jake continued, "I know you’re getting famous, but are you making any money?"

(I refers anaphorically to Jake, you refers anaphorically to Benny in (P.89)).

"Say Sis,” Benny called out sharply, “Haven’t you told Mother that she was going with us tonight?"

(you refers anaphorically to Hanneh’s children; she refers anaphorically to mother; us refers anaphorically to Hanneh’s children).

"I’ll take her some other time,” snapped Fanny. “I don’t care what you think! I can’t appear with mother in a box at the theater. Can I introduce her to Mrs. Van Suyden? Anyone will know we came from Delancey Street the minute we introduce her anywhere.”

(I refers cataphorically to Fanny; her refers anaphorically to mother in (P.97); I refers anaphorically to Fanny; you refers anaphorically to Benny in (P.97); her refers anaphorically to mother; we refers anaphorically to Hanneh’s children).

"But don’t you have any feelings for mother?” admonished Abe.

(you refers anaphorically to Fanny in (P.98)).

"I have tried harder than all of you to do my duty. I’ve lived with her.” She turned angrily upon them. “I have to go with her everywhere while you buy her presents and holidays. God knows how hard I have tried to civilize her so I won’t have to blush with shame when I take her anywhere. I have dressed her in the finest Parisian clothes, but whenever she opens her mouth, all that comes out is the voice of a poor old lady from Delancey Street.”

(I, my refer anaphorically to Fanny in (P.98); you refers anaphorically to Abe in (P.99); her refers anaphorically to mother (Hanneh Breineh) in (P.97); she
refers anaphorically to Fanny in (P.98); them refers anaphorically to Hanneh’s children, you refers anaphorically to Hanneh’s children).

(P.102). The table was silenced by her anger, and they all turned unconsciously to Benny. “I guess we all have tried to do our best for mother,” he said, thoughtfully. “But wherever there is change, there is pain and heartbreak. The trouble with us is that we are children of the modern age and our mother is from another world and another time, and---“

(her refers anaphorically to Fanny in (P.98); they refers anaphorically to Hanneh’s children; I refers anaphorically to Benny; we, our, us refer anaphorically to Hanneh’s children; he refers anaphorically to Benny).

(P.103). The sound of crashing dishes came from the kitchen, and the voice of Hanneh Breineh echoed through the dining room as she screamed at the helpless servant.

(she refers anaphorically to Hanneh Breineh).

(P.104). “Oh my nerves! I can’t stand it anymore! She’ll quit sure, and there will be no maid again for another week,” cried Fanny.

(my. I refer cataphorically to Fanny; she refers anaphorically to Hanneh Breineh in (P.102)).

(P.106). “If you had to chase around to employment agencies, you wouldn’t see anything funny about it.”

(you refers exophorically to one of Hanneh’s children; it refers anaphorically to chasing around to employment agencies).

(P.107). “I have a good idea,” said Jake, “I have a vacancy on Riverside Drive where there’s only a small kitchenette, but cooking isn’t necessary because the building has a dining service for the elderly who live there. This way she’ll be taken care of, and she can’t cause any problems.”
I refers cataphorically to Jake, I refers anaphorically to Jake, she refers anaphorically to Hanneh Breineh in (P.102)).

(P.108). The new Riverside apartment to which Hanneh Breineh was removed by her socially ambitious children was, for the habitually active mother, no better than a lonely prison. When they took away her kitchen, Hanneh Breineh felt robbed of the last reason for her existence. Cooking and shopping and cleaning her pots and pans gave her an excuse for living and struggling and putting up with her children. The lonely idleness of Riverside Drive drove her to depression. She felt cut off from life, from everything warm and human. The indifference of the look in the eyes of the people around her were like slaps in the face.

(her, she refers anaphorically to Hanneh Breineh; they refers anaphorically to socially ambitious children).

(P.110). Finally one day Hanneh Breineh promised herself never to go down to the public dining room again, but to use the gas stove in the kitchenette to cook her own meals. To buy groceries, she took the train down to Delancey Street and her old familiar past. There Hanneh Breineh felt alive again as she pushed through the crowds of shoppers, filling her market basket with the best bargains she could find.

(her, she refers anaphorically to Hanneh Breineh).

(P.111). Hanneh Breineh returned triumphantly with her purchases. The basket under her arm smelled of the old, homelike odors of herring and garlic, while the scaly tail of a four-pound fish stuck out from its newspaper wrapping. An engraved sign on the door of the apartment building stated that all merchandise must be delivered at the service entrance in the rear, but, without noticing it, Hanneh Breineh with her basket walked proudly through the marble paneled entrance hall and rang the bell for the elevator.

(her refers anaphorically to Hanneh Breineh; its refers anaphorically to the scaly tail of a four-pound fish; it (extended reference) refers anaphorically to
An engraved sign on the door of the apartment building stated that all merchandise must be delivered at the service entrance in the rear).

(P.112).The uniformed door man stepped toward her with cold dignity. “Just a minute, madam. I’ll call a boy to take your basket up for you,” he said as he reached for the groceries.

(her refers anaphorically to Hanneh Breineh in (P.110); I refers anaphorically to the uniformed door man; your, you refer anaphorically to Hanneh Breineh in (P.110); he refers anaphorically to the uniformed doorman).

(P.113).Hanneh Breineh, glaring at him, jerked the basket back from his hands. “Mind your own business!” she shouted. “I’ll take it up myself. Do you think you are a policeman to boss me in my own house?”

(him, his refer anaphorically to the uniformed door man in (P.111); your refers anaphorically to the uniformed door man in (P.111); she refers anaphorically to Hanneh Breineh; I, me, my refers anaphorically to Hanneh Breineh; it refers anaphorically to the basket).

(P.115).“You should drop dead with your rules and fancy uniform. Is this America? Is this a free country? Can’t I take up in my own house what I have bought with my own money?” yelled Hanneh Breineh, enjoying the chance to explode with the anger that she had held back for weeks since moving into the deadly dignified building on Riverside Drive.

(you, your refer anaphorically to the door man in (P.112); I, my refers cataphorically to Hanneh Breineh; she refers anaphorically to Hanneh Breineh).
Just then Hanneh Breineh saw Fanny come through the door. She rushed over to her, crying, “This bossy policeman won’t let me take up my basket in the elevator.”

The daughter, filled with shame and surprise, took the basket in her white gloved hand, gave it to the doorman, and ordered him to take it around to the delivery entrance.

Hanneh Breineh was so hurt by her daughter’s defense of the doorman’s rules that she turned away without saying another word and waked up the seven flights of stairs to her apartment in a furious rage.

“Mother you are ruining my life!” screamed Fanny. “Why do you think we got this apartment for you but to get rid of your fish smells and your fights with the servants? And here you come with a basket on your arm as if you just got off the boat from Poland yesterday! When will you ever stop disgracing us?”

“When I’m dead,” answered the mother, “when the earth covers me up, then you will be free to go your American way. I’m not going to change myself into a fine lady of Riverside Drive for you. I hate you and all your swell friends. I won’t let myself be bossed around by you or that doorman who you respect more than your own mother.”
(P.123).“All you have done for me?” shouted Hanneh Breineh. “What have you done for me? You keep me like a dog on a chain. These clothes, this apartment, they are only things, and not things given with love.”

(you refers anaphorically to Hanneh’s children; me refers cataphorically to Hanneh Breineh; me refers anaphorically to Hanneh Breineh; they refers to these clothes and this apartment).

(P.124).“You want me to still love you?” raged the daughter. “You knocked every bit of love out of me when I was kid. All the memories of childhood I have is your everlasting cursing and yelling that we were eating too much.”

(you, your refers anaphorically to Hanneh Breineh in (P.121); me refers cataphorically to the daughter (Fanny); me, I refer anaphorically to the daughter (Fanny); we refers anaphorically to the children).

(P.125).The doorbell rang and Hanneh Breineh answered it. “Your groceries mam,” said the delivery boy.

(it refers anaphorically to the door bell rang; your refers anaphorically to Hanneh Breineh).

(P.126).Hanneh Breineh grabbed the basket from the surprised young man and threw it across the room in anger, sending the fish and vegetables flying over the Persian rugs and polished floor. Then, grabbing her hat and coat, she ran out of the apartment and down the stairs.

(it refers anaphorically to the basket; her, she refer anaphorically to Hanneh Breineh).

(P.127).Mr and Mrs. Pelz sat eating their modest supper when the door opened, and Hanneh Breineh came into the room wearing her fur coat and feathered hat. “I’ve come to cry to you because I have nowhere else to go. My life is over!” she said.
(their refers anaphorically to Mr. and Mrs. Pelz; her refers anaphorically to Hanneh Breineh; I, my refers anaphorically to Hanneh Breineh; you refers anaphorically to Mrs. Pelz; she refers anaphorically to Hanneh Breineh).

(P.130). “Hanneh Breineh,” said Mrs. Pelz, “You are sinning before God. Look at your fur coat. It alone would feed a whole family for a year. I never had a piece of fur trimming on a coat, and you are in fur from neck to feet. I never had a piece of feather on a hat, and your hat is all feathers.”

(you, your refer anaphorically to Hanneh Breineh; it refers anaphorically to fur coat; I refers anaphorically to Mrs. Pelz).

(P.131). “Why are you envying me?” protested Hanneh Breineh. “What have I got from all my fine furs and feathers when my children are strangers to me? All the fur coats in the world cannot warm up the loneliness inside my heart. All the feathers in the world cannot hide the bitter shame in my face when my children don’t want to be seen with me.”

(you refers anaphorically to Mrs. Pelz in (P.128); me refers cataphorically to Hanneh Breineh; I, my, me refer anaphorically to Hanneh Breineh).

(P.133). Mr. and Mrs. Pelz were speechless. Exhausted, Hanneh Breineh sat down and began to weep bitterly, her body shaking with sobs. “For what did I suffer and sacrifice for my children? For a bitter old age? I’m so lonely!”

(her refers anaphorically to Hanneh Breineh; I, my refer anaphorically to Hanneh Breineh).

(P.135). “Hanneh Breineh,” said Mrs. Pelz, “The only trouble with you is that you have it too good. People will laugh at you because you’re still complaining. If only I had your fur coat! If only I had your diamonds! I have nothing. You have everything. You are living on the fat of the land. You go right back home and thank God that you don’t have to live my life.”
(you refers anaphorically to Hanneh Breineh; I, my refer anaphorically Mrs. Pelz).

(P.136).“You have to let me stay here with you,” insisted Hanneh Breineh. “I will not go back to my children except when they bury me. When they see my dead face, they will understand how they killed me.”

