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THEME

**ANALYSIS AND INTERPRETATION OF COHESION  
IN *THE NEW TRIBE* BY BUCHI EMECHETA AND  
*SMOULDERING CHARCOAL* BY TIYAMBE ZELEZA**

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## **DEDICATION**

*I dedicate this research work to my dear parents, my two brothers, my sister,  
all my relatives and friends.*

*I also dedicate the work to my cousin Ado Suzanne Elvicia Yévèdo, who slept  
in the Lord on the 02/08/15. May her soul rest in peace!*

***Glory be to The Almighty God.***

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**GOD BLESS YOU ALL!**

Abel SOSSOUKPE.

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# INTRODUCTION

Linguisticsscholars give more and more interest to literature. They are working, based on the Systemic Functional Linguistics (SFL) to show “how grammar can convey the various levels of meaning in literature”(Halliday, 1971: 341).So, to indicate language meanings in a text, one can make use of the SFL model. In fact, the term text relates to a cohesive set of meanings fitting into its context (Butt, et al, 2000) and context refers to “an integrated body of the total set of meanings available to a community: its semiotic potential. (...) The semiotic potential includes ways of doing, ways of being and ways of saying” (Halliday and Hasan, 1985/1989: 99).

To deepen my knowledge, I have decided to carry the research work on: Analysis and interpretation of cohesion in ***The New Tribe by Buchi Emecheta and Smouldering Charcoal by Tiyaambe Zeleza***. In fact, linguistics is concerned with discourse investigation and interpretation. But there are many ways to deal with reference. Indeed, Halliday and Hasan (1967) have devised an interesting way of investigating the language of literary texts. In this respect, they argue that discourse describes types of cohesion through texture which is realized in text.

Being the basic unit of discourse-semantics, a text can be written or spoken, but what is important is the way sentences or clauses are organized and how they relate to each other. Besides, it has been discovered and shown that language functions through three different ways: Experiential or ideational meaning (field), interpersonal meaning (tenor) and textual meaning (mode). These meanings have to do respectively with the topic/what language text is about, the interpersonal relationships between the interactants and the role the language is playing. Part of the third (textual meaning) is the focus of the present research work, that is to say, the way sentences or clauses are organized and how

they relate to each other to play such a role. This means the symbolic organization of the different elements in a text.

According to Brown and Yule (1983), a text is a verbal record of a communicative event. Then, for a text to be well constructed, one needs some cohesive devices. So, any writer or speaker of the English Language has to make the difference between what a “text’ is and what it is not.

Consequently, this research work deals with the analysis and interpretation of cohesion in *The New Tribe* by Buchi Emecheta and *Smouldering Charcoal* by Tiyambe Zeleza. Two extracts from each of the two novelshave been selected for illustration. In so doing, one will have a general idea on how eachwriter organizes sentences in his/her novel.

Apart from the introduction and conclusion, I have divided my research work into three chapters. The first chapter deals with the critical literature review. Here, I have madea review of some scholars’ analyses of cohesion insome previous research workscarried out within the SFL model.

In the same chapter, I have talked of the theoretical framework where some relationships among cohesion, text, and language have been made and, I have given some approaches of definitions for the concept of cohesion.

Chapter two deals with the analysis of cohesion ties defined in chapter one. The third chapter lays on the recapitulation, discussion and interpretation of the findings derived from the analyses.

# **Chapter One: Critical literature review and theoretical framework**

## **1-1-Critical literature review**

Some previous research works carried out by scholars within the SFL model are reviewed in this chapter.

Leech (1965) has underscored “cohesion” in a fictional text; Dylan Thomas’s poem entitled “This Bread I Break”. He refers to cohesion as “a dimension of linguistic description which is particularly important in the study of literary texts” (Leech: 120). It is noted that the lexical cohesion is more marked in the poem than grammatical cohesion. The most obvious choice of lexical cohesion in the poem is the repetition of the same vocabulary items such as “bread”, “break”, “oat”, etc., and this choice is restricted to vocabulary items which have a clear semantic connection with other items in the text. After bringing to limelight the various choices Dylan Thomas makes in his poem, Leech deems it right to foreground what is of most significance to the interpretation of the poem.

By foregrounding, Leech means “motivated deviation from linguistic or other socially accepted norms” (1965: 121). Foregrounded features have been noted at 02 levels (which Leech calls schemes) of the poem: grammar and phonology. At the level of grammar, it is noticed that the poem is characterized by a great import of unpredictable of collocations. Two categories of these are prevalent in the poem: the category of those which yoke together inanimate nouns and items denoting psychological states (e.g. “grape’s joy”, “the oat was merry”, etc.) and that of those which use the verbs of violent actions in an inappropriate context (e.g. “plunged in its fruit”, etc.) (Ibid: 122). At the level of phonology, it is noticed that the poet uses monosyllabic nouns and verbs mainly, given that out of “the one hundred words in the poem, only five have more than

one syllable” (Leech, 1965: 123). The high density of monosyllables, as the study further reveals, correlates with a high density of consonants. Both the grammatical and phonological schemes of cohesion noted sporadically here and there in the poem are further discussed under the heading of “cohesion of foregrounding”.

According to Leech, “cohesion of foregrounding constitutes a separate dimension of descriptive statement, whereby the foregrounded features identified in isolation are related to one another and to the text in its entirety” (Ibid). This is observed in the phonology of words: the phonemic congruity of “wind”, “wine”, “vine”, “veins”; and the striking prevalence of monosyllabic words in the text as a whole and in the frequent coincidence of formal parallelisms contained in both the phonological and grammatical pattern choices contained in the poem. These foregrounded features in the poem are further used by Leech to construe the possible meaning Dylan Thomas is communicating to the reader. The poem is likened to an allegory of poetic creation where the reference items “I” and “you” drawn from the poem are related to author and the reader of the poem respectively. This in turn presupposes another interpretation, in which “I” stands for Christ and “you” for those who partake in the Lord’s Supper (Leech, 1965: 126). It should be noted that while some of the foregrounded features in the poem are interpretable others are not. Examples of the foregrounded features which are considered un-interpretable in the poem are “plunged” in line 3; “knocked” in line 7.

Kodjovi (2012) has explored cohesion in *Weep Not Child* by Ngugi Wa Thiong’o. Drawing on the cohesion theory put forth by Eggins (1994), he tries to demonstrate the relevance of cohesion to the analysis of literary texts, on the one hand, and students writing, on the other. In other words, using the cohesion theory (drawn from Halliday’s SFL), the scholar (Kodjovi) unveils the cohesive

devices Ngugi makes use of to produce meaningful texts. The identified cohesive devices are further likened to effective writing techniques. For the researcher, what counts as a meaningful message is coherent “in the context of situation and therefore consistent on register; and with respect to itself, and therefore cohesive” (Halliday and Hasan, 1976: 23).

It follows from this a view that every writing (or speech) has to be coherent in two respects: cohesion and register. The former is associated with the internal properties of language (i.e., what is written or said) and the latter is related to the contextual properties (field, mode and tenor) upon which interpretation of the language (i.e., what is written and said) depends. To illustrate how this works in real situations of language use, two extracts (drawn from the novel) are analyzed. In fact, the analysis reveals all the types. These are reference (presenting, endophoric, exophoric, bridging, locational, homophoric and comparative), lexical choices (taxonomy and expectancy), conjunctive relations (elaboration, extension and enhancement), substitution, ellipsis and conversational structure. Based on the identified cohesive features in the texts, the scholar tries to pinpoint by means of foregrounding the meaning the texts convey.

Noutchogbé and Akpa (2008) have analyzed the conjunctive cohesion in Chinua Achebe’s novel *No longer at ease*. They draw on the cohesion theory put forth by Halliday and Hasan (1976) to describe the different types of conjunctions. The researchers show the conjunctive relations Achebe makes use of to produce meaningful texts by working through two extracts selected from the novel. The percentage of all the types of conjunction is given at the end of the analysis. In fact, additive, adversative, temporal, causal and continuative are identified in the two extracts. A close analysis of the conjunctive types in the extracts further yields that within each category of conjunction, some types are predominant than others. For instance, in the two extracts, additive, adversative

and temporal are predominant. They also analyze elaboration, extension and enhancement in the two extracts. They make a statistical table in which the number and the rate of the different types of conjunction in each extract are given, and then they draw a histogram based on each table. They also make a curve for each extract to show the relationship among conjunctive relations used, according to the conjunctions per paragraph.

After the description of the sample extracts, the researchers attempt to present their version of the interpretation of the findings. They note that through the statistical analysis, not only does the number of conjunctions differ from one paragraph to another, but also the distribution of conjunctive relations does not depend on the number of sentences in each paragraph. They note that the high use of additive conjunctive relations in extract 1 and extract 2, and adversative conjunctive relations that rank second in extract 1 and extract 2, suggests that the extracts are more about the multiple and successive events that happen in Obi's life, what expresses the contrast with Obi's destiny through the meaning of his name. Besides, the low percentage of causal conjunctive relations in extract 1 and extract 2, and continuative in extract 1 and extract 2, show that the cause of his trouble is the same and unchanged.

In their interpretation, they conclude that cohesion within a text does not depend on a proportional use of conjunctive relations and conjunctions per paragraph but rather on a great use of either of the two.

The analysis of the extracts through the domain of elaboration, extension and enhancement, makes the researchers notice that extension and enhancement are the most used. As a matter of fact, they show the cohesiveness of the novel. In their function of creating cohesion in a text, they lead to another complementary role, that of the cohesiveness of ideas within a text so as to yield a semantic unit

or a single meaning. Finally, the researchers say that function of conjunctive relations creating has greatly served the author in the writing of the novel.

Saho (2005) has explored cohesion in Chinua Achebe's novel *Things Fall Apart*. She draws on the cohesion theory put forth by Eggins (1994). Her objective in this work is to use the cohesion theory (drawn from Halliday's SFL) to show devices Achebe makes use of to produce meaningful texts. She then selects from the book two extracts and puts them under study. All the sentences in the extracts are numbered and counted. But she does not make a quantitative analysis in her work, so the percentage of each type of cohesion is not known. Nevertheless, she analyzes the types of cohesive relations in the two extracts. In fact, reference items are identified, especially anaphoric, cataphoric, esphoric, exophoric, homophoric, bridging, locational and comparative; lexical cohesive items; conjunctive items and conversational structure. Those items are identified in the two extracts. After the analysis of reference items the researcher has just given the number of anaphoric, cataphoric, esphoric and exophoric items in extract 1, and that of anaphoric, cataphoric and esphoric items in extract 2. Concerning the lexical cohesion, she has made the analysis of each type of taxonomic relations (superordination, similarity, repetition, composition), and expectancy relations in extract 1 whereas in extract 2, she has not separated them. The analysis of conjunctive relations shows that she has studied elaboration, extension and enhancement in the two extracts. The analysis of each extract ends on the conversational structure. In fact, the scholar has mentioned here that in extract 1 there is only one dialogue with two interactants who are Unoka and Chika the priestess of Agbala, and in extract 2, three exchanges occur.

In the interpretation of the findings, the researcher says that the readers of her work have to know that the dominant concentration of endophoric references brings her to come to the evidence that she is concerned with a

monologic written text. She also draws on homophoric and exophoric reference to elicit the contexts (situation and culture) of the sample extracts (Eggins, 1994). She adds that the lexical study allows her to know about the field when the events are happening; the conjunctive relations draw her attention simultaneously on the field and the mode which is a written one, and the conversational structure, the tenor of the passage. To conclude, she has noted that a text can not be cohesive without being coherent, then the study of cohesive features through exophoric reference and the numerous homophoric reference items selected contribute to the coherence of the extracts, hence, the one of the novel.