(you refers anaphorically to Mrs. Pelz in (P.133); me refers cataphorically to Hanneh Breineh; I, my refer anaphorically to Hanneh Breineh; they refers anaphorically to children).

(P.137).Mrs. Pelz looked nervously at her husband. They barely had enough blankets for their one bed. How could they possibly make room for a visitor?

(her refers anaphorically to Mrs. Pelz; they, their refers anaphorically to Mr. and Mrs. Pelz in (P.125)).

(P.138).“I don’t want to take your bed,” said Hanneh Breineh. “I don’t care if I have to sleep on the floor or on the chairs, but I need to stay here for the night.”

(I refers cataphorically to Hanneh Breineh; you refers anaphorically to Mrs. Pelz in (P.135); I refers anaphorically to Hanneh Breineh).

(P.141).“Are you going back home?” asked Mrs. Pelz, as Hanneh Breineh put on her hat and coat the next morning.

(you refers cataphorically to Hanneh Breineh; her refers anaphorically to Hanneh Breineh).

(P.142).“I don’t know where I’m going,” she replied, putting a bill into her old friend’s hand as she walked out the door.
(I refers anaphorically to Hanneh Breineh in (P.139); she, her refer anaphorically to Hanneh Breineh in (P.139)).

b. Demonstrative Reference

1). Demonstrative This, That, These, Those

(P.5). “You’ve got to watch all those swindlers, or they’ll steal the whites out of your eyes,” warned Mrs. Pelz. Those swindlers refers anaphorically to the robber (the man who fixed Hanneh’s boiler) in (P.4).

(P.12). “The world is a wheel always turning,” philosophized Mrs. Pelz. “Those who were high go down low, and those who have been low go up higher.

Demonstrative as head those occurs in relational clauses of the equative type where one element is supplying the identification of the others. The first those refers cataphorically to (people) who were high go down low. The second those refers cataphorically to (people) who have been low go up higher.

(P.18). “Ah-ah-ah, Sammy! Ah-ah-ah, little lamb! Ah-ah-ah, little bird! Ah-ah-ah, precious heart! I thought he had been killed!” gasped Hanneh Breineh, turning to Mrs. Pelz......If I didn’t have this child on my neck, I could turn myself around and earn a few cents.”

Demonstrative as Modifier this child refers anaphorically to Sammy. (P.19). “Shhh! Shhh!” reproved Mrs. Pelz. “Have pity on that child.

That child refers anaphorically to Sammy in (P.18).

(P.21). “Push yourself through these few years while they are still small, your sun will begin to shine, you will live on the fat of the land, when they begin to bring you their wages each week.”
These few years refers exophorically to the years when Hanneh and Mrs. Pelz lived.

(P.24). “Why should I fool myself with false hope? Don’t you know I have bad luck in this world? Do you think American children will give everything they earn to their mother?”

This world refers exophorically to the only world.

(P.25). ……When the stomach is empty, the whole worlds look black. Let me give you something good to taste. That will freshen you up. Demonstrative as head that refers anaphorically to clause something good to taste.

(P.26). “I’m not a stranger who you have to serve on a fancy plate!” cried Hanneh Breineh, snatching the fish in her trembling fingers. “Umm! Even the bones melt in my mouth!” she exclaimed, becoming more cheerful as she ate. “May this be good luck to us all!”

This refers anaphorically to fish.

(P.28). Hanneh Breineh sipped the gravy drop by drop, like a connoisseur sipping wine. “Ah-h-h! a taste of that gravy lifts me up to heaven.” She relaxed as she leisurely ate the slice of onion and the carrot.

That gravy refers anaphorically to the gravy.

(P.41). The teacher turned calmly and answered the angry mother. “Benny Breineh was not present this morning.”

This morning refers exophorically to the situation of time when the teacher of Benny was talking to Hanneh.

(P.42). “Not here!” shrieked Hanneh Breineh “I pushed him out the door myself this morning.

This morning refers exophorically to the situation of time when Hanneh was talking to the teacher of Benny.
After climbing the stairs, she was out of breath as she rang the bell with trembling fingers. “Even the outside smells rich! Look at those curtains! And expensive shades on all the windows like millionaires!.......

Those curtains refers exophorically to the situation when Mrs. Pelz was saying to herself as she was in front of Hanneh’s house admiring the house.

“I’ll tell you what, come right into kitchen,” suggested Hanneh Breineh. “The servant is away for this afternoon, and we can feel more comfortable there.

This afternoon refers exophorically to the situation when Hanneh was making dialogue with Mrs. Pelz.

Mrs. Pelz looked around her in an excited daze. She had never seen anything so wonderful as this white tiled kitchen, with its shining porcelain sink and aluminum pots and pans that shone like silver.

This white tiled kitchen refers anaphorically to the kitchen in (P.59).

“Oh God! What grand times we had in that old house when we were neighbors!” sighed Hanneh Breineh, looking at her old friend with misty eyes.

That old house refers anaphorically to (the house) on Delancey street in (P.62).

Hanneh Breineh pulled a dish towel from the rack and placed it on the table. “So long as there is no servant around, we can use this for a tablecloth.

“I used to beg my daughter to write for me a letter to you, but these American children, they don’t respect a mother’s wishes.”

This refers anaphorically to a dish towel.

These American children refers exophorically to the children of Hanneh Breineh.
That child refers anaphorically to Benny.

These shabby clothes refers exophorically to the clothes that Mrs. Pelz wore.

That refers anaphorically to extended reference that the president is coming to your play (Benny’s Play).

That refers anaphorically to ten percent royalties of the gross receipts in

This refers exophorically to the country where Hanneh lived.

This refers anaphorically to America.

This apartment refers exophorically to the apartment where Hanneh Breineh lived.

That doorman who you respect more than your own mother.”
*That doorman* refers to *the uniformed doorman* in (P.112).

(P.122).“So *that’s* the thanks we get for all we have done for you?” cried Fanny.

*That* refers exophorically to *the Hanneh behaviors as her refusal to follow her American children life style.*

(P.123).“All you have done for me?” shouted Hanneh Breineh. “What have you done for me? You keep me like a dog on a chain. *These clothes, this apartment,* they are only things, and not things given with love.”

*These clothes* refers exophorically to *Hanneh’s clothes.*

*This apartment* refers exophorically to *the apartment where Hanneh lived.*

(P.129)“I am starved for a piece of real food. In *that swell restaurant* there is nothing but napkins and forks and lettuce leaves….

*That swell restaurant* refers exophorically to *the restaurant in the apartment where Hanneh Breineh lived.*

2). **Demonstrative ‘the’**

As explained in chapter II that demonstrative reference *the* is either exophoric and endophoric. If it is exophoric, the item is identifiable in one of two ways. (1). A particular individual or subclass is being referred to, and that individual or subclass is identifiable in the specific situation, (2) The referent is identifiable on extralinguistic grounds no matter what the situation. It occurs under two conditions. It may arise, first because there is only one member of the class of objects referred to, for example *the sun, the moon.* Secondly, it
may arise because the reference is the whole class, or the individual considered as a representative of the whole class, like the child in As the child grows, he learns to be independent, or the snail in The snail is considered a great delicacy in this region.

(P.1). Hanneh Breineh leaned out of her apartment into the airshaft and knocked on her neighbor’s window.  
(The airshaft refers exophorically to the airshaft of Hanneh’s neighbor).

(P.2). “Can you loan me your boiler for the clothes?” she called.  
(The clothes refers exophorically to the clothes of Hanneh’s family).

(P.3). Mrs. Pelz lifted up the sash. “The boiler? What’s the matter with yours again? Didn’t you tell me you had it fixed already last week?”  
(The sash refers exophorically to the sash of Mrs. Pelz’s window).  
(The boiler refers exophorically to Mrs. Pelz’s boiler).

(P.4). “Damn him, the robber, the way he fixed it! If you have no luck in this world, then it’s better not to live… He wanted a quarter, the swindlers. I curse him from my bitter heart for every penny he took from me for nothing!”  
(The robber refers exophorically to the man who fixed Hanneh’s boiler).  
(The swindlers refers anaphorically to the robber(s)).

(P.5). “You’ve got to watch all those swindlers, or they’ll steal the whites out of your eyes,” warned Mrs. Pelz.  
(The whites refers cataphorically to the whites of your eyes (Mrs. Pelz’s eyes)).
(P.6). Mrs. Pelz returned with the boiler and tried to hand it across to Hanneh Breineh, but it would not fit through the small window. “You’ve got to come in for the boiler yourself,” said Mrs. Pelz.

(The boiler refers anaphorically to your boiler (Mrs. Pelz’s boiler) in (P.2).

(The small window refers anaphorically to her neighbor’s window (Mrs. Pelz’s window) in (P.1).

(P.7). “Wait until I tie my Sammy on the high chair so he doesn’t fall again. He’s so wild that ropes won’t hold him.” Hanneh Breineh tied the child in the chair, stuck a pacifier in his mouth, and went in to her neighbor.

(The high chair is exophoric reference. It can be interpreted the high chair where Sammy usually has a sit).

(The child refers anaphorically to Sammy).

(The chair refers anaphorically to the high chair).

(P.8). As she took the boiler Mrs. Pelz said “Do you know Mrs. Melker ordered fifty pounds chicken for her daughter’s wedding?.... (The boiler refers anaphorically to your boiler (Mrs. Pelz’s boiler) in (P.2).

(P.10). “....And she said she will chop up the chicken livers with onions and eggs for an appetizer,...

(The chicken refers anaphorically to fifty pounds chicken which Mrs. Melker ordered for her daughter’s wedding in (P.8).

(P.14). Mrs. Pelz, filled with envy, nodded her head in agreement, “Mrs. Melker had it good from the day she came,” she said, jealously. “Right away she sent all her children to the factory, and she began to cook meat for dinner everyday....”

(The in The day she came is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier (when she came).
(The factory refers exophorically to the factory around Delancey Street).

(P.15). There was a sudden fall and a baby’s scream, and the boiler dropped from Hanneh Breineh’s hands as she rushed into her kitchen, Mrs. Pelz following after her. They found the high chair turned over on top of the baby.

(The boiler refers anaphorically to your boiler (Mrs. Pelz’s boiler) in (P.2).

(The high chair refers anaphorically to the high chair in (P.7).

(The baby refers anaphorically to Sammy in (P.7).

(P.16). “Oh God! Save me! Run for a doctor!” cried Hanneh Breineh, as she pulled the child from under the high chair. “He’s dead! He’s dead! My only child! My precious lamb!” she shrieked as she ran back and forth with the screaming infant.

(The child refers anaphorically to Sammy in (P.7).

(The high chair refers anaphorically to the high chair in (P.7).

(The screaming infant refers exophorically to the screaming infant of Hanneh).


(The poor children is exophoric reference. It can be interpreted the children of Hanneh).

(The shop refers exophorically to the place to earn money).

(P.26). “I’m not a stranger who you have to serve on a fancy plate!” cried Hanneh Breineh, snatching the fish in her trembling fingers. “Umm! Even the bones melt in my mouth!” she exclaimed, becoming more cheerful as she ate. “May this be good luck to us all!”
(The fish refers anaphorically to gefulte fish in (P.25).

(The bones refers exophorically to the bones of gefulte fish).

(P.28) Hanneh Breineh sipped the gravy drop by drop, like a connoisseur sipping wine. “Ah-h-h! a taste of that gravy lifts me up to heaven.” She relaxed as she leisurely ate the slice of onion and the carrot. But soon she remembered her other children.

(The gravy refers exophorically to the gravy of gefulte fish).

(The slice of onion refers anaphorically to a bit of onion in (P.27).

(The carrot refers anaphorically to carrot in (P.27).

(P.30). Because she was late, the stale bread at the nearest bakery was sold out, and Hanneh had to go from shop to shop in search of the usual bargain, which took her nearly an hour to save two cents.

(The in The stale bread is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier at the nearest bakery).

(The usual bargain refers exophorically to the usual bargain which Hanneh usually do).

(P.31). In the meantime the children returned from school, and finding the door locked, climbed through the fire escape and entered the house through the window. Seeing nothing on the table, they rushed to the stove. Abe pulled a steaming potato out of the boiling pot, but dropped it to the floor as it scalded his fingers. Immediately the three others jumped on it.

(The children refers exophorically to the children of Hanneh Breineh).

(The door refers exophorically to the door of Hanneh Breineh’s house).

(The fire escape refers exophorically to the fire escape of Hanneh’s house).

(The house refers exophorically to the house of Hanneh Breineh).
"It was my potato," cried Abe, blowing on his burned fingers while with his foot he kicked the three who were struggling on the floor. A wild fight started, and the potato was smashed under Abe's foot amid shouts and screams.

(P.33). Hanneh Breineh, on the stairs heard the noise of her hungry children, and begin to shout herself. "They are here already, the savages! They are here already to shorten my life! They heard you all over the hall, in all the houses around!"

(The window refers exophorically to the window of Hanneh Breineh's house).
(The table is exophoric reference. It can be interpreted as the table in Hanneh Breineh's house).
(The stove is exophoric reference. It can be interpreted as the stove in the kitchen of Hanneh Breineh’s house).
(The boiling pot is exophoric reference. It can be interpreted as the boiling pot for boiling potato).
(The floor refers exophorically to the floor of Hanneh Breineh’s house).
(The three others is exophoric reference. It is interpreted as the three other children of Hanneh Breineh besides Abe).

(P.32). “It was my potato,” cried Abe, blowing on his burned fingers while with his foot he kicked the three who were struggling on the floor. A wild fight started, and the potato was smashed under Abe’s foot amid shouts and screams.

(The three refers anaphorically to the three others in (P.31).
(The floor refers anaphorically to the floor in (P.31).
(The potato refers anaphorically to the steaming potato in (P.31).

(P.33). Hanneh Breineh, on the stairs heard the noise of her hungry children, and begin to shout herself. “They are here already, the savages! They are here already to shorten my life! They heard you all over the hall, in all the houses around!”

(The stairs refers exophorically to the stairs in Hanneh’s house).
(The noise is exophoric reference. It refers to the noise made by Hanneh’s children).
(The savages is exophoric reference. It can be interpreted as a call of Hanneh for her children).

(The hall refers exophorically to the hall in Hanneh’s house).

(The houses refers exophorically to the houses around Hanneh’s house).

(P.34). The children, disregarding her words, grabbed at the groceries she was carrying,…

(The children refers exophorically to the children of Hanneh Breineh).

(The groceries is exophoric reference. It is interpreted as the groceries Hanneh bought from the market in Delancey Street).

(P.35). They tore the bag to get at the bread and herring and ate it with their fingers, all the time asking for more.

(The bag is exophoric reference. It is interpreted as the bag of groceries Hanneh bought).

(The bread and herring is exophoric reference. It is interpreted as the bread and herring which Hanneh bought in the market of Delancey Street).

(P.39). “Abe, Jake, Fanny, quick, find Benny!” ordered Hanneh Breineh, as she rushed back into the kitchen. But the children, anxious to play, dodged past her and hurried out and down the stairs.

(The kitchen refers exophorically to the kitchen of Hanneh).

(The children refers anaphorically to Abe, Jake, Fanny).

(The stairs refers exophorically to the stairs of Hanneh’s house).

(P.40). With the baby on her arm, Hanneh Breineh ran to the kindergarten. “Why are you keeping Benny here so long?” she shouted at the teacher as she ran into the classroom…
(The baby refers anaphorically to Sammy in (P.7).

(The kindergarten is exophoric reference. It is interpreted as the kindergarten where Benny studied).

(The teacher refers exophorically to the teacher of kindergarten).

(The classroom refers exophorically to the classroom in the kindergarten).

(P.41). The teacher turned calmly and answered the angry mother, “Benny Breineh was not present this morning.”

(The teacher refers anaphorically to the teacher in (P.40).

(The angry mother refers exophorically to Hanneh Breineh).

(P.42). “I pushed him out the door myself this morning. The other children didn’t want to take him, but I told them to wait. Oh my God! Where is my child?” she began pulling her hair and beating her breast as she ran into the street.

(The door refers exophorically to the door of Hanneh’s house).

(The other children refers anaphorically to Abe, Jake, Fanny in (P.39).

(The street refers exophorically to the street on Delancey Street).

(P.43). Mrs. Pelz was just leaving the grocery store, when she heard the noise of an approaching crowd. A block away she recognized Hanneh Breineh, her hair a mess, her sweater unbuttoned, running toward her with her yelling baby in her arms, the crowd following.

(The grocery store is exophoric reference. It is interpreted as the grocery store on Delancey Street).

(The in the noise is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier of an approaching crowd).

(The crowd refers anaphorically to an approaching crowd).
(P.44). “My friend,” cried Hanneh Breineh, falling on Mrs. Pelz’s neck, “I lost my Benny, the best child of all my children.”

(the best child refers anaphorically to Benny).

(P.45). Mrs. Pelz took the frightened baby out of the mother’s arms. “Stop screaming! See how you are frightening your child.”

(The frightened baby refers anaphorically to Sammy in (P.7).

(The mother’s arms refers exophorically to the arms of Hanneh Breineh).

(P.49). The crowd followed Hanneh Breineh as she wailed through the streets, leaning on Mrs. Pelz. But just as she had returned to her house, and entered the kitchen with Mrs. Pelz, a policeman came in with the lost Benny.”

(The crowd refers anaphorically to an approaching crowd in (P.43).

(The street refers exophorically to the street on Delancey Street).

(The kitchen refers exophorically to the kitchen of Hanneh’s house).

(The lost Benny refers exophorically to Benny (who was) lost).

(P.50). “See, why did you carry on for nothing? Why did you shame yourself in the street?” said Mrs. Pelz.

The street refers exophorically to the street on Delancey Street.

(P.51). The child’s face was streaked with tears and he looked frightened and forlorn. Hanneh Breineh sprang toward him, slapping his cheeks and boxing his ears before her neighbor could rescue the child from her. “You bad boy!” cried the mother….You haven’t given me a minute’s peace since the day you were born.”

(The child’s face refers anaphorically to Benny in (P.49).

(The child refers anaphorically to Benny in (P.49).

(The mother refers exophorically to Hanneh Breineh).
(P.52). “What a crazy mother!” criticized Mrs. Pelz, shielding the child from another beating.

(The child refers anaphorically to Benny in (P.49).

(P.53). Hanneh Breineh dragged Benny over to the table and handed him a piece of bread. “Go eat!” commanded the mother. “Eat and choke yourself eating!”

(The table refers exophorically to the table for having a meal).

(The mother refers anaphorically to Hanneh Breineh in (P.51).

(P.54). “I wonder if she has forgotten who I am,” thought Mrs. Pelz, as she waked by the brownstone house on eighty-fourth street where she had been told Hanneh Breineh now lived. After climbing the stairs, she was out of breath as she rang the bell with trembling fingers. “Even the outside smells rich! Look at those curtains! And expensive shades on all the windows like millionaires! Twenty years ago she used to eat from the pot with her fingers, and now she lives in a palace,” she said as the door opened. Inside, she saw her old friend of the tenements dressed in silk and diamonds like a being from another world.

(The in the brownstone house on eighty-fourth street is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier where she had been told Hanneh Breineh now lived).

(The stairs is exophoric reference. It is interpreted as the stairs in front of Hanneh’s house).

(The bell is exophoric reference. It is interpreted as the bell of Hanneh’s house).

(The outside is exophoric reference. It is interpreted as the outside of Hanneh’s house).

(The windows refers exophorically to the window of Hanneh’s house).
(The pot is exophoric reference. It is interpreted as the pot of Mrs. Pelz).

(The door refers exophorically to the door of Hanneh’s house).

(The tenement refers exophorically to the tenement where Hanneh Breineh and Mrs. Pelz used to live).

(P.55). “Mrs. Pelz, is it you?” cried Hanneh Breineh, overjoyed at the sight of her former neighbor. “Come right in. since when have you been back in New York?” (The in the sight is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier of her former neighbor).

(P.58). But Mrs. Pelz only pulled her coat more tightly around her, thinking of her own poverty as she gazed at the luxurious wealth apparent in every corner of the room. “This coat covers up my rags,” she said, trying to hide her shabby dress.

(The luxurious wealth refers exophorically to the luxurious wealth of Hanneh Breineh).

(The room refers exophorically to the room of Hanneh’s house).

(P.59). “The servant is away for this afternoon, and we can feel more comfortable there. I can breathe like a free person in my kitchen when the girl has her day off.”

(The servant refers exophorically to the servant who worked in Hanneh’s house).

(The girl is anaphoric reference. It refers back to the servant).

(P.66). Hanneh Breineh walked over to the counter. “We are going to have a bite right here on the kitchen table like on Delancey Street.

(The counter refers exophorically to the counter of Hanneh’s house).

(The kitchen table refers exophorically to the kitchen table of Hanneh’s).
(P.67). “Ummh! How it waters my mouth with appetite, the smell of the herring onion!” laughed Mrs. Pelz, sniffing the welcome odors with greedy pleasure.

(The in the smell is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier the herring onion).

(The welcome odors refers exophorically to the welcome odors of the smell of the herring onion).