Koussouhon and Amoussou (2013) in their paper explore the functions and contexts of reference deviation in Achebe's *Anthills of The Savannah*. This article has analyzed reference in the novel. But it does not classify the endophoric reference into the "exophoric-anaphoric-cataphoric" types. In addition, it does not judge the usage of the types of reference. As the analysis exudes, one of the outstanding features of the novel is endocentric pronominalization of indefinite antecedents. The other feature is personification of non-human subjects and dehumanization of human antecedents and concepts across the novel, which obviously flouts the rules established by prescriptive grammar. The researchers argue that the reasons that account for such a grammatical breach are affective or interpersonal and experiential in nature. From this, the context of culture or genre influences then the pronominal deviations noted in the novel.

Koussouhon and Koutchadé (2013) in their paper attempt to describe some linguistic features used to realize texture in the language of two poems by Wole Soyinka: "Death in the Dawn" and "In Memory of Segun Awolowo". These linguistic features ensure the semantic unity of the poems. The researchers add that the linguistic features cannot be well deciphered without referring to the

specific contexts of culture and situation, within which they are used. So they discuss the concept of cohesion in relation to that of context.

The analysis of register in the two poems exudes the 03 contextual variables of Field, Tenor and Mode. It is these variables that the scholars use to unveil the Field (what the text is about), the Tenor (the role relationship and power relations between the poet-narrator and the reader) and the Mode (the role language is playing in the text, the channel of communication, etc.). The analysis of cohesion displays cohesive devices such as reference, lexical cohesion and conjunction the poem draws on to craft the two poems under study. It is obvious from the findings that the predominant sub-category of endophoric reference in the poem is anaphoric reference. The anaphoric reference items in Text 1 spin around the participant “the traveler” and in Text 2 “Segun Awolowo”, both are victims of road accident. The use of devices such as homophoric and exophoric reference items in the poems denotes that the poems rely heavily on cultural and situational contexts for the retrieval of referent identities. The analysis of conjunction reveals that the conjunctive structure of the two poems displays more extensive relations than elaborating and enhancing ones. The analysis of cohesion shows that the two poems have strings created by repetition and collocation. The scholars mention thus that the identified repeated items are constructed around the field of the poems. They also mention that the poet’s use of deliberate and unpredictable collocational choices makes his language difficult for the reader to penetrate it.

## **1-2-Theoretical framework**

### **1-2-1-The general meaning of cohesion**

The term cohesion has to do with the field of Linguistics. “It (cohesion) is part of the text-forming component in the linguistic system. It is the means

whereby elements that are structurally unrelated to one another are linked together, through the dependence of one on the other for its (cohesion) interpretation.” (Halliday and Hasan, 1976: 27).

The textual component as a whole is the set of resources in language whose semantic function is that of expressing relationship to the environment. The meaning derived from this component characterizes a text, language that is operational in some context, as distinct from language that is not operational but citational, such as index or other form of verbal inventory. Within the textual component, cohesion plays a special role in the creation of text. Cohesion expresses the continuity that exists between one part of the text and another. It is important to stress that the continuity is not the whole of texture. Continuity adds a further element that must be present in order for the discourse to become a text.

### **1-2-1-1-The meaning of the different kinds of cohesion**

There are five kinds of cohesion such as reference, conjunction, lexical cohesion, ellipsis and substitution; but three are taken into account in this research work, viz. reference, conjunction, and lexical cohesion (Halliday and Hasan, 1976).

#### **1-2-1-1-1-Reference**

Reference is the relation between an element and something else of the text to which it is interpreted in the given instance. Reference is a potential cohesive relation because the thing that serves as the source of interpretation may be itself an element of text. A reference item is one whose interpretation is determined in this way.

Besides, for Halliday and Hasan (1976), reference is the specific nature of the information that is signaled for retrieval. In every language certain items

instead of being interpreted semantically in their own right, make reference to something. As far as Eggins (1994) is concerned, reference is the term which tells about how the writer or speaker introduces participants and then keeps track of them once they are in the text. Reference items have to do with participants.

### **1-2-1-1-1-1-Homophoric reference**

It occurs when the reference is unique in a given genre. It occurs when the item is retrieved from the shared context of culture.

Eg: God, Kingdom of heaven, heat, night.

### **1-2-1-1-1-2-Exophoric reference**

We speak of exophoric reference when the item is retrieved from a shared immediate context of situation. The reference derives from a shared context external to the text.

### **1-2-1-1-1-3-Endophoric reference**

It occurs when the identity of the reference item is retrieved from within the text.

Eg: Mchere was annoyed. He tried to get back to sleep, but he couldn't.

Endophoric reference is divided into three: anaphoric reference, cataphoric reference and esphoric reference.

### **1-2-1-1-1-3-1-Anaphoric reference**

We speak of anaphoric reference when the reference item has appeared at an earlier point in the text. It occurs when the reference item refers back to the participant, to another word or phrase which is used earlier in the text.

Eg: Nambe complained. He gave her an icy gaze as if she was responsible for his failure to kill the rat.

### **1-2-1-1-1-3-2-Cataphoric reference**

It occurs when the reference item refers forward to the participant. When a word or a phrase refers forward to another word or phrase which will be used later on in the text.

Eg: He was woken up by a rat.Heshook violently as the rat jumped from his thin blanket and disappeared into a corner. Mchere was annoyed.

### **1-2-1-1-1-3-3-Esphoric reference**

It happens when the reference occurs in the phrase immediately following the presuming reference item within the same nominal group or the same noun phrase not in separate clause.

### **1-2-1-1-1-4-Comparative reference**

It can operate anaphorically, cataphorically or esphorically. It occurs when the identity of the presumed item is retrieved, not because it has already been mentioned or will be mentioned in the text, but because an item with which it is being compared has been mentioned.

### **1-2-1-1-1-5-Bridging reference**

It occurs when a presuming reference item refers back to an early item from which it can be inferentially derived.

### **1-2-1-1-1-6-Locational reference**

It involves not the identification of a participant but the identification of a location in time or space. It can operate endophorically when the locational items refer to distance, time or space (then, there). It operatesexophorically when the

locational items refer to nearby time or space (here, now, these days, at the moment, above,below .....)

### **1-2-1-1-2-Lexical relations**

Lexical relations refer to how the writer or the speaker use lexical items (nouns, verbs, adjectives, adverbs) and event sequences (chain of clauses and sentences) to relate the text to its environment. Its analysis paves the way to how words in a text relate to each other or how they combine to build up lexical sets.

Lexical relations are of two types: taxonomic lexical relation and expectancy.

#### **1-2-1-1-2-1-Taxonomic relations**

As far as taxonomic relations are concerned they are the whole and part relationships and operate either through classification or composition.

##### **1-2-1-1-2-1-1-Classification**

It refers to a relationship between a superordinate term and its hyponyms. Head (eyes, mouth, ear, hair)....

It is composed of four main kinds which are:

##### **1-2-1-1-2-1-1-1-Co-hyponyms**

It occurs when two or more lexical items used in a text are both members of a superordination.

##### **1-2-1-1-2-1-1-2-Class/sub-class**

Class or sub-class relations occur when two or more lexical items used in a text are related through sub-classification relationship.

### **1-2-1-1-2-1-1-3-Contrast**

It occurs when two or more lexical items relate a contrast relationship (rain and sun; wet and dry).

### **1-2-1-1-2-1-1-4-Similarity**

We speak of similarity when two or more lexical items express similar meaning. At this point, we have synonymy when two words restate each other (purse, wallet) and repetition when a lexical item is repeated (come, come).

### **1-2-1-1-2-1-2-Composition: meronymy and metonymy**

It refers to the part and whole relationship between lexical items which are meronymy when two lexical items are related as a whole to part or vice-versa (Eg: fingers/nails) and co-meronymy when two lexical items are related by both being part of a common whole (tongue and teeth are parts of mouth).

### **1-2-1-1-2-2-Expectancy relations**

They operate between a nominal element and a verbal element. It can also operate between an action and a doer of this action. (Hand/take; student/learn).

Expectancy relations may operate between an action or a process and an expected participant in that action. (Eg: play/football, drive/car, sew/cloth).

One can predict a place where an action is performed in relation to this action (teach/ school, operate/ hospital).

To conclude, we can say that lexical items operate on the field of an action.

### **1-2-1-1-3-Conjunctive relations**

According to Eggins (1994), conjunctive relations simply elaboration, extension, and enhancement, and they refer to the way logical relations are created and expressed between parts of a text.

#### **1-2-1-1-3-1-Elaboration**

To repeat Eggins (1994), we speak of elaboration when a sentence is presented as a resaying of an earlier one. It is expressed by: *in other words; that is to say; I mean; for example; for instance; thus; to illustrate; to be more precise; actually; as a matter of fact; in fact, etc.*

#### **1-2-1-1-3-2-Extension**

It is a relationship of either addition or contrast by qualification. It is expressed by words such as: and, also, moreover, in addition, nor, but, yet, on the other hand, however, on the contrary, instead, apart from that, except for that, alternatively.

#### **1-2-1-1-3-3-Enhancement**

It is a relation by which one sentence can extend on the meanings of another by time, comparison, cause, condition or concession. It is introduced by terms like: *then, next, afterwards, just, meanwhile, at the same time, before, that soon, after a while, all that time, until then up to that point.*

## **Chapter two: Analysis of the extracts from *The New Tribe* by Buchi Emecheta and *Smouldering Charcoal* by Tiyambe Zeleza**

### **2-1-Analysis of cohesive ties in the extracts from *The New Tribe* by Buchi Emecheta.**

This first extract from *The New Tribe* is chapter 1 of the novel and is made up of fifty-eight (58) sentences and contains a lot of participants. Only the reference chains can help to know the major participants. These chains also allow me to know if there is a consistency in the participants developed, and from where most of the items are retrieved.

#### **2-1-1-Analysis of cohesive patterns in extract 1 from *The New Tribe* by Buchi Emecheta**

##### **2-1-1-1-Reference patterns identification**

This extract goes from “When Virginia married the young curate, it came as a surprise ...” page 1 to “... it became a litany” Page 3. It contains fifty-eight (58) sentences. “Cx” stands for the number of clauses in the extract.

##### **2-1-1-1-1-Endophoric reference**

##### **2-1-1-1-1-1-Anaphoric reference**

The anaphoric reference items identified in extract 1 as follow:

**Virginia Ginny** – her (C1)- she-her (C2)- her (C5)- you (C6)- her (C8)- Ginny’s (C10)-she (C15)- she (C17)- she- herself (C18)- her (C19)- her- her (C20)- Ginny’s (C26)- she- she- her (C28)- she- her (C30)- her (C35)- she- her (C36)- she (C40)- her- her (C41)- she- she (C43)- you- you (C46)- you (C48)- I (C49)- her (C50)- she- her- her (C51)- she (C53)- she (C54)- herself (C57)- Ginny’s (C6)

**Robert**- his (C3)

**Victoria**- herself (C4)

**Arthur Arlington** – his (C8)- he (C9)- him (C10)- he- his (C11)- he (C12)- he- he- him (C13)- his (C14)- he (C15)- his (C19)- he (C20)- he (C22)- his (C23)- he- he (C25)- he- he- his- him (C26)- he- he (C27)- I (C28)- himself (C29)- himself- he- he-his (C31)- his- he- his (C32)- he- his- himself (C33)- he (C34)- he (C41)- he- himself (C45)- he- me (C46)- me (C48)- he- he (C52)- him- his (C53)- him (C54)- himself- his (C55)

**Ginny and Arthur** (C8)- they (C14)- their (C16)- their (C20)- their (C21)- their (C25)- their (C30)- their (C35)- their- they (C38)- they (C41)- we- we (C48)- their (C53)

**Arthur’s parents** – their- they (C32).

### **2-1-1-1-2-Cataphoric reference**

No cataphoric reference item is identified in this extract.

### **2-1-1-1-3-Esphoric reference**

The esphoric reference items in extract 1 are:

A man of thirty- nine – who (C12)

Arthur, a good listener –who (C19)

His parents – who (C33).

### **2-1-1-1-2-Exophoric reference**

Here are the exophoric reference items in extract 1:

”Such a minefield” refers to “sorrowness”.

“The margins of her anguish” (C52) refers to “happiness”.