(P.68). Hanneh Breineh pulled a dish towel from the rack and placed it on the table. “So long as there is no servant around, we can use this for a tablecloth. It’s dirty anyhow.

(The rack refers exophorically to the rack of Hanneh’s).

(The table refers exophorically to the table which is usually used to have a meal).

(P.69). “What are you talking about?” cried Mrs. Pelz. “The whole worlds know what success your children have had”.

(The whole world is exophoric reference. It refers exophorically to only one member of the class of objects referred to, that is the whole world).

(P.70). “You heard how my husband died on the job,” replied Hanneh Breineh. “The five hundred dollars insurance money gave me the first lift in life, and I opened a little grocery store. Then my son Abe married a girl with a little money. That started him in business, and now he has the biggest shirt factory on west Twenty-ninth street.”

(The job is exophoric reference. It is interpreted as the job of Hanneh’s husband).

(The five hundred dollar insurance refers exophorically to the five hundred insurance of Hanneh’s Husband).
(The in the first lift is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier in life).

(The in the biggest shirt factory is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier on west Twenty-ninth street).

(P.83). “Oh no! it must be the maid back already.” She exclaimed, as she tore off her apron. “Quickly, help me put the dishes in the sink. If she sees I have been eating on the kitchen table, she will look on me like the dirt under her feet.”

(The maid refers anaphorically to the servant or the girl in (P.59).

(The dishes refers exophorically to the dishes which Hanneh and Mrs. Pelz used to eat).

(The sink refers exophorically to the sink in Hanneh’s kitchen).

(The kitchen table refers exophorically to the kitchen table in Hanneh’s kitchen).

(The in the dirt is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier under her feet).

(P.86). “I’m cooking fried potato lotkes especially for you, Benny,” said Hanneh Breineh, as the children gathered around the table for the family dinner in honor of Benny’s success with his new play.

(The children refers exophorically to the children of Hanneh Breineh).

(The in the table is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier for the family dinner).
(P.89). “I heard that the president is coming to your play. Is that true?” asked Abe as he stuffed a napkin over his diamond-studded dress shirt.

(The president refers exophorically to the president of America).

(P.92). “I always said that Benny had more brains than the rest of you,” replied the mother.

(The rest of you refers exophorically to the rest of Hanneh children except Benny).

(the mother refers exophorically to Hanneh Breineh).

(The youthful playwright refers exophorically to Benny).

(P.99). “I’ll take her some other time,” snapped Fanny. “I don’t care what you think! I can’t appear with mother in a box at the theater.

(The theater refers anaphorically to the theater in (P.97).

(P.103). The sound of crashing dishes came from the kitchen, and the voice of Hanneh Breineh echoed through the dining room as she screamed at the helpless servant.

(The in the sound is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier of crashing dishes).

(The kitchen refers exophorically to the kitchen of Hanneh’s house).

(The in the voice is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier of Hanneh Breineh).

(The helpless servant refers exophorically to the servant who worked in Hanneh’s family).

(P.105). “Oh take it easy on the old lady,” protested Abe. “Since she can’t take it out on us anymore, what harm is it if she yells at the servants?”
Hanneh Breineh returned triumphantly with her purchases. The basket under her arm smelled of the old, homelike odors of herring and garlic, while the scaly tail of a four-pound fish stuck out from its newspaper wrapping. An engraved sign on the door of the apartment building stated that all merchandise must be delivered at the service entrance in the rear, but, without noticing it, Hanneh Breineh with her basket walked proudly through the marble paneled entrance hall and rang the bell for the elevator.

(The in the basket is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier under her arm).

(The old refers exophorically to the old basket of Hanneh).

(The in the scaly tail is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier of a four-pound fish).

(The in the door is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier of the apartment building).

(The in The service entrance is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier in the rear).

(The marble paneled entrance hall refers exophorically to the marble paneled entrance hall of the apartment where Hanneh Breineh lived).

(The in the bell is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier for the elevator).
The uniformed door man stepped toward her with cold dignity. “Just a minute, madam. I’ll call a boy to take your basket up for you,” he said as he reached for the groceries.

(The uniformed doorman refers exophorically to the uniformed doorman who worked in the apartment where Hanneh lived).

(The groceries refers anaphorically to the groceries in (P.110).)

“You should drop dead with your rules and fancy uniform. Is this America? Is this a free country? Can’t I take up in my own house what I have bought with my own money?” yelled Hanneh Breineh, enjoying the chance to explode with the anger that she had held back for weeks since moving into the deadly dignified building on Riverside Drive.

(The in the chance is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier to explode with the anger).

(The in the deadly dignified building is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier on Riverside Drive).

The daughter, filled with shame and surprise, took the basket in her white gloved hand, gave it to the doorman, and ordered him to take it around to the delivery entrance.

(The daughter refers anaphorically to Fanny in (P.116).

(The basket refers anaphorically to the basket under her arm smelled of the old in (P.111).

(The doorman refers anaphorically to the uniformed doorman in (P.112).

“You want me to still love you?” raged the daughter. “You knocked every bit of love out of me when I was kid. All the memories of childhood I have is your everlasting cursing and yelling that we were eating too much.”
(The daughter refers anaphorically to Fanny in (P.116).

(The in the memories is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier of childhood I have).

(P.126) Hanneh Breineh grabbed the basket from the surprised young man and threw it across the room in anger, sending the fish and vegetables flying over the Persian rugs and polished floor. Then, grabbing her hat and coat, she ran out of the apartment and down the stairs.

(The basket refers anaphorically to the basket under her arm smelled of the old in (P.111).

(The surprised young man refers anaphorically to the delivery boy in (P.125).

(The room refers exophorically to the room in Hanneh’s apartment).

(The fish and vegetables refers anaphorically to four-pound fish and the vegetables in (P.111).

(The Persian rugs and polished floor refers exophorically to the Persian rugs and polished floor in Hanneh’s apartment).

(The apartment refers exophorically to the apartment on Riverside Drive where Hanneh lived).

(The stairs refers exophorically to the stairs of the apartment where Hanneh lived).

(P.127) Mr and Mrs. Pelz sat eating their modest supper when the door opened, and Hanneh Breineh came into the room wearing her fur coat and feathered hat. “I’ve come to cry to you because I have nowhere else to go. My life is over!” she said.

The door refers exophorically to the door of Mrs. Pelz’s house.
The room refers exophorically to the room of Mrs. Pelz’s house.

(P.128). “What is the matter with you, Hanneh Breineh?” cried Mrs. Pelz with worry and surprise.

(The in The matter is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier with you).

(P.129). “I am kicked out of my own house by the fancy uniformed policeman who bosses the elevator. Oh my God! What have I left in my life? The whole world is talking about my son’s play, even the president came to see it, and I, his mother, have not seen it yet. My heart is dying in me,” she went on crying. “I am starved for a piece of real food. In that swell restaurant there is nothing but napkins and forks and lettuce leaves. There are a dozen plates for every bite of solid food. It looks so fancy on the plate, but tastes like straw in my mouth. I’m starving, but I can’t swallow their American food.”

(The in the fancy uniformed policeman is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier who bosses the elevator).

(The whole world refers exophorically to the only whole worlds).

(The president refers exophorically to the president of America).

(The plate refers exophorically to the plate which Hanneh usually uses to eat when she was in the apartment).

(P.131). “Why are you envying me?” protested Hanneh Breineh. “What have I got from all my fine furs and feathers when my children are strangers to me? All the fur coats in the world cannot warm up the loneliness inside my heart. All the feathers in the world cannot hide the bitter shame in my face when my children don’t want to be seen with me.”

(The in the fur coats is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier in the world).
(The in the loneliness is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier inside my heart).

(The in the feathers is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier in the world).

(The in the bitter shame is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier in my face).

(P.132). “Why should my children be ashamed of me? Where did they get the stuff to work themselves up in the world? How did they get all their brains to rise above the people around them? Why don’t the children of American born mothers write my Benny’s plays? It is I, who never had a chance to live, who gave him the fire in his head. If I had had the chance to go to school and learn to read and write, what could I have been? It is I and my mother, and my mother’s mother and my father and father’s father who had such a black life in Poland. It is our choked thoughts and feelings that are coming out in my children and making them great in America, and yet they are ashamed of me!”

(The world refers exophorically to the only world).

(The in the people is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier around them).

(The in the children is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier of American).

(The in the fire is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier in his head).

(The in the chance is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier to go to school).
But Mr. and Mrs. Pelz saw the Hanneh Breineh of old, always unhappy, always complaining even now, surrounded by riches and plenty.

(The in the Hanneh Breineh is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier of old, always unhappy, always complaining even now, surrounded by riches and plenty).

“I don’t want to take your bed,” said Hanneh Breineh. “I don’t care if I have to sleep on the floor or on the chairs,

(The floor and the chairs refers exophorically to the floor and the chairs in Mrs. Pelz’s house).

“I don’t know where I’m going,” she replied, putting a bill into her old friend’s hand as she walked out the door.

The door refers exophorically to the door of Mrs. Pelz’s house.

For hours Hanneh Breineh walked through the crowded ghetto streets. She realized that she no longer could endure the sordid ugliness of her past, and yet she could not go home to her children.

(The crowded ghetto street refers exophorically to the crowded on the ghetto street).

(The in the sordid ugliness is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier of her past).

In the afternoon, a cold rain began. She was worn out from the sleepless night and hours of walking. With a pain in her heart she at last turned back and took the subway to Riverside Drive. She had fled from the marble tomb of the Riverside apartment to her old home in the ghetto, but now she knew that she could not live there again. She had outgrown her past. She could no longer do without the material comforts she had become used to over the years.
(The afternoon is exophoric reference. It is interpreted as the afternoon when Hanneh Breineh was leaving Mrs. Pelz’s house).

(the in the marble tomb is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier of the Riverside apartment).

(The ghetto refers exophorically to the ghetto where Hanneh Breineh used to live).

(The in the material comforts is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier she had become used to over the years).

(P.145). As Hanneh Breineh sadly approached the apartment house, she saw the uniformed doorman through the plate glass window. For a moment she stood in the drizzling rain, unable to enter, and yet knowing full well that she would have to go in eventually.

(The apartment house refers exophorically to the apartment house of Riverside Drive).

(The uniformed doorman refers exophorically to the uniformed doorman who worked in the Riverside apartment).

(The plate glass window refers exophorically to the plate glass window of the Riverside apartment).

(P.146). Then suddenly Hanneh Breineh began to laugh. She realized that it was the first time she had laughed since her children had become rich. But it was the hard laugh of bitter sorrow. Tears streamed down her cheeks as she walked slowly up the granite steps. “The fat of the
land!” muttered Hanneh Breineh, with a choking sob as the doorman politely swung open the door for her – “the fat of the land!”

(The in the hard laugh is a signal of identity, showing that criteria for identifying is recoverable from the defining modifier of bitter sorrow).

(The doorman refers anaphorically to the uniformed doorman in (P.145).

(The door refers exophorically to the door of the Riverside apartment).

3). Demonstrative Adverb Here, There, Now, Then

(P.4). “Damn him, the robber, the way he fixed it! If you have no luck in this world, then it’s better not to live. There I spent fifteen cents to stop one hole, and it runs out another.

The circumstantial demonstrative there is anaphoric and locative with meaning of respect. It refers back to the way he fixed.

(P.12). ....Who will believe me here in America that in Poland I was a cook in a banker’s house? I handled ducks and geese everyday.

The circumstantial demonstrative here is cataphoric and locative. It refers forward to America as referent.

(P.19). “Shhh! Shhh!” reproved Mrs. Pelz. “Have pity on that child. Let it grow up already as long as it is here. See how frightened it looks hanging on to you!” Mrs. Pelz took the child in her arms and petted it.

Here refers exophorically to Hanneh’s house.

(P.33). Hanneh Breineh, on the stairs heard the noise of her hungry children, and begin to shout herself. “They are here already, the savages! They are here already to shorten my life! They heard you all over the hall, in all the houses around!”
Here is anaphoric and locative with meaning of place. It refers back to the stairs.

(P.36). “Here I had already cooked a pot of potatoes, bought a whole loaf of bread and two herrings, and you swallowed it down in the wink of an eye. It’s impossible to fill your stomachs!”

Here refers anaphorically to the boiling pot in (P.31).

(P.40). With the baby on her arm, Hanneh Breineh ran to the kindergarten. “Why are you keeping Benny here so long?” she shouted at the teacher as she ran into the classroom.

The circumstantial demonstrative here is anaphoric and locative with meaning of place. It refers back to the kindergarten.

(P.42). “Not here!” shrieked Hanneh Breineh “I pushed him out the door myself this morning.

The circumstantial demonstrative here is anaphoric and locative with meaning of place. It refers back to the kindergarten in (P.40).

(P.59). “I’ll tell you what, come right into kitchen,” suggested Hanneh Breineh. “The servant is away for this afternoon, and we can feel more comfortable there.

The circumstantial demonstrative there is anaphoric and locative with meaning of place. It refers back to kitchen as referent.

(P.64). “Do you still think about Delancey Street? Don’t you have more high class neighbors uptown here?”

The circumstantial demonstrative here refers anaphorically to uptown.

(P.65). “A good neighbor is not to be found everyday,” sadly answered Hanneh Breineh. “Uptown here, where each family lives in his own house, nobody cares if the person next door is dying or going crazy from loneliness.
The circumstantial demonstrative *here* refers anaphorically to *uptown*.

(P.66). Hanneh Breineh walked over to the counter. “We are going to have a bite right *here* on the kitchen table like on Delancey Street. *Here* refers cataphorically to the kitchen table.

(P.70). . . . Then my son Abe married a girl with a little money. That started him in business, and *now* he has the biggest shirt factory on west Twenty-ninth street.”

*Now* is anaphoric reference with meaning ‘this state of affairs having come about’. It refers back to *my son Abe married a girl with a little money*.

(P.76). “He started by buying a building on Delancey Street, and *now* he’s collecting rent from some of the best building on Riverside Drive.”

*Now* is anaphoric reference with meaning ‘this state of affairs having come about’. It refers back to *he (Benny) started buying a building on Delancey street*.

(P.80). “But *here* I have no friends.” Complained Hanneh Breineh.

The circumstantial demonstrative *here* is anaphoric and locative with meaning of place. It refers back to *the Brownstone house on eighty-fourth (where Hanneh Breineh lived)* in (P.54).

(P.81). “Friends?” asked a puzzled Mrs. Pelz. “What greater friend is *there* on *earth* than the dollar?”

*There* is cataphoric and locative with meaning of place. It refers forward to *earth*.
(P.82). When I was poor, I was free, and could yell and do what I like in my own house. Here, I have to watch everything I do and everything I say.

The circumstantial demonstrative here is anaphoric and locative with meaning of place. It refers back to my own house.

(P.107). “I have a good idea,” said Jake, “I have a vacancy on Riverside Drive where there’s only a small kitchenette, but cooking isn’t necessary because the building has a dining service for the elderly who live there.

The circumstantial demonstrative there is anaphoric and locative with meaning of place. It refers back to the building.

(P.110)... To buy groceries, she took the train down to Delancey Street and her old familiar past. There Hanneh Breineh felt alive again as she pushed through the crowds of shoppers,”

There is anaphoric and locative with meaning of place. It refers back to Delancey Street.

(P.120). “Mother you are ruining my life!” screamed Fanny. “Why do you think we got this apartment for you but to get rid of your fish smells and your fights with the servants? And here you come with a basket on your arm as if you just got off the boat from Poland yesterday! When will you ever stop disgracing us?”

The circumstantial demonstrative here is anaphoric and locative with meaning of place. It refers back to this apartment.

(P.121). “When I’m dead,” answered the mother, “When the earth covers me up, then you will be free to go your American way”.

Then is anaphoric reference to time with the meaning ‘at the time just referred to’. It refers back to when the earth covers me up.
“You have to let me stay here with you,” insisted Hanneh Breineh. “I will not go back to my children except when they bury me. When they see my dead face, they will understand how they killed me.”

*Here* refers exophorically to *Mrs. Pelz’s house.*

“I don’t want to take your bed,” said Hanneh Breineh. “I don’t care if I have to sleep on the floor or on the chairs, but I need to stay here for the night.”

*Here* refers exophorically to *Mrs. Pelz’s house.*

She had fled from the marble tomb of the Riverside apartment to her old home in *the ghetto,* but now she knew that she could not live there again.

*There* is anaphoric and locative with meaning of place. It refers back to *the ghetto.*

c. Comparitive Reference

“Damn him, the robber, the way he fixed it! If you have no luck in this world, then it’s better not to live.

(particular comparison) comparative adjective *better* refers cataphorically to ‘not to live’. It compares between two *to live* and *not to live.*

As she took the boiler Mrs. Pelz said “Do you know Mrs. Melker ordered *fifty pounds chicken* for her daughter’s wedding? And *such* fat chickens! My heart melted in me just looking at them.”

General Comparison *such* functions as submodifier that occurs within epithet *fat.* It refers anaphorically to the nominal group *fifty pounds chicken.*

“Shhh! Shhh!” reproved Mrs. Pelz. “Have pity on that child. Let it grow up already *as long as* it is here.
Adverb of comparison submodifying an adjective as long refers cataphorically to it is (live) here.

(P.22). …Maybe I gave Abe a bigger piece of bread than Fanny.

Comparative adjective bigger refers cataphorically to (piece of bread) of Fanny. It compares between a piece of bread of Abe and a piece of bread of Fanny.

(P.22). …Maybe Fanny got a little more soup on her plate than Jake.

Comparative quantifier more refers cataphorically to (soup on Jake’s plate). It compares between soup on Fanny’s plate and soup on Jake’s plate.

(P.22). …Eating is dearer than diamonds.

Comparative adjective dearer refers cataphorically to diamonds (are). It compares between eating and diamonds.

(P.26). …“Umm! Even the bones melt in my mouth!” she exclaimed, becoming more cheerful as she ate. “May this be good luck to us all!”

Comparative adjective more cheerful refers exophorically to (than before).

(P.35). They tore the bag to get at the bread and herring and ate it with their fingers, all the time asking for more.

(particular) comparative quantifier more refers anaphorically to the bread and herring. It can be interpreted as asking for more the bread and herring.

(P.58). But Mrs. Pelz only pulled her coat more tightly around her, thinking of her own poverty as she gazed at the luxurious wealth.

Comparative adjective more tightly refers exophorically to (than before) presumably ’more tightly than before’.
(P.59). “I’ll tell you what, come right into kitchen,” suggested Hanneh Breineh. “The servant is away for this afternoon, and we can feel more comfortable there.

Comparative adjective more comfortable refers anaphorically to (in the) kitchen.

(P.64). “Do you still think about Delancey Street? Don’t you have more high class neighbors uptown here?”

Comparative adjective more high class refers exophorically to (neighbors in Delancey streets).

(P.72). “Why not?” said Hanneh Breineh. “He has more than five hundred workers. I’ll ask him if he can take care of Mr. Pelz.”

Comparative quantifier more refers cataphorically to five hundred workers.

(P.81). “Friends?” asked a puzzled Mrs. Pelz. “What greater friend is there on earth than the dollar?”

Comparative adjective greater refers cataphorically to the dollar. It compares between friends and the dollar.

(P.82). ...They want to make me into an American lady, and I’m different.

Different refers anaphorically to American lady. It can be interpreted ‘different from American lady’.

(P.92). “I always said that Benny had more brains than the rest of you,” replied the mother.

Comparative quantifier more refers cataphorically to (the brains of) the rest of you.

(P.101). “I have tried harder than all of you to do my duty. I’ve lived with her.” She turned angrily upon them.
Comparative adverb harder refers anaphorically to *I have tried (to do my duty)*.

(P.121).”...I won’t let myself be bossed around by you or that doorman who you respect more than your own mother.”

Comparative adverb *more* in the clause refers cataphorically to *(the respect)* your own mother. It compares between the respect to *that doorman* and your own mother.

(P.132).”...If I had had the chance to go to school and learn to read and write, what could I have been? It is I and my mother, and my mother’s mother and my father and father’s father who had such a black life in Poland.”

Comparative *such* refers anaphorically to *(the life in Poland of)* I, my mother, and my mother’s mother and my father and father’s father.

From the references analysis of the texts “The Fat of The Land” can be tabulated as follow:
Table 2
References from the Texts: “The Fat of The Land”

<table>
<thead>
<tr>
<th>Personal References</th>
<th>Demonstrative References</th>
<th>Comparative References</th>
</tr>
</thead>
</table>
| - First and second person in subjective case: *I, you, we.*  
- First and second person in objective case: *me, you, us*  
- Third person in subjective case: *he, she, it, they*  
- Third person in objective case: *him, her, it, them*  
- Possessive adjectives: *my, your, our, his, her, its, their*  
- Possessive pronoun: *mine, yours, ours* | - *This, these, that, those* function either as modifier or as head.  
- Demonstrative adverbs: *Here, there, now, then*  
- Definite article: *The* which function to signal definiteness. | - General comparison which expresses unlikeness: *different.*  
- General comparison which expresses similarity: *such.*  
- Particular comparison: *better, as long as, bigger, more, dearer, more cheerful, more tightly, more comfortable, more high class, harder.* |
A. Conclusion

As a result of analysis of the texts “The Fat of The Land” that have been done in chapter III, here the writer finds three types of references: personal references, demonstrative references and comparative references. Each of the types embody an instruction to retrieve from elsewhere the information necessary for interpreting a passage in question.