### **2-1-1-1-3-Homophoric reference**

Here are the homophoric reference items in extract 1:

Virginia (C1); the young curate (C1); surprise (C1); Family (C1); Ginny (C2); Robert (C2); the middle-class rituals (C3); Private school (C3); Retired colonial administrators (C3); his fortune in South Africa (C3); a television journalist in Melbourne, Australia (C4); Wedding (C6); Maid of honor (C6); Goodness (C6); Her husband-to-be (C8); the newly qualified curate (C8); out-standingly pretty woman (C9); the small Seaside town (C11); a man of thirty-nine (C12); Earth (C13); God's Will (C15); Miracle (C15); the new couple (C16); village life (C16); a mother (C17); Public (C19); sexual man (C19); old car (C20); mild wife (C21); unsuspected depths of passion (C23); a couple of unaccustomed shots of whisky (C26); Ginny's pillow (C26); Peace (C24); Duty (C26); Mortem (C27); God (C28); pale wallpaper room (C30); expensive house in Cheshire (C33); a cat's home (C33); Nights (C29); Breathing (C30); Light (C30); doctor (C36); their blood group (C39); Rh negative (C39); quieter (C44); a minefield (C45); every question in monosyllables (C47); World (C46); Pain (C51); a cloak of normality (C52); the margins of her anguish (C52); women's magazines (C54); his dormant position (C54); a litany (C58).

### **2-1-1-1-4-Comparative reference**

Here is the comparative reference identified in extract 1:

Better (C42)

### **2-1-1-1-5-Bridging reference**

Here are the bridging reference items identified in extract 1:

This was a heavy blow to Ginny. (C40). “this” bridges its reference from “it was revealed that their blood group in both cases was Rh negative, and they were advised not to have children” in (C39).

He had thought that would have suited Ginny too, being such a mild woman. (C22) (“that” bridges its reference from “would rather sleep undisturbed”).

### 2-1-1-1-6-Locational reference

The locational reference items identified in extract 1 are:

In the evening (C26);at this point (C39); one day (C47)

### 2-1-1-1-7-Quantitative analysis

In the following statistical table are the different types of reference identified in this first extract from *The New Tribe* by Buchi Emecheta.

Table No1: Distribution of Reference Types in extract 1.

Reference types	Homophoric	Exophoric	Endophoric			Comparative	Bridging	Locational
			Anaphoric	Cataphoric	Esphoric			
Frequency	57	02	116	00	03	01	02	03
Percentage(%)	30.97	01.08	64.67			00.54	01.08	01.63

The analysis of extract 1 from *The New Tribe* reveals that it contains 184 reference items. The distribution of these items is, however, not equal. As the table shows, the text contains 119 (i.e., 64.64%) endophoric references, 57 (i.e., 30.97%) homophoric references, 02 (i.e., 01.08%) exophoric references, 02 (i.e., 01.08%) bridging references, 03 (i.e., 01.63%) locational references and 01 (i.e., 00.54%) comparative reference. The dominant category of reference type here is endophoric reference followed by homophoric reference. Eggins (1994: 47) argues that while the use of endophoric ties in text ensures the text’s cohesion, that of homophoric and exophoric ties contributes to its (situational)

coherence. This is to say, the use of endophoric ties in text determines its internal organization and that of exophoric ties its contextual organization.

The investigation reveals that extract 1 contains 18 head words. Out of these head words, 02 chains are most remarkable. The head words of the longest chains are: “Virginia/Ginny” in (C1) and “Arthur Arlington” in (C8). They span the entire text, so they are the major participants in the extract. The text, so to speak, spins around the 02 participants. Virginia’s marriage with the young curate came as a surprise to her family and friends. In the first long chain, the items “she” and its variants “her” and “herself”, “I”, and “you” are employed. The use of “she” and its variants “her” and “herself”, “I”, and “you” refers anaphorically to the referent “Ginny”. Likewise, in the second long chain, the participants “he” and its variants “his”, “him”, “himself”, and “I” and its variant “me” are identified. Their use points back to the referent “Arthur Arlington”.

It follows from the analysis above that the current passage is woven largely with endophoric reference items (119): anaphoric (116/119; i.e., 97.47%), esphoric (03/119; i.e., 02.52%) and cataphoric (00/119; i.e., 00%). The huge number of anaphoric reference items (116/119) in this text is indicative of written mode. This is further enhanced by esphoric (03/119). In fact, it is noted that all the endophoric reference items in this passage are specific and personal participants. This is characteristic of a spoken text and is also suggestive of the genre of the text. The text is actually a literary genre-narrative. It is in narrative texts that one finds as many specific and personal participants as it is discovered in the present text. The use of the generic pronouns “you” in (C47) and (C49) and “we” in (C49) in the text further substantiates the presence of a spoken mode in the text.

Other reference items are identified in the text. Among them, we have homophoric, exophoric, locational and bridging references.

In the current extract, 57 homophoric reference items are identified. They are: “Virginia” in (C1); “the young curate” in (C1); “surprise” in (C1); “Family” in (C1); “Ginny” in (C2); “her aging parents” in (C2); “Mr and Mrs Perkins” in (C2); “Robert” in (C2); “the middle-class rituals” in (C3); “Private school” in (C3); “Retired colonial administrators” in (C3); “his fortune in South Africa” in (C3); “a television journalist in Melbourne, Australia” in (C4); “Wedding” in (C6); “Maid of honor” in (C6); “Goodness” in (C6); “Her husband-to-be” in (C8); “the newly qualified curate Arthur Arlington” in (C8); “a clever or out-standingly pretty woman” in (C9); “the small Seaside town of St Simon” in (C11); “a man of thirty-nine” in (C12); “Earth” in (C13); “God’s Will” in (C15); “Miracle” in (C15); “the new couple” in (C16); “village life” in (C16); “a mother” in (C17); “Public” in (C19); “a very sexual man” in (C19); “old car” in (C20); “mild wife” in (C21); “unsuspected depths of passion” in (C23); “a couple of unaccustomed shots of whisky” in (C26); “Ginny’s pillow” in (C26); “Peace” in (C24); “Duty” in (C26); “Mortem” in (C27); “God” in (C28); “pale wallpaper room” in (C30); “expensive house in Cheshire” in (C33); “a cat’s home” in (C33); “Nights” in (C29); “Breathing” in (C30); “Light” in (C30); “doctor” in (C36); “their blood group” in (C39); “Rh negative” in (C39); “quieter” in (C44); “a minefield” in (C45); “every question in monosyllables” in (C47); “World” in (C46); “Pain” in (C51); “a cloak of normality” in (C52); “the margins of her anguish” in (C52); “women’s magazines” in (C54); “his dormant position” in (C54); “a litany” in (C58).

These reference items are homophoric in nature. It is of note, as it is generally assumed, that both the writer and the reader share this culture in common (Yule, 2010). The huge number of homophoric reference here implies that the current text depends heavily on the shared context of culture for its interpretation.

Two exophoric reference items occur in this extract. They are: "such a minefield" in (C45) and "The margins of her anguish" in (C52). They are exophoric in that their referents can only be retrieved from the immediate context of situation. In this extract, the narrator-writer portrays a situation of sterility which bears out the attitudes of victims and generous couple. The scanty number of exophoric reference in this text denotes that it depends less on the context of situation for its interpretation.

Concerning the bridging reference, 03 items are identified in this extract. They are: "it" in (C34) that bridges its reference from "work" in (C34), "this" in (C40) that bridges its reference from "it was revealed that their blood group in both cases was Rh negative, and they were advised not to have children" in (C39) and "that" in (C22) that bridges its reference from "would rather sleep undisturbed". Three (03) locational reference items are identified in the extract. They are: "In the evening" in (C26), "at this point" in (C39) and "one day" in (C47).

### **2-1-1-2-Lexical relations identification**

The study of lexical relations in a passage demands the relations of taxonomy and expectancy.

#### **2-1-1-2-1-Taxonomic relations**

The taxonomic relations are sub-divided into classification and composition.

##### **2-1-1-2-1-1-Classification**

There are different items of classification. They are:

###### **2-1-1-2-1-1-1-Co-hyponym**

The co-hyponym items identified in the extract are:

Family (C1): Mother (C17) – children (C3)

Couple (C16): Husband (C8) – wife (C8)

### **2-1-1-2-1-1-2-Class/Subclass**

No sub-class is identified in this extract.

### **2-1-1-2-1-1-3-Contrast**

The contrastive items identified in the extract are:

Young (C1) # aging (C2); Day (C6) # nights (C25); Smiled (C7) # cried (C40); Small (C11) # big (C12); Woman (C9) # man (C12); Eldest (C3) # youngest (C4); Long (C12) # short (C15); New (C16) # old (C20); Private (C3) # public (C19); Awake (C6) # asleep (C30); Quietly (C40) # openly (C40); Staying (C26) # leaving (C53); Awake (C26) # dormant (C53); Few (C14) # many (C54); There (C12) # here (C48); Town (C11) # village (C16); To go (C12) # to come (C51); Married (C1) # single man (C32); Couple (C16) # alone (C54); Open (C20) # close (C52); Question (C47) # answering (C47); One (C47) # both (C49); Stop (C56) # go (C12); Herself (C4) # himself (C29); Her (C5) # him (C10); He (C9) # she (C2); Part (C11) # all (C31); Down (C13) # up (C14); Little (C54) # more (C2); This (C39) # that (C5); Habit (C10) # unaccustomed (C26); Hastened (C11) # undisturbed (C21); Nothing (C15) # something (C36).

### **2-1-1-2-1-1-4-Similarity**

Similarity is of two types, viz. synonymy and repetition.

#### **2-1-1-2-1-1-4-1-Synonymy**

The identified synonyms in the current extract are the followings:

Virginia (C1)/Ginny (C2); Aging parents (C2)/Mr and Mrs Perkins (C3); Home (C5)/ house (C32); Wedding (C6)/ marriage (C15); Wife (C8)/woman

(C12); Husband (C8)/man (C12); Bedroom (C21)/room (C30); Find (C37)/ see (C37); Small (C11)/little (C53); Few (C14)/little (C53); Going (C32)/leaving (C53); Staying (C26)/ living (C14); Actually (C6)/eventually (C30); Quietly (C40)/mutely (C3); Talk (C26) / told (C21); Settled (C16) /staying (C5); As (C1) /like (C13); Answering (C47) / responding (C56); Passion (C23) /love (C25); Sounded (C26)/ cried (C41); Eventually (C30)/ certainly (C33); Expect (C31)/hope (C17); Established (C4)/settled (C5); Profession (C12)/work (C34); All (C47)/every (C47);Chose (C47)/point (C39); Successfully (C3)/outstandingly (C20);To go (C12)/to leave (C11); Succeeded (C55)/performing (C56); More (C2)/many (C55); Accepted (C2)/considered (C34); Living (C3)/staying (C26); Perfectly (C8)/successfully (C3); Told (C21)/revealed (C39);Asked (C38)/wondered (C47); See (C38)/find (C38); Regarded (C27)/seen (C38);Surprise (C1)/miracle (C15); Seek (C3)/looking for (C9); Know (C49)/realize (C23).