Personal references within the texts are represented by personal pronoun with items: First and second person in subjective case: I, you, we; First and second person in objective case: me, you, us; third person in subjective case: he, she, it, they; third person in objective case: him, her, it, them; possessive adjectives: my, your, our, his, her, its, their; possessive pronoun: mine, yours, ours.

Demonstrative references represented by items: this, these, that, those either as modifier or head; demonstrative adverbs: here, there, now, then; definite article: the.

Comparative references represented by: general comparison different, such; particular comparison: better, as long as, bigger, more, dearer, more cheerful, more tightly, more comfortable, more high class, harder.
On the basis of analysis that found within the texts, there are three types of references occur. They are personal references, demonstrative references, and comparative references.

B. Suggestion

The writer suggests for understanding the definition of grammatical cohesion and its four types, especially reference type. Reference is an important element of grammatical cohesion as a mean of referring to relevant persons, objects and extended texts. It also contribute the unity of a text in order to differentiate between text (with related sentences forming meaning and can be comprehended) and not text (just random collection of unrelated sentences).

This study only uses the texts of Anzia Yezierska’s The Fat of The Land as the analysis unit of the study. The writer hopes that the similar further study can be more expanded to include more texts, not only in the texts of short story but also the texts of other discourses in order to have an extra comprehensive study in analyzing the application of reference as one of four types of grammatical cohesion.
BIBLIOGRAPHY


WEBSITES

THE FAT OF THE LAND

Hanneh Breineh leaned out of her apartment into the airshaft and knocked on her neighbor’s window.

“Can you loan me your boiler for the clothes?” she called.

Mrs. Pelz lifted up the sash. “The boiler? What’s the matter with yours again? Didn’t you tell me you had it fixed already last week?”

Damn him, the robber, the way he fixed it! If you have no luck in this world, then it’s better not to live. There I spent fifteen cents to stop one hole, and it runs out another. How I fought bargaining with him to get it down to fifteen cents! He wanted a quarter, the swindlers. I curse him from my bitter her for every penny he took from me for nothing!”

“You’ve got to watch all those swindlers, or they’ll steal the whites out of your eyes,” warned Mrs. Pelz. “You should have tried out your boiler before you paid him. Wait a minute until I empty out my dirty clothes in a pillow case, then I’ll hand it to you”.

Mrs. Pelz returned with the boiler and tried to hand it across to Hanneh Breineh, but it would not fit through the small window. “You’ve got to come in for the boiler yourself,” said Mrs. Pelz.

“Wait until I tie my Sammy on the high chair so he doesn’t fall again. He’s so wild that ropes won’t hold him.” Hanneh Breineh tied the child in the chair, stuck a pacifier in his mouth, and went in to her neighbor.

As she took the boiler Mrs. Pelz said “Do you know Mrs. Melker ordered fifty pounds chicken for her daughter’s wedding? And such fat chickens! My heart melted in me just looking at them.”

Hanneh Breineh smacked her thin, dry lips, a hungry gleam in her sunken eyes. “fifty pounds!” she gasped. “It isn’t possible. How do you know?”
“I heard her with my own ears. I saw them with my own eyes. And she said she will chop up the chicken livers with onions and eggs for an appetizer, and then she will buy twenty-five pounds of fish, and cook it sweet and sour with raisins, and she said she will bake all her strudels in pure chicken fat.”

“Some people work themselves up in the world,” sighed Hanneh Breineh. “For them in America is flowing with milk and honey. In the old country Mrs. Melker used to get shriveled up from hunger. She and her children used to live on potato peelings and crusts of dry bread, and in America she lives to eat chicken, and apple strudels soaked in fat.”

“The world is a wheel always turning,” philosophized Mrs. Pelz. “Those who were high go down low, and those who have been low go up higher. Who will believe me here in America that in Poland I was a cook in a banker’s house? I handled ducks and geese everyday. I used to bake coffee cake with cream so thick you could cut it with a knife.”

“And do you think I was nobody in Poland?” broke in Hanneh Breineh, tears filling her eyes as the memories of her past filed her mind. “But what is use of talking? In America money is everything. Who cares who my father or grandfather was in Poland? Without money I am living dead one. All I have time to think about is how to get the children something to eat for a penny cheaper.”

Mrs. Pelz, filled with envy, nodded her head in agreement, “Mrs. Melker had it good from the day she came,” she said, jealously. “Right away she sent all her children to the factory, and she began to cook meat for dinner everyday. She and her children have eggs and buttered rolls for breakfast each morning like millionaires.”

There was a sudden fall and a baby’s scream, and the boiler dropped from Hanneh Breineh’s hands as she rushed into her kitchen, Mrs. Pelz following after her. They found the high chair turned over on top of the baby.
“Oh God! Save me! Run for a doctor!” cried Hanneh Breineh, as she pulled the child from under the high chair. “He’s dead! He’s dead! My only child! My precious lamb!” she shrieked as she ran back and forth with the screaming infant.

Mrs. Pelz grabbed little Sammy from the mother’s hands. “Calm down! Why are you running around like crazy, frightening the child? Let me see. Let me tend to him. He isn’t dead yet.” She ran to the sink to wash the child’s face, and discovered a swelling lump on his forehead, but no serious injury.

When he stopped crying, Hanneh Breineh took the child gain in her arms, shaking and cooing over it and caressing it. “Ah-ah-ah, Sammy! Ah-ah-ah, little lamb! Ah-ah-ah, little bird! Ah-ah-ah, precious heart! I thought he had been killed!” gasped Hanneh Breineh, turning to Mrs. Pelz. “Oh God” she sighed, “a mother’s heart! Always in fear over her children. The minute anything happens to them all life goes out of me. I lose my head and I don’t know where I am anymore. Why did I need yet the sixth one? Wasn’t it enough to have five mouths to feed? If I didn’t have this child on my neck, I could turn myself around and earn a few cents.”

“Shhh! Shhh!” reproved Mrs. Pelz. “Have pity on that child. Let it grow up already as long as it is here. See how frightened it looks hanging on to you!” Mrs. Pelz took the child in her arms and petted it. “Poor little lamb! What has it done that you should hate it so?”

Hanneh Breineh turned away from Mrs. Pelz in anger. “To whom I can open my heart?” she moaned. “Nobody has pity on me. You don’t believe me, nobody will believe me until I fall down dead in the street. My life is so black! Some mothers have luck. A child gets run over by a car, some fall from a window, some burn themselves up with a match, some get chocked with fever, but no death takes mine away.”

“My God! Stop cursing!” admonished Mrs. Pelz. “What do you want from the poor children? Is it their fault that their father makes small wages? Why do you take it all out on them? Mrs. Pelz put her arm around Hanneh Breineh. “Wait until your
children get old enough to go to the shop and earn money,” she consoled her. “Push yourself through these few years while they are still small, your sun will begin to shine, you will live on the fat of the land, when they begin to bring you their wages each week.”

Hanneh Breineh refused to be comforted. “Until they are old enough to go to the shop and earn money they will eat us out of our home,” she cried. “If only you knew the fights we have at each meal. Maybe I gave Abe a bigger piece of bread than Fanny. Maybe Fanny got a little more soup on her plate than Jake. Eating is dearer than diamonds. Potatoes went up a cent a pound, and milk is only for millionaires. And once a week, when I buy a little meat, the butcher weighs it for me like gold, with all the bones in it. When I lay the meat on a plate and divide it up, there is nothing to eat but bones.”

“Never mind. You will come out from all your troubles. Just as soon as your children get old enough to get their working papers the more children you got, the more money you will have.”

“Why should I fool myself with false hope? Don’t you know I have bad luck in this world? Do you think American children will give everything they earn to their mother?”

“I know what is the matter with you,” said Mrs. Pelz. “You haven’t eaten yet today. When the stomach is empty, the whole world looks black. Let me give you something good to taste. That will freshen you up.” Mrs. Pelz went to the cupboard and brought a plate of gefilte fish that she had cooked for dinner and placed it on the table in front of Hanneh Breineh. “Give a taste to my fish,” she said, taking one slice on a spoon, and handing it to Hanneh Breineh with a piece of bread. “I won’t give it to you on a plate because I just cleaned my kitchen, and I don’t want to dirty my dishes.”

“I’m not a stranger who you have to serve on a fancy plate!” cried Hanneh Breineh, snatching the fish in her trembling fingers. “Umm! Even the bones melt in
my mouth!’ she exclaimed, becoming more cheerful as she ate. ‘May this be good luck to us all!’

Mrs. Pelz was so flattered that she ladled up a spoonful of gravy. ‘There is a bit of onion and carrot in it,’ she said as she handed it to her neighbor.

Hanneh Breineh sipped the gravy drop by drop, like a connoisseur sipping wine. ‘Ah-h-h! a taste of that gravy lifts me up to heaven.’ She relaxed as she leisurely ate the slice of onion and the carrot. But soon she remembered her other children.

‘I’m forgetting everything,’ she exclaimed, jumping up. ‘It must be almost twelve, and my children will be right out of school and fall on me like a pack of wild wolves. I better quickly run to the market and see what I can get for them to eat.’

Because she was late, the stale bread at the nearest bakery was sold out, and Hanneh had to go from shop to shop in search of the usual bargain, which took her nearly an hour to save two cents.

In the meantime the children returned from school, and finding the door locked, climbed through the fire escape and entered the house through the window. Seeing nothing on the table, they rushed to the stove. Abe pulled a steaming potato out of the boiling pot, but dropped it to the floor as it scalded his fingers. Immediately the three others jumped on it.

‘It was my potato,’ cried Abe, blowing on his burned fingers while with his foot he kicked the three who were struggling on the floor. A wild fight started, and the potato was smashed under Abe’s foot amid shouts and screams.

Hanneh Breineh, on the stairs heard the noise of her hungry children, and begin to shout herself. ‘They are here already, the savages! They are here already to shorten my life! They heard you all over the hall, in all the houses around!’

The children, disregarding her words, grabbed at the groceries she was carrying, shouting ‘Mamma, I’m hungry! What do you have to eat?’
They tore the bag to get at the bread and herring and ate it with their fingers, all the time asking for more.

“You little pigs!” screamed Hanneh Breineh, furious with anger. “Calm down, all of you! Where do you think I can find the money to buy you anymore? Here I had already cooked a pot of potatoes, bought a whole loaf of bread and two herrings, and you swallowed it down in the wink of an eye. It’s impossible to fill your stomachs!”

Suddenly Hanneh Breineh became aware that Benny was missing. “Oh God!” she cried, wringing her hands in a new wave of despair, “where is Benny? Didn’t he come home from school with you?”

She ran out into the hall, opened the window, and looked up and down the street, but Benny was nowhere in sight.

“Abe, Jake, Fanny, quick, find Benny!” ordered Hanneh Breineh, as she rushed back into the kitchen. But the children, anxious to play, dodged past her and hurried out and down the stairs.

With the baby on her arm, Hanneh Breineh ran to the kindergarten. “Why are you keeping Benny here so long?” she shouted at the teacher as she ran into the classroom. “If you had a heart, you would send him home and not wait until I came for him.”

The teacher turned calmly and answered the angry mother, “Benny Breineh was not present this morning.”

“Not here!” shrieked Hanneh Breineh “I pushed him out the door myself this morning. The other children didn’t want to take him, but I told them to wait. Oh my God! Where is my child?” she began pulling her hair and beating her breast as she ran into the street.

Mrs. Pelz was just leaving the grocery store, when she heard the noise of an approaching crowd. A block away she recognized Hanneh Breineh, her hair a mess, her sweater unbuttoned, running toward her with her yelling baby in her arms, the crowd following.
“My friend,” cried Hanneh Breineh, falling on Mrs. Pelz’s neck, “I lost my Benny, the best child of all my children.” Tears ran from her red, swollen eyes as she sobbed. “Benny! My heart, my life! Oh God! Oh God!”

Mrs. Pelz took the frightened baby out of the mother’s arms. “Stop screaming! See how you are frightening your child.”

“Where is Benny? Maybe he has been killed by a car already. Maybe he painted from hunger. He hasn’t eaten anything all day long. Oh God please take pity on me! People, my child! Get me my child! I’ll go crazy out of my head!”

“Stay still” pleaded Mrs. Pelz.

“Don’t talk to me!” cried Hanneh Breineh, wringing her hands. “You have all your children. I lost mine. Good luck only comes to other people. I haven’t yet seen a good day in my life. My only joy, Benny is lost from me forever.”

The crowd followed Hanneh Breineh as she wailed through the streets, leaning on Mrs. Pelz. But just as she had returned to her house, and entered the kitchen with Mrs. Pelz, a policeman came in with the lost Benny.”

“See, why did you carry on for nothing? Why did you shame yourself in the street?” said Mrs. Pelz.

The child’s face was streaked with tears and he looked frightened and forlorn. Hanneh Breineh sprang toward him, slapping his cheeks and boxing his ears before her neighbor could rescue the child from her. “You bad boy!” cried the mother. “Don’t I have enough worries already without having to go looking for you? You haven’t given me a minute’s peace since the day you were born.”

“What a crazy mother!” criticized Mrs. Pelz, shielding the child from another beating, “What a mouth you have! With one breath she blesses him when he is lost, and with the other breath she curses him when he is found.”

Hanneh Breineh dragged Benny over to the table and handed him a piece of bread. “Go eat!” commanded the mother. “Eat and choke yourself eating!”
“I wonder if she has forgotten who I am,” thought Mrs. Pelz, as she waked by the brownstone house on eighty-fourth street where she had been told Hanneh Breineh now lived. After climbing the stairs, she was out of breath as she rang the bell with trembling fingers. “Even the outside smells rich! Look at those curtains! And expensive shades on all the windows like millionaires! Twenty years ago she used to eat from the pot with her fingers, and now she lives in a palace,” she said as the door opened. Inside, she saw her old friend of the tenements dressed in silk and diamonds like a being from another world.

“Mrs. Pelz, is it you?” cried Hanneh Breineh, overjoyed at the sight of her former neighbor. “Come right in. since when have you been back in New York?”

“we came last week,” mumbled a surprised Mrs. Pelz, as she was led into a richly carpeted living room.

“Make yourself comfortable. Take off your coat,” urged Hanneh Breineh.

But Mrs. Pelz only pulled her coat more tightly around her, thinking of her own poverty as she gazed at the luxurious wealth apparent in every corner of the room. “This coat covers up my rags,” she said, trying to hide her shabby dress.

“I’ll tell you what, come right into kitchen,” suggested Hanneh Breineh. “The servant is away for this afternoon, and we can feel more comfortable there. I can breathe like a free person in my kitchen when the girl has her day off.”

Mrs. Pelz looked around her in an excited daze. She had never seen anything so wonderful as this white tiled kitchen, with its shining porcelain sink and aluminum pots and pans that shone like silver.

“where are you staying now?” asked Hanneh Breineh, as she pinned an apron over her silk dress.

“I moved back to Delancey street, where we used to live,” replied Mrs. Pelz, as she seated herself cautiously in a white enameled chair.
“Oh God! What grand times we had in that old house when we were neighbors!” sighed Hanneh Breineh, looking at her old friend with misty eyes.

“Do you still think about Delancey Street? Don’t you have more high class neighbors uptown here?”

“A good neighbor is not to be found everyday,” sadly answered Hanneh Breineh. “Uptown here, where each family lives in his own house, nobody cares if the person next door is dying or going crazy from loneliness. It isn’t anything like what we used to have in Delancey Street, when we could walk into one another’s apartment without knocking, and borrow some salt or a pot to cook in.”

Hanneh Breineh walked over to the counter. “We are going to have a bite right here on the kitchen table like on Delancey Street. So long as there is no maid to watch us we can eat what we please with our fingers.”

“Ummh! How it waters my mouth with appetite, the smell of the herring onion!” laughed Mrs. Pelz, sniffing the welcome odors with greedy pleasure.

Hanneh Breineh pulled a dish towel from the rack and placed it on the table. “So long as there is no servant around, we can use this for a tablecloth. It’s dirty anyhow. It makes me so happy to see you!” she said as she poured them both a cup of tea.” I used to beg my daughter to write for me a letter to you, but these American children, they don’t respect a mother’s wishes.”

“What are you talking about?” cried Mrs. Pelz. “The whole world know what success your children have had. Everybody is jealous of you. Tell me how your luck began.”

“You heard how my husband died on the job,” replied Hanneh Breineh. “The five hundred dollars insurance money gave me the first lift in life, and I opened a little grocery store. Then my son Abe married a girl with a little money. That started him in business, and now he has the biggest shirt factory on west Twenty-ninth street.”
“Yes, I heard your son had a factory.” Mrs. Pelz hesitated with embarrassment. “I’ll tell you the truth. What I came to ask you—I thought maybe you would beg your son Abe to give my husband a job.”

“Why not?” said Hanneh Breineh. “He has more than five hundred workers. I’ll ask him if he can take care of Mr. Pelz.”

“Oh thank you so much, Hanneh Breineh! You’ll save my life if you could only help my husband get work.”

“Of course my son will help him. All my children like to do good. My daughter Fanny is a dressmaker on Fifth Avenue, and she takes in the poorest girls in her shop and even pays them while they learn the trade.” Hanneh Breineh’s face lit up, and her chest filled with pride as she listed the successes of her children. “And my son Benny wrote a play on Broadway, and he gave away more than a hundred free tickets for the first night.”

“Benny? The one who used to get lost from home all the time? You always did love that child more than all the rest. And what is your baby Sammy doing?”

“He’s not a baby any longer. He goes to college and quarterbacks the football team. They can’t get along without him. And my son Jake, I nearly forgot him. He owns apartment buildings. He started by buying a building on Delancey Street, and now he’s collecting rent from some of the best building on Riverside Drive.”

“What did I tell you? In America children are like money in the bank,” said Mrs. Pelz, as she patted her old friend’s silk sleeve. “How lucky you are! You ought to kiss the sky and dance for joy and happiness. It’s so cold outside, and to heat our apartment is so expensive, and you have all the steam heat you want. I still owe for last month’s rent, and you are rolling in money.”

“Yes, I’ve got it good in some ways, but money isn’t everything,” sighed Hanneh Breineh.

“You aren’t satisfied yet?”

“But here I have no friends.” Complained Hanneh Breineh.
“friends?” asked a puzzled Mrs. Pelz. “What greater friend is there on earth than the dollar?”

“Oh Mrs. Pelz! If you could only look into my heart, you would see a sad, lonely old woman.” Hanneh Breineh shook her head, and tears began to form in her eyes. “My children give me everything. When I was sick, they got me a nurse day and night. They bought me the best for my kitchen. If asked for anything, they would give it to me, but I can’t talk to them in their language. They want to make me into an American lady, and I’m different. When I was poor, I was free, and could yell and do what I like in my own house. Here, I have to watch everything I do and everything I say. Between living up to my high-class daughter and behaving well in front of the servants, I’m like a prisoner in my own house.” The doorbell rang, and Hanneh Breineh jumped in surprise.

“Oh no! it must be the maid back already.” She exclaimed, as she tore off her apron. “Quickly, help me put the dishes in the sink. If she sees I have been eating on the kitchen table, she will look on me like the dirt under her feet.”

Mrs. Pelz stood up quickly and got her coat. “I’d better leave quickly in these shabby clothes before your servant sees me.”

“I’ll speak to Abe about the job,” said Hanneh Breineh, as she helped her friend out through the back door as the servant entered.

III

“I’m cooking fried potato lotkes especially for you, Benny,” said Hanneh Breineh, as the children gathered around the table for the family dinner in honor of Benny’s success with his new play. “Do you remember how you used to lick your fingers from them?”

“Oh mother!” reproved Fanny. “Anyone hearing you would think we were still living in the ghetto.”
Stop nagging, Sis, and leave Ma alone,” said Benny, patting his mother’s arm affectionately. “I never get a chance to eat at home. Let her feed me what she pleases.”

“I heard that the president is coming to your play. Is that true?” asked Abe as he stuffed a napkin over his diamond-studded dress shirt.

“If you really want to know, he is coming tonight, and what’s more, our box seats are next to the president’s,” returned Benny.

“Mama,” interrupted Jake, “did you ever dream in Delancey Street that we should sit next to the president some day?”

“I always said that Benny had more brains than the rest of you,” replied the mother.

After the laughter stopped, Jake continued, “I know you’re getting famous, but are you making any money?”

“I’m getting ten percent royalties of the gross receipts,” replied the youthful playwright.

“How much is that?” asked Hanneh Breineh.

“Enough to buy all the fish markets in Delancey Street,” laughed Abe.