### **2-1-1-2-1-1-4-2-Repetition**

The repeated items identified in the extract are:

Virginia (C1)- (C2)- (C8); Married (C1)-(C14)-(C15)-(C15)-(C6)-(C17)-(C32)-(C36)-(C45)-(C47)-(C56); Young (C1)-(C4); More than (C2)-(C56); Curate (C1)- (C8); Known (C2)-(C19)-(C20)-(C28)-(C32)-(C36)-(C49); Look (C2)-(C9); Living (C3)-(C14)-(C33); Three (C3)-(C4)-(C18); Gone (C3)-(C3)-(C12)-(C18)-(C33)-(C35)-(C36); Middle (C3)-(C4)-(C5); Private (C3)-(C46); Open (C20)-(C41); Fact (C2)-(C11); Doing (C15)-(C21)-(C23)-(C26)-(C28)-(C44)-(C48)-(C48)-(C50)-(C52); God (C15)-(C28)-(C31)-(C45)-(C56); Couple (C16)- (C26)- (C35);Miracle (C15)- (C16)- (C56)- (C56); Quietly (C16)-(C41)-(C44); Began (C17)-(C54); Surprise (C1)- (C2)- (C5); Ginny (C2)- (C5)- (C6)- (C6)- (C7)- (C10)- (C13)- (C14)- (C15)- (C15)- (C17)- (C20)- (C21)- (C22)- (C26)- (C35)- (C39)- (C42)- (C46)- (C46)- (C47)- (C50)- (C53)- (C57); Devon (C3)- (C11); Arthur Arlington (C8)-

(C15)- (C19)- (C21)- (C23)- (C24)- (C29)- (C31)- (C37)- (C41)- (C43)- (C49)- (C52)- (C53)- (C55); Saint Simon (C11)- (C14); Woman (C9)- (C13)- (C22)- (C53); Marriage (C15)- (C17)- (C35)- (C44)- (C56); Life (C16)- (C33); Children (C3)- (C18)- (C5)- (C38)- (C41); Night (C25)- (C29)- (C52); Parents (C2)- (C32); Time (C18)- (C29)- (C31)- (C37)- (C55); Listener (C19)- (C26)- (C34); Bedroom (C21)- (C30)- (C35)- (C54); Chose (C47)- (C49); Position (C11)- (C42)- (C54); Cleverest (C4)- (C9); Settled (C5)- (C16); Staying (C5)- (C26); Home (C5)- (C33); Day (C6)- (C17)- (C25)- (C25)- (C47); Help (C6)- (C13)- (C42); Goodness (C6)- (C19)- (C28)- (C34)- (C38)- (C42)- (C42); Smiled (C7)- (C20); Husband (C8)- (C19)- (C26)- (C36)- (C52); Newly (C8)- (C16); Wife (C8)- (C19)- (C23); Woman (C9)- (C13)- (C22)- (C54); Unnecessarily (C10)- (C32)- (C32)- (C34)- (C35)- (C46)- (C47)- (C53)- (C53); Leave (C11)- (C32)- (C33)- (C54); Man (C12)- (C19)- (C33)- (C47); Thirty (C2)- (C12); Put (C14)- (C52); Months (C14)- (C41); St Simon (C14)- (C11); Need (C21)- (C36); Told (C21)- (C42); Sleep (C21)- (C30); Mild (C22)- (C23); Take (C23)- (C26); Love (C25)- (C28)- (C34); Nights (C25)- (C29); Sounded (C26)- (C30); Uncomfortable (C27)- (C42); Want (C28)- (C36); Became (C44)- (C57); Negative (C39)- (C49); Rh (C39)- (C49); Asked (C38)- (C46)- (C47)- (C57); Find (C38)- (C56); Wrong (C37)- (C38); Doctor (C36)- (C38).

### **2-1-1-2-1-2-Composition: meronymy, hyponymy, metonymy.**

(M) stands for meronymy.

The different composition identified in extract 1 are:

Family (C1); aging parents (C2); children (M) (C3); child (M) (C5); parents (C26); mother (M) (C17); children (M) (C39); children (M) (C42);

Couple (C16); husband (M) (C8); wife (M) (C8); husband (M) (C19); woman (C9); man (C12); woman (C13); man (C19); woman (C22); wife (M) (C23); husband (M) (C26); man (C33); men (C47); women (C54)

Home (C5); home (C33); house (C33); bedroom (M) (C21);pillow (M) (C26); room (M) (C30); bedroom (M) (C35); door (M) (C20).

### **2-1-1-2-2-Expectancy**

Here are the expectancy items identified in the extract:

Married – the young curate (C1); Look after – aging parents (C2);Had gone through – the middle-class (C3); To seek – fortune (C3);Had established – herself as a television journalist (C4); Staying – home (C5); Getting - married (C6); Smiled – Ginny (C7); Leave – Devon (C11); Had hastened – decision (C11); Needed – woman (C13); Had put up – no resistance (C14); Doing – God’s Will (C15);Settled – village life (C16); Cherished – vision (C18);To open – door (C20); Would have suited – Ginny (C22); Take – Arthur (C23); Developed – strategy (C24); Anticipated – love (C25); Take – a couple of accustomed shots of whisky (C26); Do – duty (C26); Ginny’s pillow – sounded (C26); Filling – pale wallpaper room (C30); Thank – God (C31); Knew – parishioners; Have left – estate (C33);To live – single man (C33); Loved – work (C34); Considered – good (C34); Had to pay – price (C35); Telling – husband (C36); Went to – doctor (C36); Find – nothing wrong (C38); Revealed – blood group Rh negative (C39); Advised – not to have children (C39); To help – others (C42); Became – quieter (C44); Answering – every question (C47); Suppressed – pain (C51); Put on – cloak (C52);Leaving - alone (C54); Introducing – little games (C54).

### **2-1-1-2-3-Quantitative analysis**

Here is the statistical table of lexical choices in the first extract from *The New Tribe* by Buchi Emecheta.

Table No 2: Distribution of Lexical Relations in extract 1.

Types of lexical relations	Taxonomic							Expectancy
	Classification					Composition		
	Co-hyponym	Class/subclass	Contrast	Similarity		Meronymy	Co-meronymy	
				Synonymy	Repetition			
Frequency	02	00	34	40	263	15	15	43
Percentage%	00.48	00	08.25	09.70	63.83	03.64	03.64	10.43

The table indicates how lexical cohesion items are distributed in this extract. They are 412 items. These items are not distributed evenly. Out of the 412 items, 369 (i.e., 89.56%) are taxonomic and 43 (i.e., 10.43%) are expectancy. The two sub-categories of taxonomic relations are identified in the extract. They are classification and composition (Eggins, 1994). The analysis shows that the former is more used than the latter. In fact, through the analysis of the lexical cohesion in the text, 339 (i.e., 82.26%) classification items and 30 (i.e., 07.28%) composition items are distributed in it. For the distribution of the classification items in the extract, it is noted that similarity (303; i.e., 73.53%) ranks first, contrast (34; i.e., 08.25%) second, co-hyponyms (02; i.e., 00.48%) third and subclass (00; i.e., 00%) fourth. With the distribution of similarity, repetition (263; i.e., 63.83%) dominates over synonymy (40; i.e., 09.70%).

The most repeated lexical item in the extract is “Ginny”. It is repeated 24 times: (C2)- (C5)- (C6)- (C6)- (C7)- (C10)- (C13)- (C14)- (C15)- (C15)- (C17)- (C20)- (C21)- (C22)- (C26)- (C35)- (C39)- (C42)- (C46)- (C46)- (C47)- (C50)- (C53) and (C57). This is followed by “Arthur Arlington” that is mentioned 15 times: (C8)- (C15)- (C19)- (C21)- (C23)- (C24)- (C29)- (C31)- (C37)- (C41)- (C43)- (C49)- (C52)- (C53) and (C55). The following lexical items are “married” and its variant “marriage”. They appear 11 times: (C1)- (C14)- (C15)- (C15)- (C6)- (C17)- (C32)- (C36)- (C45)- (C47) and (C56). Then, come the items “doing” and its variants “do”, “did” and “done” 10 times: (C15)- (C21)- (C23)- (C26)- (C28)- (C44)-

(C48)-(C48)-(C50) and (C52), “unnecessarily” 09 times: (C10)-(C32)-(C32)-(C34)-(C35)-(C46)-(C47)-(C53) and (C53), “Goodness” 07 times: (C6)-(C19)-(C28)-(C34)-(C38)-(C42) and (C42), “husband” 05 times: (C8)-(C19)-(C26)-(C36) and (C52), “children” 05 times: (C3)- (C18)- (C5)- (C38) and (C41), “God” 05 times: (C15)-(C28)-(C31)-(C45) and (C56). Many other items are repeated in the extract. The observation here is that these lexical items encode the field or area of focus of the text. The field of the text can actually be inferred from its major lexical string(s) (Halliday and Hasan, 1985/1989, Eggins, 1994). Drawing on the major lexical string(s) in the text, one can say that the text develops around the participants “Ginny” and “Arthur Arlington”, their actions “married” and “doing”, their hope “children” and their faith “God”.

As mentioned before, there are 30 items of composition in this extract. Out of the 30 items identified in the extract, 15 (i.e., 03.64%) are meronyms and 15 (i.e., 03.64%) are co-meronyms. This means thus that they are equally employed in the extract. Some examples of the composition items drawn from the text are “family” in (C1), “children” in (C3), “wife” in (C8), “husband” in (C19), “house” in (C33), “bedroom” in (C35), etc. The 43 (i.e., 10.43%) expectancy relations in this text are in two-word items with one word being a noun and the other a verb, as in: “to seek- fortune” in (C3), “open – door” in (C20) and “revealed- blood group” in (C39).

### **2-1-1-3-Conjunctive relations identification**

The identification of conjunction ties in the current extract is carried out as below:

#### **2-1-1-3-1-Elaboration**

No elaborating conjunctive item is identified in this extract.

### 2-1-1-3-2-Extension

Though (C18); but (C21); also (C33); and (C49); instead (C54)

### 2-1-1-3-3-Enhancement

When (C1); then (C31) ; after (C36); for (C24); for (C38)

### 2-1-1-3-4-Quantitative analysis

Here is the statistical table of the conjunctive relations in the first extract from *The New Tribe* by Buchi Emecheta

Table No 3: Distribution of Conjunction Types in extract 1.

Conjunction types	Elaboration		Extension		Enhancement	
	Implicit	Explicit	Implicit	Explicit	Implicit	Explicit
Frequency	00	00	02	03	01	04
Percentage%	00		50		50	

As shown in the table above, the analysis of conjunctive structure of this extract exudes two categories out of the three, pounded by Eggins (1994). The two categories identified are extension and enhancement, and they are distributed evenly. In fact, 10 conjunctive patterns are identified in the extract. Out of the 10 patterns, 00 (i.e., 00%) is elaborating, 05 (i.e., 50%) extensive and 05 (i.e., 50%) enhancing. It is noted that the two categories (extension and enhancement) function to organize the structure of the current text. The use of extension (05/10) indicates that the current text is concerned with stating additions and variations. The extensive conjunctive relations in the extract are realized by “though” in (C18), “but” in (C21), “also” in (C33), “and” in (C49) and “instead” in (C54). Two of the extensive relations here are implicit (02/05: (P21) and (C49)) and three are explicit (03/05: (C18), (C33) and (C54). Again, the use of enhancement proves that the extract is concerned with presenting a sequence

of events. In fact, there are 05 (i.e., 50%) enhancing relations in the extract. These are encoded in the conjunctive items “when” in (C1), “then” in (C31), “after” in (C36), “for” in (C24) and (C38). It should be noted that only 01 (i.e., 10%; (C31)) of the enhancing relations is marked implicitly, and 04 (i.e., 40%; (C1), (C36), (C24) and (C38)) explicitly. It should also be noted that this extract has all in all 07/10 (i.e., 70%) explicit conjunctions and 03/10 (i.e., 30%) implicit. This suggests thus that the text has little implicit conjunctive structure.

## **2-1-2-Analysis of cohesive ties in the second extract from *The New Tribe* by Buchi Emecheta**

### **2-1-2-1-Reference patterns identification**

This extract goes from “Chester lay in bed in Lagos hospital...” (page 144) to “... and get on with his life” (Page 147). It contains ninety-eight (98) sentences. “Cx” stands for the number of clauses in the extract.

#### **2-1-2-1-1-Endophoric reference**

##### **2-1-2-1-1-1-Anaphoric reference**

The anaphoric reference items identified in extract 2 are as follow:

**Chester** (C1)- his- he (C2)- he (C3)- he- his- he- he- his- he- him (C4)- he- his- he (C5)- he- he (C7)- you (C8)- you (C9)- I (C13)- you (C14)- you (C15)- you- you (C16)- he (C17)- I (C18)- he (C28)- him (C29)- he (C30)- he- his (C31)- him- he- himself (C32)- him (C34)- him (C35)- he- he (C36)- his- his- his- his (C37)- he- he (C38)- he- his- him (C40)- he- he- he- himself- his (C41)- he- he- his- his (C42)- he- him- his (C43)- him- his (C47)- him- he (C49)- he- his- he (C50)- you (C51)- he (C53)- me (C54)- you (C59)- you (C63)- him- you (C65)- he- he- his (C70)- he (C71)- he (C72)- you- you (C74)- you (C75)- I (C78)- his (C79)- he (C80)- he

(C88)- him- him- him (C90)- he- his (C91)- he- his- him (C94)- he- his (C95)- his (C96)- he- his (C97).

**Esther** (C7)- I (C9)- she (C10)- you (C11)- you (C13)- I (C14)- me- I- I (C15)- I (C16)- she (C19)- her (C27)- You (C29)- she (C34)- she (C35)- her (C50)- her (C72)- you (C73)- me (C75)- I- I (C84)- I- my (C85)- her (C87)- she- her- her (C90)- her (C91)- her (C92).

**Chester and Esther** (C22)- we (C22)- our (C23)- you (C25)- them (C27)- they (C71)- them (C86)- they (C87).

**A nurse** (C24)- she (C26).

**Group of people** (C28)- them (C28)- they- they (C29)- their (C30)- they (C32)- they (C48).

**Woman prophetess** (C30)- herself (C30).

**Mowunmi and Karimu**- them (C34)- them- them- they- their (C35)- they (C48)- their (C49).

**Karimu** (C34)- my (C67)- I (C68).

**Mowunmi** (C34)- her (C52)- her (C53)- you (C54)- I (C63)

**God**- He (C56).

**Mowunmi and other Nigerians** (C56)- we- us (C56)- us (C57)- we (C58)- we- our (C59)- we- our (C61)- our (C62)- they (C70).

**Policemen** (C57)- they (C58).

**Josiah** (C65)- I (C66)- my (C67).

**Julia and Ginny** (C74)- they (C75).

### **2-1-2-1-1-2-Cataphoric reference**

Only one cataphoric reference item is identified in this extract.

Josiah's mother – I (C63)

### **2-1-2-1-1-3-Esphoric reference**

The esphoric reference items identified in the extract are as follow:

. Who / a woman(C30)

. That / the palm trees(C2)

. That / something (C43)

. Who / sailor man (C47)

### **2-1-2-1-2-Exophoric reference**

“We have stayed in the market...” (C22) refers to “we have lived abroad”

### **2-1-2-1-3-Homophoric reference**

The homophoric reference items identified in the current extract is done as below.

Chester (C1);sever dehydration and malaria (C1);in the Lagos hospital (C1); Street (C2);palm trees (C2); Road (C2);the swaying fronds (C3); the veins in his hands (C4); relief (C4); a feverish sleep (C5); a shape (C5); a person (C6); a woman (C6); Esther (C7); home (C14); Jimoh (C15); Africa (C21); in the market (C22);Nigerian (C22); Nurse (C24);a group of people (C28); three square meals a day (C29); Spirit (C30); Strength (C33); Kingdom of heaven (C32); Prophetess (C30);anti-malaria tablets (C31); strength (C33); back to Liverpool (C34); Monwunmi (C34); Karimu (C34); responsible (C35); Chester's condition (C35); at the church (C37); Money (C37);private clinic (C37); Death (C40);Julia and Ginny

(C40); grief (C41); Arthur (C41); his adopted family (C42); the memories (C43); his power for recall (C43); a send-off party in Festac (C44); a festive soup and pounded yam (C44); crates of drinks (C45); Libation (C46); Prayers (C46); Chester's recovery (C46); thousands pounds (C47); cash and sailor man (C47); in Ajegunle (C47); a result (C48); Land (C48); the land on which the church stood (C48); wife (C50); Energy (C50); Palace (C51); her confidence (C53); the way from Benin to Lagos (C55); Africa (C55); God (C56); Bush (C57); Sacrifice (C58); those robber policemen (C58); white robes (C58); a body (C58); Juju (C59); a dead person (C58); sacrifice (C59); holy water (C59); Goddess oya (C59); our mother (C59); River Niger (C60); back to England (C62); yeye medicine (C64); Josiah's mother (C65); brother (C67); Isiaka (C70); his son (C70); on the plane (C71); Chester's attention (C71); practical good sense (C71); bringing you home (C76); the Arlingtons (C79); your father's legacy (C84); a saving account (C85); Life (C98); Illness (C95); Confusion and headache (C97).

#### **2-1-2-1-4-Comparative reference**

No comparative reference item is identified in this extract.

#### **2-1-2-1-5-Bridging reference**

The bridging reference items identified are:

“Wow, that's a lot of money” (C78). “that” bridges its reference from “5000 pounds” in (C76).

“That was her reward” (C93). “that” bridges its reference from “accepted his life” in (C92).

Don't worry, I put most of it in a savings account before I left England. (C85).

### 2-1-2-1-6-Locational reference

The locational reference items identified are the following:

Now (C61); that (C63); right then (C90).

### 2-1-2-1-7-Quantitative analysis

In the following statistical table are the different types of reference identified in this second extract from *The New Tribe* by Buchi Emecheta.

Table No 4: Distribution of Reference Types in extract 2.

Reference types	Homophoric	Exophoric	Endophoric			Comparative	Bridging	Locational
			Anaphoric	Cataphoric	Esphoric			
Frequency	90	01	167	01	04	00	03	03
Percentage	33.45	00.37	63.93			00	01.11	01.11

The table above indicates that extract 2 contains 269 reference items. As I have said earlier, the distribution of these items is not even. The figures drawn from the analysis indicate that the text includes 172 (i.e., 63.93%) endophoric references, 90 (i.e., 33.45%) homophoric references, 01 (i.e., 00.37%) exophoric reference, 03 (i.e., 01.11%) bridging references and 03 (i.e., 01.11%) locational references. As the table shows, endophoric references rank first in the current text followed by homophoric ones. The three sub-categories of endophoric references, such as anaphoric, cataphoric and esphoric are identified in the extract. Out of the 172 endophoric references counted in the text, 167 (i.e., 62.08%) are anaphoric. So, it means that anaphoric reference is the most dominating sub-category here. As said before, while the extensive use of endophoric ties in text ensures the text's cohesion that of homophoric and exophoric ties contributes to its (situational) coherence (Eggins, 1994: 47). This is to say, the use of endophoric ties in text determines its internal organization and that of homophoric and exophoric ties its contextual organization.

From the study, it is noted that this extract displays a total number of 38 head items. Out of these items, 04 chains are most significant because they span the entire text. The head items of the longest chains contain: “Chester” in (C1) and “Esther” in (C7). As the analysis exudes, the text is built around these 02 participants. Chester and Esther are both adoptive children. In the first long chain, the reference items “he” and its variants “his”, “him” and “himself”, “you”, “I”, “we” and its variant “our” and “they” and its variant “them” are employed. While “he”, “his”, “him”, “himself”, “I” and “you” refer anaphorically to the referent Chester, “we”, “our”, “they” and “them” point back to the referent Chester and his friend Esther. Similarly, in the second long chain, such pronouns as “I” and its variants “my” and “me”, “she” and its variant “her”, “you”, “we” and its variant “our”, “they” and its variant “them” are identified. The use of “I” and its variants “my” and “me”, “she” and its variant “her” and “you” in the current extract points back to the referent Esther. But the use of “we” and its variant “our”, “they” and its variant “them” and “you” refers back to the referent Esther and her friend Chester. The third chain contains “they” and its variants “their” and “them” that refer back to the referent “group of people” in (C22). The fourth chain exudes “we” and its variants “us” and “our” and “they”. These items refer anaphorically to the referent “Mowunmi and other Nigerians” in (C56). The reference item “I” is also identified in the text. The use of this item refers cataphorically to the referent “Josiah’s mother” in (C63).

From the table above, the dominating reference type is the endophoric ones, 172 items. Its sub-types are cataphoric (01/172; i.e., 00.58%), esphoric (04/172; i.e., 02.32%) and anaphoric (167/172; i.e., 97.09%). It is noted in this analysis that the current extract is knit with the huge number of anaphoric reference items. This observation is suggestive of a written mode in the text. All the anaphoric reference items, as the analysis reveals, are participants that are specific and personal. This is typical of spoken mode and is also indicative of the

genre of the text. Indeed, the current text is literary genre-narrative. It is in such texts that one finds as many specific and personal participants as it is noticed in the extract. The use of the generic pronouns “you” in (C8), (C11), (C29), (C59) and “we” in (C22) in the text further confirms the presence of a spoken mode in the text.

There are other reference items identified in the text apart from endophoric ones. These are:

Homophoric references: 90 homophoric items are identified in the current text. These are: “Chester” in (C1); “sever dehydration and malaria” in (C1); “in the Lagos hospital” in (C1); “Street” in (C2); “palm trees” in (C2); “Road” in (C2); “the swaying fronds” in (C3); “the veins in his hands” in (C4); “relief” in (C4); “a feverish sleep” in (C5); “a shape” in (C5); “a person” in (C6); “a woman” in (C6); “Esther” in (C7); “home” in (C14); “Jimoh” in (C15); “Africa” in (C21); “in the market” in (C22); “Nigerian” in (C22); “Nurse” in (C24); “a group of people” in (C28); “three square meals a day” in (C29); “Spirit” in (C30); “Strength” in (C33); “Kingdom of heaven” in (C32); “Prophetess” in (C30); “anti-malaria tablets” in (C31); “strength” in (C33); “back to Liverpool” in (C34); “Monwunmi” in (C34); “Karimu” in (C34); “responsible” in (C35); “Chester’s condition” in (C35); “at the church” in (C37); “Money” in (C37); “private clinic” in (C37); “Death” in (C40); “Julia and Ginny” in (C40); “grief” in (C41); “Arthur” in (C41); “his adopted family” in (C42); “the memories” in (C43); “his power for recall” in (C43); “a send-off party in Festac” in (C44); “a festive soup and pounded yam” in (C44); “crates of drinks” in (C45); “Libation” in (C46); “Prayers” in (C46); “Chester’s recovery” in (C46); “thousands pounds” in (C47); “cash and sailor man” in (C47); “in Ajegunle” in (C47); “a result” in (C48); “Land” in (C48); “the land on which the church stood” in (C48); “wife” in (C50); “Energy” in (C50); “Palace” in (C51); “her confidence” in (C53); “the way from Benin to Lagos” in (C55); “Africa” in (C55); “God” in

(C56); “Bush” in (C57); “Sacrifice” in (C58); “those robber policemen” in (C58); “white robes” in (C58); “a body” in (C58); “Juju” in (C59); “a dead person” in (C58); “sacrifice” in (C59); “holy water” in (C59); “Goddess oya” in (C59); “our mother” in (C59); “River Niger” in (C60); “back to England” in (C62); “yeye medicine” in (C64); “Josiah’s mother” in (C65); “brother” in (C67); “Isiaka” in (C70); “his son” in (C70); “on the plane” in (C71); “Chester’s attention” in (C71); “practical good sense” in (C71); “bringing you home” in (C76); “the Arlingtons” in (C79); “your father’s legacy” in (C84); “a saving account” in (C85); “Life” in (C98); “Illness” in (C95) and “Confusion and headache” in (C97).

These reference items are homophoric in nature. It is generally assumed that the writer and the reader share this culture in common (Yule, 2010). The use of a huge number of homophoric reference items here denotes that the current text depends heavily on the shared context of culture for its interpretation.

Exophoric references: The only exophoric reference item in this extract is “We have stayed in the market...” in (C22). It is exophoric in that its referent can only be retrieved from the immediate context of situation. The quasi-absent nature of exophoric reference in this text denotes that it depends less on the context of situation for its interpretation.

Bridging references: “that” in (C78) bridges its reference from “5000 pounds” in (C76), “that” in (C93) bridges its reference from “accepted his life” in (C92) and “it” in (C85) bridges its reference from “father’s legacy” in (C84).

Locational references: they are: “Now” in (C61), “that” in (C63) and “right then” in (C90).