Her son’s teasing cuts like a knife in her heart. Hanneh Breineh felt her heart ache with the pain that she was shut out from their successes. “What worth is an old mother to American children? The president is coming tonight to the theater, and none of you asked me to go.” Unable to fight back her rising tears, she ran into the kitchen and slammed the door.

“Say Sis,” Benny called out sharply, “Haven’t you told Mother that she was going with us tonight?”

“I’ll take her some other time,” snapped Fanny. “I don’t care what you think! I can’t appear with mother in a box at the theater. Can I introduce her to Mrs. Van Suyden? Anyone will know we came from Delancey Street the minute we introduce her anywhere.”
“But don’t you have any feelings for mother?” admonished Abe.

“I have tried harder than all of you to do my duty. I’ve lived with her.” She turned angrily upon them. “I have to go with her everywhere while you buy her presents and holidays. God knows how hard I have tried to civilize her so I won’t have to blush with shame when I take her anywhere. I have dressed her in the finest Parisian clothes, but whenever she opens her mouth, all that comes out is the voice of a poor old lady from Delancey Street.”

The table was silenced by her anger, and they all turned unconsciously to Benny. “I guess we all have tried to do our best for mother,” he said, thoughtfully. “But wherever there is change, there is pain and heartbreak. The trouble with us is that we are children of the modern age and our mother is from another world and another time, and---"

The sound of crashing dishes came from the kitchen, and the voice of Hanneh Breineh echoed through the dining room as she screamed at the helpless servant.

“Oh my nerves! I can’t stand it anymore! She’ll quit sure, and there will be no maid again for another week,” cried Fanny.

“Oh take it easy on the old lady,” protested Abe. “Since she can’t take it out on us anymore, what harm is it if she yells at the servants?”

“If you had to chase around to employment agencies, you wouldn’t see anything funny about it.”

“I have a good idea,” said Jake, “I have a vacancy on Riverside Drive where there’s only a small kitchenette, but cooking isn’t necessary because the building has a dining service for the elderly who live there. This way she’ll be taken care of, and she can’t cause any problems.”
The new Riverside apartment to which Hanneh Breineh was removed by her socially ambitious children was, for the habitually active mother, no better than a lonely prison. When they took away her kitchen, Hanneh Breineh felt robbed of the last reason for her existence. Cooking and shopping and cleaning her pots and pans gave her an excuse for living and struggling and putting up with her children. The lonely idleness of Riverside Drive drove her to depression. She felt cut off from life, from everything warm and human. The indifference of the look in the eyes of the people around her were like slaps in the face.

But the worst part of the boring life on Riverside drive was being forced to eat in the public dining room. No matter how hard she tried to learn polite table manners, she always found people staring at her, and daughter criticizing her for eating with the wrong fork, or guzzling the soup, or staining the tablecloth.

Finally one day Hanneh Breineh promised herself never to go down to the public dining room again, but to use the gas stove in the kitchenette to cook her own meals. To buy groceries, she took the train down to Delancey Street and her old familiar past. There Hanneh Breineh felt alive again as she pushed through the crowds of shoppers, filling her market basket with the best bargains she could find.

Hanneh Breineh returned triumphantly with her purchases. The basket under her arm smelled of the old, homelike odors of herring and garlic, while the scaly tail of a four-pound fish stuck out from its newspaper wrapping. An engraved sign on the door of the apartment building stated that all merchandise must be delivered at the service entrance in the rear, but, without noticing it, Hanneh Breineh with her basket walked proudly through the marble paneled entrance hall and rang the bell for the elevator.

The uniformed door man stepped toward her with cold dignity. “Just a minute, madam. I’ll call a boy to take your basket up for you,” he said as he reached for the groceries.
Hanneh Breineh, glaring at him, jerked the basket back from his hands. “Mind your own business!” she shouted. “I’ll take it up myself. Do you think you are a policeman to boss me in my own house?”

The doorman frowned, “It’s against the rules, madam,” he said stiffly.

“You should drop dead with your rules and fancy uniform. Is this America? Is this a free country? Can’t I take up in my own house what I have bought with my own money?” yelled Hanneh Breineh, enjoying the chance to explode with the anger that she had held back for weeks since moving into the deadly dignified building on Riverside Drive.

Just then Hanneh Breineh saw Fanny come through the door. She rushed over to her, crying, “This bossy policeman won’t let me take up my basket in the elevator.”

The daughter, filled with shame and surprise, took the basket in her white gloved hand, gave it to the doorman, and ordered him to take it around to the delivery entrance.

Hanneh Breineh was so hurt by her daughter’s defense of the doorman’s rules that she turned away without saying another word and waked up the seven flights of stairs to her apartment in a furious rage.

Breathless from climbing the stairs, Hanneh Breineh entered the apartment just as Fanny came up in the elevator.

“Mother you are ruining my life!” screamed Fanny. “Why do you think we got this apartment for you but to get rid of your fish smells and your fights with the servants? And here you come with a basket on your arm as if you just got off the boat from Poland yesterday! When will you ever stop disgracing us?”

“When I’m dead,” answered the mother, “when the earth covers me up, then you will be free to go your American way. I’m not going to change myself into a fine lady of Riverside Drive for you. I hate you and all your swell friends. I won’t let
myself be bossed around by you or that doorman who you respect more than your own mother.”

“So that’s the thanks we get for all we have done for you?” cried Fanny.

“All you have done for me?” shouted Hanneh Breineh. “What have you done for me? You keep me like a dog on a chain. These clothes, this apartment, they are only things, and not things given with love.”

“You want me to still love you?” raged the daughter. “You knocked every bit of love out of me when I was kid. All the memories of childhood I have is your everlasting cursing and yelling that we were eating too much.”

The doorbell rang and Hanneh Breineh answered it. “Your groceries mam,” said the delivery boy.

Hanneh Breineh grabbed the basket from the surprised young man and threw it across the room in anger, sending the fish and vegetables flying over the Persian rugs and polished floor. Then, grabbing her hat and coat, she ran out of the apartment and down the stairs.

Mr and Mrs. Pelz sat eating their modest supper when the door opened, and Hanneh Breineh came into the room wearing her fur coat and feathered hat. “I’ve come to cry to you because I have nowhere else to go. My life is over!” she said.

“What is the matter with you, Hanneh Breineh?” cried Mrs. Pelz with worry and surprise.

“I am kicked out of my own house by the fancy uniformed policeman who bosses the elevator. Oh my God! What have I left in my life? The whole world is talking about my son’s play, even the president came to see it, and I, his mother, have not seen it yet. My heart is dying in me,” she went on crying. “I am starved for a
piece of real food. In that swell restaurant there is nothing but napkins and forks and lettuce leaves. There are a dozen plates for every bite of solid food. It looks so fancy on the plate, but tastes like straw in my mouth. I’m starving, but I can’t swallow their American food.”

“Hanneh Breineh,” said Mrs. Pelz, “You are sinning before God. Look at your fur coat. It alone would feed a whole family for a year. I never had a piece of fur trimming on a coat, and you are in fur from neck to feet. I never had a piece of feather on a hat, and your hat is all feathers.”

“Why are you envying me?” protested Hanneh Breineh. “What have I got from all my fine furs and feathers when my children are strangers to me? All the fur coats in the world cannot warm up the loneliness inside my heart. All the feathers in the world cannot hide the bitter shame in my face when my children don’t want to be seen with me.”

“why should my children be ashamed of me? Where did they get the stuff to work themselves up in the world? How did they get all their brains to rise above the people around them? Why don’t the children of American born mothers write my Benny’s plays? It is I, who never had a chance to live, who gave him the fire in his head. If I had had the chance to go to school and learn to read and write, what could I have been? It is I and my mother, and my mother’s mother and my father and father’s father who had such a black life in Poland. It is our choked thoughts and feelings that are coming out in my children and making them great in America, and yet they are ashamed of me!”

Mr. and Mrs. Pelz were speechless. Exhausted, Hanneh Breineh sat down and began to weep bitterly, her body shaking with sobs. “For what did I suffer and sacrifice for my children? For a bitter old age? I’m so lonely!”

But Mr. and Mrs. Pelz saw the Hanneh Breineh of old, always unhappy, always complaining even now, surrounded by riches and plenty.
“Hanneh Breineh,” said Mrs. Pelz, “The only trouble with you is that you have it too good. People will laugh at you because you’re still complaining. If only I had your fur coat! If only I had your diamonds! I have nothing. You have everything. You are living on the fat of the land. You go right back home and thank God that you don’t have to live my life.”

“You have to let me stay here with you,” insisted Hanneh Breineh. “I will not go back to my children except when they bury me. When they see my dead face, they will understand how they killed me.”

Mrs. Pelz looked nervously at her husband. They barely had enough blankets for their one bed. How could they possibly make room for a visitor?

“I don’t want to take your bed,” said Hanneh Breineh. “I don’t care if I have to sleep on the floor or on the chairs, but I need to stay here for the night.”

Realizing that she was not going to leave, Mr. Pelz put some chairs together for himself, and Hanneh Breineh was invited to share the bed with Mrs. Pelz.

The mattress was full of lumps. Hanneh Breineh lay cramped and miserable, unable to stretch out her limbs. For years she had been accustomed to firm mattress and comfortable blankets, so she couldn’t fall asleep. And as the lights were turned off, the mice came out and raced across the floor. The odors of the kitchen sink added to the night of horrors.

“Are you going back home?” asked Mrs. Pelz, as Hanneh Breineh put on her hat and coat the next morning.

“I don’t know where I’m going,” she replied, putting a bill into her old friend’s hand as she walked out the door.

For hours Hanneh Breineh walked through the crowded ghetto streets. She realized that she no longer could endure the sordid ugliness of her past, and yet she could not go home to her children. She only felt that she must go on and on.

In the afternoon, a cold rain began. She was worn out from the sleepless night and hours of walking. With a pain in her heart she at last turned back and took the
subway to Riverside Drive. She had fled from the marble tomb of the Riverside apartment to her old home in the ghetto, but now she knew that she could not live there again. She had outgrown her past. She could no longer do without the material comforts she had become used to over the years.

As Hanneh Breineh sadly approached the apartment house, she saw the uniformed doorman through the plate glass window. For a moment she stood in the drizzling rain, unable to enter, and yet knowing full well that she would have to go in eventually.

Then suddenly Hanneh Breineh began to laugh. She realized that it was the first time she had laughed since her children had become rich. But it was the hard laugh of bitter sorrow. Tears streamed down her cheeks as she walked slowly up the granite steps. “The fat of the land!” muttered Hanneh Breineh, with a choking sob as the doorman politely swung open the door for her – “the fat of the land!”