## **2-1-2-2-Lexical relations**

### **2-1-2-2-1-Taxonomic relations**

The taxonomic relations are of two types, viz. classification and composition.

#### **2-1-2-2-1-1-Classification**

##### **2-1-2-2-1-1-1-Co-hyponym**

Street (C2) – road (C2)

Arms (C4) – hands (C4)

##### **2-1-2-2-1-1-2-Class/Subclass**

Illness (C93) – headaches (C96)

##### **2-1-2-2-1-1-3-Contrast**

The identification of contrastive items in the current extract is done as below.

Outside (C2) # inside (C94); There (C3) # here (C11); This (C55) # that (C62); Woman (C6) # man (C47); Death (C40) # life (C42); In (C1) # out (C4); Asleep (C3) # awake (C8); Coming (C5) # going (C39); Down (C4) # up (C41); Nothing (C2) # everything (C42); Him (C5) # her (C7); Home (C14) # bush (C58); Take (C14) # give (C61); Arrived (C28) # went (C80); Herself (C30) # himself (C32); His (C2) # her (C7); He (C2) # she (C10); Head (C96) # feet (C37); Father (C40) # mother (C60); Everything (C42) # nothing (C2); No (C20) # yes (C98); Malaria (C1) # anti-malaria (C31); Home (C14) # bush (C57); Remained (C43) # disappeared (37).

## **2-1-2-2-1-1-4-Similarity**

### **2-1-2-2-1-1-4-1-Synonymy**

The identification of synonymy in the extract is done as indicated here:

Severe (C1) /hard (C87); Recovered (C36) /healed (C63); Seen (C91)/found (C32); Street (C2)/road (C2); Except (C2)/without; Palm (C2)/trees (C2); Move (C3)/go (C41); Watching (C3)/looking (C30); Arms (C4)/hands (C4); Outside (C2)/out (C4); Came (C15) /arrived (C28); Make (C5)/do (C51); Woman (C6)/mother (C60); Mother (C60)/wife (C50); Realized (C7)/noticed (C53); Awake (C8)/asleep (C3); Said (C10)/told (C15); Take (C14)/get (C25); Well (C16)/good (C39); Enough (C16)/many (C34);Moment (C19)/time (C29); Home (C16)/house (C48); Hospital (C1)/clinic (C37); Stayed (C22)/settle (C37); All (C28)/everything (C42); Tablets (C31)/medicine (C64); Carry (C29)/bring (C62); Regained (C33)/get (C25); Strength (C33)/power (C43); Hours (C34)/time (C29); Clinic (C37)/hospital (C1); Recuperate (C38)/recover (C91); Father (C40)/man (C47); Anything (C41)/everything (C42); Soon (C15)/early (C42); Party (C44)/festive (C44); Drinks (C45)/coke (C45); Libation (C46)/sacrifice (C58); Offered (C46)/gave (C44); Finished (C48)/accomplished (C91); Called (C30)/invited (C49); Mister (C51)/man (C47); God (C57)/goddess (C60); Oya (C60)/goddess (C60); River (C60)/water (C60); True (C67)/right (C90); Lot of (C78)/many (C34); Attention (C71)/care (C90);Accepted (C92)/yes (C98); Believed (C41)/hoped (C48); Cash (C47)/money (C37); Embarrassed (C70)/anxious (C34); Finally (C71)/conclusion (C41); Power (C43) /energy (C50).

### **2-1-2-2-1-1-4-2-Repetition**

The identification of repetition in the extract is done as indicated below:

Chester (C1)- (C8)- (C8)- (C12)- (C17)- (C20)- (C28)- (C30)- (C34)- (C35)- (C36)- (C37)- (C45)- (C46)- (C47)- (C50)- (C52)- (C54)- (C66)- (C66)- (C71)- (C72)- (C77)- (C82)- (C87)- (C94); Lay (C1)-(C3)-(C42); Lagos (C1)-(C36)-(C55); Recovering (C1)-(C36)-(C46)-(C76)-(C91)-(C95); Bed (C1)-(C2)-(C34)-(C42); Malaria (C1)-(C31); Two (C3)-(C26)-(C80)-(C81)-(C87); Weak (C3)-(C38); Move (C3)-(C82)-(C87); Mostly (C3)-(C85); Asleep (C3)-(C5); Looked (C4)-(C24)-(C30); Became (C4)-(C6); Hands (C4)-(C72)-(C82)-(C87); Relief (C4)-(C91); Coming (C5)-(C15)-(C16)-(C36)-(C41)-(C71)-(C86)-(C91); Make (C5)-(C59)-(C86); Shape (C5)-(C6); Between (C5)-(C28)-(C87); Person (C6)-(C28)-(C59); Focused (C6)-(C71); Woman (C6)-(C30)-(C81); Think (C6)-(C40)-(C59); Esther (C7)- (C19)- (C24)- (C27)- (C35)- (C38)- (C45)- (C46)- (C51)- (C72)- (C82)- (C87)- (C90); Heard (C7)-(C24)-(C40); Realized (C7)-(C36); Worried (C9)-(C85); Said (C10)-(C17)-(C19)-(C22)-(C26)-(C46)-(C59)-(C64)-(C64)-(C69)-(C72); Doing (C11)-(C13)-(C50)-(C51)-(C55)-(C79)-(C85)-(C90); Whispered (C12)-(C47); Know (C13)-(C34)-(C38)-(C79); Take (C14)-(C16)-(C26)-(C30)-(C31)-(C33)-(C62); Home (C14)-(C16)-(C18)- (C21)- (C23)-(C49)-(C76); Told (C15)-(C27)-(C65)-(C70); Well (C16)-(C25); Talking (C17)-(C24)-(C61); Longer (C21)-(C22)-(C29)-(C36)-(C87)-(C96); Stayed (C22)-(C36); Away (C22)-(C97); Liverpool (C23)-(C34)-(C98); Nurse (C24)-(C27); Get (C25)-(C34)-(C34)-(C75)-(C91)-(C98); Turned (C27)-(C86); White (C28)-(C58); Robes (C28)-(C58); Praying (C28)-(C46)-(C57); Carrying (C28)-(C29)-(C55)-(C58); Hardly (C29)-(C87); Time (C29)-(C33)-(C34)-(C38)-(C81); Day (C29)-(C68); Called (C30)-(C42)-(C43); Church (C30)-(C37)-(C48)-(C81); Kingdom (C30)- (C33); Brought (C32)-(C62)-(C76); Found (C32)-(C91); Karimu (C34)-(C47)-(C69)-(C97); Mowunmi (C35)- (C50)- (C53)- (C71); Holding (C35)-(C70)-(C70)-(C82); Money (C37)-(C65)-(C76)-(C78)-(C79)-(C80)-(C83); Run (C37)-(C58); Still (C38)-(C82); Felt (C38)-(C96); Needed (C38)-(C51); Going (C39)-(C41)-(C67)-(C80)-(C88)-(C98); Best (C39)-(C71); Father (C40)-(C84); Death (C40)-(C59); Julia (C40)-(C75)-(C83)-(C86); Ginny (C40)-

(C75); Happier (C41)-(C51); Let (C41)-(C88); Everything (C42)-(C73); Remember (C42)-(C73); Life (C42)-(C47)-(C60)-(C92)-(C98); Family (C42)-(C44)-(C48); Sense (C43)-(C71); Send-off (C44)-(C47); Gave (C44)-(C61)-(C76); Pounded (C44)-(C46)-(C76); Paid (C45)-(C48)-(C53)-(C66); Drinks (C45)-(C45); Coke (C45)-(C65); Thousand (C45)-(C76)-(C80); Brother (C47)-(C67); Land (C48)-(C49)-(C53); Hoped (C48)-(C81); Build (C48)-(C49); Visit (C49)-(C62); Palace (C51)-(C68); Mister (C51)-(C65); Benin (C55)-(C68); Lay in bed (C1)-(C43); Jimoh (C15)-(C44)-(C47)-(C70); River Niger (C61)-(C98); Water (C63)-(C64)-(C97); Africa (C21)-(C56)-(C74); God (C57)-(C60); Robber (C58)-(C81); Dey (C58)-(C59)-(C60); Water (C60)-(C63)-(C64)-(C97); Holy (C60)-(C63); Mother (C60)-(C64); River Niger (C60)-(C97); England (C62)-(C85); Josiah (C64)-(C65); Thank (C65)-(C73)-(C75); Miss (C67)-(C80); Finally (C71)-(C92); Mind (C80)-(C86); Right (C90)-(C97).

### **2-1-2-2-1-2-Composition**

The identification of composition in the extract is done as indicated as below:

Hospital (C1) dehydration and malaria (M) (C1); nurse (M) (C27); anti-malaria tablets (M) (C31); clinic (C37); medicine (M) (C63); illness (C93); headaches (M) (C96); bed (M) (C1); trees (C2); bush (C58); arms (M)- legs (M)- hands (M)-veins (M) (C4); body (C58); head (M) (C96); window (M) (C5); home (C14); house (C48); person (C6); Woman (M) (C6); man (M) (C47); people (C28); women (M) (C81); father (C40); family (C42); wife (M) (C70); son (M) (C70); mother (C60); God (C56); Prophetess (M) (C30); church (C30); kingdom of heaven (M) (C32); prayers (M) (C45); libation (M) (C45); palace (C51); sacrifice (M) (C58); holy water (M) (C59); goddess oya (C59); meals (C29); soup (M) (C44); crates (C45); drinks (C45); coke (M) (C45); coca cola (M) (C66); river (C60); water (M) (C63); Africa (C55); Benin (C54); Lagos (M) (C54).

## **2-1-2-2-2-Expectancy**

The identification of expectancy in the extract is done as indicated below:

Lay – in bed (C1); Recovering - from dehydration and malaria (C1); See – palm trees (C2); Watching – the swaying fronds (C3); Standing out – the veins (C4); Make out - Shape (C5); Focused – gaze (C6); Whispered – Chester (C12); Take you – home (C16); Talking – an effort (C17); Africa – no longer our home (C21); Stayed – in the market (C22); Nurse – passing by (C24); Get – well (C25); Praying and carrying – Chester (C28); Hardly carry – him (C29); Called – prophetess (C30); Looking for – kingdom (C30); Take – anti-malaria tablets (C31); Found himself – kingdom of heaven (C32); Regained – enough strength (C33); Took – time (C33); Get back to – Liverpool (C34); To know – Mowunmi and Karimu (C34); Forgave for – Chester’s condition (C35); Watch and camera – disappeared (C37); Settled - feet (C37); Felt – weak (C38); Needed – time (C38); Heard – his father’s death (C39); Going back – best option (C39); Had lain – in bed (C42); Adopted family – played (C42); Remembered – early life (C42); Remained beyond – his power (C43); Gave – a send-off party (C44); Drink – coke (C45); Paid – crates of drinks (C45); Said - prayers (C46); Libation – offered (C46); Lived – Ajegunle (C47); Had sent – thousand pounds (C47); Had finished paying – land (C48); Church – stood (C48); To build – family house (C48); Blessed – Chester (C49); Referred to – Esther (C50); Noticed - confidence (C53); Had been paid – land (C54); Manage to carry – from Benin to Lagos (C55); Prayed to – God (C56); Run - Robber policemen (C58); Make – juju (C59); Sacrifice - dead person (C59); Take back to – England (C62); Healed - you (C64); Asked – Chester’s address (C66); Pay – typing lessons (C67); Remember – day (C69); Laughed – everybody (C69); Embraced – each other (C71); Gave – Isiaka (C71); Had held – his son (C71); Focused – on Esther (C72); Squeezed – hand (C73); Thank – Julia and Ginny (C74); Africa – big and complex (C75); Gave - 5000 pounds (C77); To

cover- expenses (C77); Know -Arlingtons (C80);Missing - two thousand (C81); Hadn't robbed - church (C82); Moved - holding Chester's hand (C83); Put-savings account (C86); Made up - mind (C86); Removed -handrest (C87);Kissed - Esther (C88);Have seen - him (C91); Have accomplished - object (C92); Accepted - her (C94); Something - had changed (C96); His head - had cleared (C97); Washed away - confusion and headaches (C98); Go back - Liverpool (C99).

### 2-1-2-2-3-Quantitative analysis

Here is the statistical table of lexical relations in the second extract from *The New Tribe* by Buchi Emecheta.

Table No 5: Distribution of Lexical Relations in extract 2.

Types of lexical relations	Taxonomic							Expectancy
	Classification					Composition		
	Co-hyponym	Class/subclass	Contrast	Similarity		Meronymy	Co-meronymy	
				Synonymy	Repetition			
Frequency	02	01	24	54	356	23	28	84
Percentage%	00.34	00.17	04.19	09.44	62.23	04.02	04.89	14.68

As shown above in the table, this second extract comprises all in all 572 lexical cohesion items. These items are distributed unevenly. Out of the 572 items, 488 (i.e., 85.31%) are taxonomic relations and 84 (i.e., 14.68%) are expectancy relations. The analysis of the extract shows that it contains the two sub-categories of taxonomic relations, viz. classification and composition (Eggins, 1994). Here, classification (437; i.e., 89.54%) is more employed than composition (51; i.e., 08.91%). With regard to the distribution of classification items in the extract, it is noted that similarity (410; i.e., 71.67%) comes first followed by contrast (24; i.e., 04.19%), co-hyponyms (02; i.e., 00.34%) and subclass (01; i.e., 00.17%). It is noted that, within the sub-types of similarity, repetition (356; i.e., 62.23%) dominates over synonymy (54; i.e., 09.44%).

The most repeated lexical item is “Chester”. It is repeated 26 times: (C1)-(C8)- (C8)- (C12)- (C17)- (C20)- (C28)- (C30)- (C34)- (C35)- (C36)- (C37)- (C45)- (C46)- (C47)- (C50)- (C52)- (C54)- (C66)- (C66)- (C71)- (C72)- (C77)- (C82)- (C87) and (C94). It is followed by “Esther”, repeated 13 times: (C7)- (C19)- (C24)- (C27)- (C35)- (C38)- (C45)- (C46)- (C51)- (C72)- (C82)- (C87) and (C90). This item is followed by “said” that is mentioned 11 times: (C10)-(C17)-(C19)-(C22)- (C26)-(C46)-(C59)-(C64)-(C64)-(C69) and (C72). It is followed by “coming” that is mentioned 08 times: (C5)-(C15)-(C16)-(C36)-(C41)-(C71)-(C86) and (C91) and “doing” that is repeated 08 times: (C11)-(C13)-(C50)-(C51)-(C55)-(C79)-(C85) and (C90). The subsequent lexical items appear 07 times in the extract, “take”: (C14)-(C16)-(C26)-(C30)-(C31)-(C33) and (C62), “home” (C14)-(C16)-(C18)- (C21)- (C23)-(C49) and (C76). “Longer” is repeated 06 times: (C21)-(C22)-(C29)- (C36)-(C87) and (C96), “Get” 06 times: (C25)-(C34)-(C34)-(C75)-(C91) and (C98). Many other lexical items are repeated in the extract. The observation here is that these lexical items encode the field or area of focus of the text. The field of the text can actually be inferred from its major lexical string(s) (Halliday and Hasan, 1985/1989, Eggins, 1994). Drawing on the major lexical string(s) in the text, one can say that the text develops around the participants “Chester” and “Esther”, their actions (coming, doing, take and said) and the setting of their action (home).

From the distribution of composition items in the extract, it is noted that 23 (i.e., 04.02%) are meronyms and 28 (i.e., 04.89%) co-meronyms. This implies that co-meronyms are more employed than meronyms in the current text. Some examples of the composition items identified in the text are “bed” in (C1); “trees” (C2); “bush” (C58); “arms”- “legs” – “hand”- “veins” in (C4); “body” (C58); “head” in (C96); “window” in (C5); “home” (C14); “house” (C48); “person” (C6); “Woman” (C6); “man” (C47); “people” (C28); “women” (C81). Though (C4) and (C96) are considered as co-meronyms, they are also parts of the meronym (C58). The 84

expectancy relations in this extract are knit in two-word items with one word being a noun and the other a verb, as in “looked down – arms and legs” in (C4), “take – anti-malaria tablets” in (C31) and “to build – family house” in (C48).

### 2-1-2-3-Conjunctive relations identification

The identification of conjunctive items in the current extract is carried as below:

#### 2-1-2-3-1-Elaboration

No elaboration is identified in this extract.

#### 2-1-2-3-2-Extension

Though(C34); and (C92); perhaps (C97)

#### 2-1-2-3-3-Enhancement

The identification of enhancement in the current extract is done as below:

When (C4); as (C36); as a result (C48); when (C71); when (C50); when (C88).

#### 2-1-2-3-4-Quantitative analysis

Here, I present the statistical table of conjunctive relations in the second extract from *The New Tribe* by Buchi Emecheta.

Table No 6: Distribution of Conjunction Types in extract 2.

Conjunction types	Elaboration		Extension		Enhancement	
	Implicit	Explicit	Implicit	Explicit	Implicit	Explicit
Frequency	00	00	01	02	00	06
Percentage%	00		33.33		66.66	

The table above indicates how conjunction is distributed in this second extract from *The New Tribe*. Just like extract 1, as the table shows, the analysis of this extract exudes 02 out of the 03 types of conjunction pounded by Eggins (1994). The two categories identified are extension and enhancement. They are not distributed evenly. In fact, 09 conjunctive elements are identified in the extract. Out of the 09 elements, 00 (i.e., 00%) is elaborating, 03 (i.e., 33.33%) extensive and 06 (i.e., 66.66%) enhancing. It is noted that the two categories (extension and enhancement) function to organize the structure of the current text. The use of extension (03/09) indicates that the current text is concerned with stating additions and variations. The extensive conjunctive relations in the extract are realized by “though” in (C34), “and” in (C92) and “perhaps” in (C97). Only one of the extensive relations here is implicit (01/03: (C92) and two are explicit (02/03: (C34) and (C97)). Also, the use of enhancement proves that the extract is concerned with presenting a sequence of events. In fact, there are 06 (i.e., 66.66%) enhancing relations in this extract. These are encoded in the conjunctive items “when” in (C4),(C71) and (C88), “as” in (C36),and “as a result” in (C48). It should be noted that none 00 (i.e., 00%) of the enhancing relations is marked implicitly, but all the 06 (i.e., 66.66%; (C4), (C36), (C48), (C71) and (C88)) are explicit. It should also be noted that this extract has all in all 08/09 (i.e., 88.88%) explicit conjunctions and 01/09 (i.e., 11.11%). This suggests thus that the text has little implicit conjunctive structure.

## 2-2-Analysis of cohesive ties in *Smouldering Charcoal* by Tiyaambe Zeleza

### 2-2-1-Analysis of cohesive ties in extract 3 from *Smouldering Charcoal*

#### 2-2-1-1-Reference patterns identification

This extract goes from “he was woken up by a rat ...” (page 2) to “...the child choked and broke into a wail” (page 5). It contains one hundred and seventy-five (175) sentences. “Cx” stands for the number of clauses in the extract.

This first extract from *Smouldering Charcoal* contains a lot of participants. So, only the reference chains can allow us to know which are the major participants. These chains will also allow us to know if there is a consistency in the participants developed, and from where most of the items are retrieved.

#### 2-2-1-1-1-Endophoric reference

#### 2-2-1-1-1-1-Anaphoric reference

The identification of anaphoric reference items in the current extract is done as below:

**Mchere**-(C3)-(C4)he-he-(C5) his-(C6) him-he-his-(C7) his-(C8) he-he-(C9) he-(C12) him- (C13) his-(C14) he-his-(C17) he-him (C18) he-himself-(C20) him-(C21) he-(C22) you-(C24) him-(C25) he-(C26) he-(C27) he-(C28) you-(C29) he-his-(C30) he-he-his-his-(C31) his-(C33) he-him-he-his-(C34) his-he-(C36) him-(C40) he-(C41) he-(C44) him-(C45) his-(C46) he-(C47) he-he-(C48) he-(C51) he-he-(C52) him-(C53) you-(C55) he-(C57) you-(C61) you-(C62) he-his-(C63) his-(C61)-he-(C62) he-(C64) he- he-(C66) he -(C67)him- (C68) you-(C69) he-his-(C71) he-his- (C72) he-(C72) he -(C73) he- his-(C74) he- (C77) he-his-he-(C78) your-(C79) you-(C80) I-I-(C81) he- (C82) he-(C83) his- (C84) he-(C85) he-(C86) he-his-(C87) him-(C88) you-(C89) he-(C90) he- his-(C93) he- (C95) he-(C96) he-

he- (C99) him-his-(C102) I-my-(C105) me-(C107) my-(C108) he-(C110) me-(C112) his-he-(C114) him-(C116) you-you-(C118) me-(C120) he-(C122) you-yourself-(C125) you-(C127) your-your-your-(C128) he-his-(C129) he-his-his-(C129) he-(C130) he-his-(C132) he-(C133) his-(C138) him-(C140) you-(C141) he-(C142) he-(C143) he-(C144) you-(C145) you-(C147) yours-(C159) he-his-he.

**Nambe**-(C24)-she-she-(C25) her-(C29) her-she-(C33) her-her-(C35) her-(C36) she-(C44) she-(C49) she-(C51) she-(C95) she-(C100) you-(C101) you-(C102) you-(C103) she-(C104) you-(C106) she-(C107) you-(C110) you-(C111) she-(C112) her-(C113) she-(C114) she-(C115) her-her-her-(C117) she-she-her-(C119) she-her-(C120) she-(C121) she-(C123) she-(C124) you-(C126) you-your-(C127) I-(C128) her-(C130) she-(C131) her-herself-(C132) she-her-her-(C134) she-(C135) her-(C136) me-(C138) she-(C141) her-(C147)- I-(C148) she-(C157) her-(C160) her-(C167) she-(C168) she-(C169) her-(C170) she-her

**The rat**-(C13) it-(C14) it-(C16) its-its-(C70) it-(C71) it-(C72) its-(C73) it-(C74) it-(C78) it.

**The religious conviction**-it-it (C40)-(C41).

**Child**-(C158) he-he-(C159) he-(C161) him.

**Lucy** - (C68) her.

**Water**-(C117) it.

**Beer**-it(C65).

**Twin daughters**-(C67) they-(C150) they-(C150) they-(C151) your-(C153) their-(C155) their-them-they

**Mchere and Nambe**-(C130) them-(C134) their.

**Landlord-his**-(C140) he-him.

**Grandmother, Ntolo and Uta**-their-their-(C163) they-(C164) they-(C165) they-themselves-their-(C170) them.

### **2-2-1-1-1-2-Cataphoric reference**

The cataphoric reference item identified in the current extract is the following:

(C1) he-Mchere (C5)

### **2-2-1-1-1-3-Esphoric reference**

The esphoric reference item in the extract is:

That / the religious conviction (C40)

### **2-2-1-1-2-Exophoric reference**

“hangover” (C48) refers to “drunkard”.

### **2-2-1-1-3-Homophoric reference**

The identification of homophoric reference items in the current extract is done as indicated below:

A rat (C1);thin blanket (C2); Mchere (C3); his whole body (C5); an aching pain (C6);head (C6); hard pillow (C6); the edge of the wooden bed (C8); across the floor (C10); Wall (C10);a crack near the roof (C12); moments (C15); belly (C16); forefeet (C16); an owl (C17); an omen (C17); the matter (C22); Life (C20); Nambe (C23); the bed (C27); the child (C28); icy gaze (C30); responsible for his failure (C30); his head in his hands (C31); a hollowness in his stomach (C33);his bar back (C35); a faint craving (C36); his veins (C36); her condition (C36); birth (C37); the prospect of another child (C38); a source of deep gloom (C38); an extra mouth (C38); an additional body to cloth and shelter (C39); religious conviction (C40); people in despair (C40); the Will of God (C41);the grey curtains (C43); Sun

(C44); Rain clouds (C44); twitching mouth (C48); stupid fool (C48); Hangover (C48); on beer and prostitutes (C49); work (C53); Lucy's fault (C63); man's best companion (C65); disapproval (C66); twin daughters (C68); Shame (C68); its fat neck (C73); holes in the family's clothes (C75); language (C78); Night (C75); handsome face (C84); a cigarette (C86); an exercise book (C87); tobacco (C87); Ntolo's (C90); the puffs of smoke (C93); the air (C93); at dawn (C98); his friend Bota (C99); the bakery (C99); some warm water (C102); my wife (C106); a quarrel (C111); his broad shoulders (C112); the stern voice (C120); mock affection (C123); woman (C126); your drinking (C128); your slave (C130); advanced state (C130); his patience (C136); some money for food (C139); the landlord (C142); his rent (C142); Earth (C147); the baby (C149); the rain for his leaking roof (C150); your drunken father (C154); a nuisance (C159); the breast-feeding stage (C162); the habit (C162); Uta (C166); Fire (C170); a wail (C175).

#### **2-2-1-1-4-Comparative reference**

No comparative reference item is identified in the extract.

#### **2-2-1-1-5-Bridging reference**

That's Ntolo's exercise book! (C90) "that" bridges the reference from "exercise book".

#### **2-2-1-1-6-Locational reference**

At four (C69)

#### **2-2-1-1-7-Quantitative analysis**

Here is the statistical table of the reference items in the first extract from *Smouldering Charcoal* by Tiyambe Zeleza.

Table No 7: Distribution of Reference Types in extract 3.

Reference types	Homophoric	Exophoric	Endophoric			Comparative	Bridging	Locational
			Anaphoric	Cataphoric	Esphoric			
Frequency	88	01	241	01	01	00	01	01
Percentage	26.34	00.29	72.73			00	00.29	00.29

The table above reveals that extract 3 (the first extract from *Smouldering Charcoal*) displays a huge number of reference items. It comprises on the whole 334 reference items. This huge number is due to the fact that this extract is lengthier than the others. Just like in other sample extracts, the items are distributed unevenly. As shown in the table above, the text includes 243 (i.e., 72.73%) endophoric references, 88 (i.e., 26.34%) homophoric references, 01 (i.e., 00.29%) exophoric reference, 01 (i.e., 00.29%) bridging reference, 01 (i.e., 00.29%) locational reference and 00 (i.e., 00%) comparative reference. The dominant category of reference type here is endophoric reference. This is followed by homophoric reference. As said before, while the extensive use of endophoric ties in text ensures the text's cohesion, that of homophoric and exophoric ties contributes to its (situational) coherence (Eggin, 1994:47). This is to say, the use of endophoric ties in text determines its internal organization and that of homophoric and exophoric ties its contextual organization. From the analysis, it is clear that extract 3 involves 39 head words. Out of these head words, 02 chains are most outstanding in that they span the entire text. The head words in the 02 outstanding chains are: "Mchere" in (C3) and "Nambe" in (C24). As the analysis exudes, the text is built around these participants, allof whom are victims of Mchere's irresponsibility as a man and father in the house. In the first chain, the reference items "he" and its variants "his", "him" and "himself", "you" and its variants "your" "yours" and "yourself", "I" and its variants "my" and "me" are identified. These reference items are anaphorically used to refer to the referent "Mchere". In fact, it is noted that the item "he" in (C1) is cataphoric in

that it points forward to the referent “Mchere”. In the second chain, the items “she” and its variants “her” and “herself”, “I” and its variant “me”, “you” and its variant “your” are identified and they refer anaphorically to the referent “Nambe”.

It follows from the analysis above that extract 3 is tied together mostly with endophoric reference items (243): anaphoric (241/243; i.e., 99.17%), cataphoric (01/243; i.e., 00.41%) and esphoric (01/243; i.e., 00.41%). The huge number of anaphoric reference items (241/243) in this extract is suggestive to written mode. This is further enhanced by esphoric (01/243). Indeed, it is noted that all the endophoric reference items in this extract are specific and personal participants. This is typical of a spoken text and is also indicative of the genre of the text. The present text is actually a literary genre-narrative. It is in narrative texts that one finds as many specific and personal participants as it is noticed in the current passage. The use of the generic pronoun “you” in (C22), (C80), (C101) and (C126) in the text further bears out the presence of a spoken mode in the text.

Other reference items’ identity in the text is not retrieved only endophorically but also homophorically, exophorically, locationally or through bridging.

Homophoric references: 88 homophoric reference items are identified in this extract. They are: “A rat” in (C1); “thin blanket” in (C2); “Mchere” in (C3); “his whole body” in (C5); “an aching pain” in (C6); “head” in (C6); “hard pillow” in (C6); “the edge of the wooden bed” in (C8); “across the floor” in (C10); “Wall” in (C10); “a crack near the roof” in (C12); “moments” in (C15); “belly” in (C16); “forefeet” in (C16); “an owl” in (C17); “an omen” in (C17); “the matter” in (C22); “Life” in (C20); “Nambe” in (C23); “the bed” in (C27); “the child” in (C28); “icy gaze” in (C30); “responsible for his failure” in (S30); “his head in his hands”

in(S31); “a hollowness in his stomach” in (C33); “his bar back” in (C35); “a faint craving” in (C36); “his veins” in (C36); “her condition” in (C36); “birth” in (C37); “the prospect of another child” in (C38); “a source of deep gloom” in (C38); “an extra mouth” in (C38); “an additional body to cloth and shelter” in (C39); “religious conviction” in (C40); “people in despair” in (C40); “the Will of God” in (C41); “the grey curtains” in (C43); “Sun” in (C44); “Rain clouds” in (C44); “twitching mouth” in (C48); “stupid fool” in (C48); “Hangover” in (C48); “on beer and prostitutes” in (C49); “work” in (C53); “Lucy’s fault” in (C63); “man’s best companion” in (C65); “disapproval” in (C66); “twin daughters” in (C68); “Shame” in (C68); “its fat neck” in (C73); “holes in the family’s clothes” in (C5); “language” in (C78); “Night” in (C75); “handsome face” in (C84); “a cigarette” in (C86); “an exercise book” in (C87); “tobacco” in (C87); “Ntolo’s” in (C90); “the puffs of smoke” in (C93); “the air” in (C93); “at dawn” in (C98); “his friend Bota” in (C99); “the bakery” in (C99); “some warm water” in (C102); “my wife” in (C106); “a quarrel” in (C111); “his broad shoulders” in (C112); “the stern voice” in (C120); “mock affection” in (C123); “woman” in (C126); “your drinking” in (C128); “your slave” in (C130); “advanced state” in (C130); “his patience” in (C136); “some money for food” in (C139); “the landlord” in (C142); “his rent” in (C142); “Earth” in (C147); “the baby” in (C149); “the rain for his leaking roof” in (C150); “your drunken father” in (C154); “a nuisance” in (C159); “the breast-feeding stage” in (C162); “the habit” in (C162); “Uta” in (C166); “Fire” in (C170) and “a wail” in (C175).

These reference items are homophoric in nature. As said before, it is generally assumed that both the writer and the reader share this culture in common (Yule, 2010). The extensive use of homophoric reference items here suggests that the current text depends greatly on the shared context of culture for its interpretation.

Exophoric references: “hangover” in (C48) is the only exophoric reference item inferred from the analysis. It is exophoric in that its reference can only be retrieved from the immediate context of situation. Here, the narrator paints a situation around Mchere’s drinking that causes him a hangover which is a source of quarrel in his house.

Bridging references: “that” in (C90) is the only bridging reference item identified in the text. This item bridges its reference from “exercise book” in (C87).

Locational references: “at four” is the only locational reference item identified in the extract.

## **2-2-1-2-Lexical relations identification**

### **2-2-1-2-1-Taxonomic relations**

The taxonomic relations are of two types: classification and composition.

#### **2-2-1-2-1-1- Classification**

##### **2-2-1-2-1-1-1- Co-hyponym**

Finger (C26) – hands (C31)

Sun – rain – clouds (C102)

Wife (C105) – woman (C126) – mother (C132)

##### **2-2-1-2-1-1-2- Class/Subclass**

Family (C75) – mother (C134) – father (C159)

Earth (C147) – floor (C10)

## **2-2-1-2-1-1-3-Contrast**

The identification of contrast in the current extract is done as indicated below:

He # she (C24); Up (C1) # down (C174); His (C2) # her (C25); Head (C6) # feet (C69); Hard (C6) # ease; Floor (C10) # roof (C12); Few (C15) # many (C69); Moved (C16) # stay (C134); For (C17) # against (C132); Himself (C18) # herself (C134); Ignored (C25) # remembered (C36); In (C26) # on (C27); Before (C21) # behind (C26); Failure (C30) # prospect (C38); There (C33) # here (C78); Long (C35) # short (C37); Comes (C40) # went (C164); Pulled (C43) # pushed (C149); Little (C49) # more (C32); Naked (C68) # dressed (C67); Old (C69) # new (C163); Enough (C69) # few (C15); Loved (C73) # hated (C74); Your (C78) # my (C102); Unusual (C97) # usual (C167); Avoid (C120) # like (C98); Mother (C134) # father (C154); Nothing (C140) # anything (C145); Girls (C152) # boys (C166); Out (C61) # in (C26); Anxious (C120) # enjoyed (C122); Separated (C146) # collect (C150); Accused (C153) # complained (C29); Hidden (C44) # showed (C60); Thundered (C107) # quieten (C160); Water (C102) # fire (C170); Disappeared (C2) # reappeared (C14); Late (C11) # soon (C159); Before (C21) # after (C44); Kill (C29) # give birth (C36); Leave (C59) # come back (C57); Night (C77) # days (C99); First (C126) # last (C140).

## **2-2-1-2-1-1-4- Similarity**

### **2-2-1-2-1-1-4-1- Synonymy**

The identification of synonymy in the extract is done as below:

Clothes (C75) / shirt (C14); Pointed (C26) / showed (C60); Behind (C2) / back (C4); Annoyed (C3) / bothered (C96); Aching (C6) / headache (C60); Lift (C6) / risen (C7); Hard (C6) / difficult (C64); Saw (C8) / found (C64); Wanted (C9) / liked (C98); Hit (C9) / beat (C135); Sensed (C10) / seemed (C16); Floor (C10)

/earth (C147); Take (C13) / get (C4); Few (C15) / little (C49); Moment (C15)/ hours (C89); Moved (C16)/ turned (C34); Life (C20) / give birth (C37); Watched (C35) / looked (C43); Extra (C39) / additional (C39); Stomach (C33) / belly (C16); Shelter (C39) / house (C140); Hidden (C44) / keeping (C75); Rain (C44) / water ; Leave (C64) / went (C164); Reflected (C66) / thought (C18); Daughter (C68) / girls (C152); Away (C68) / out (C61); Enough (C69) / more (C32); Loved (C73) / liked (C98); Exercise (C87) / work (C45); Friend (C99)/ companion (C65); Wife (C106) / woman (C126); Quarrel (C111) / matter (C22); Tell (C120) / say (C80); Mad (C124) / fool (C48); Rent (C142) / money (C139); Stormed (C145) / thundered (C107); Child (C28) /baby (C149); Father (C154) / man (C65); Nuisance (C159) / embarrassed (C168); Exhausted (C171) / respond (C103); Habit (C162) /usual (C167); Peering at (C12) / looking in (C166); Picked (C14) / taken (C35); Swung (C14) / threw (C72); Crack (C12) / holes (C75); Hollowness (C33)/ pain (C6); Pretended (C34) / seemed (C16); Long time (C35) / moment (C15); Stared at (C67) / looked at (C46); Mat (C153)/ bed (C8); Coursed down (C174) / fell (C27).

### **2-2-1-2-1-1-4-2-Repetition**

The identification of repetition in the current extract is indicated as below:

Rat (C1)-(C2)-(C8)-(C10)-(C12)-(C15)-(C19)-(C21)-(C30)-(C79)-(C85); Woken (C1)-(C24)-(C28)-(C75)-(C98)-(C152)-(C167); Shook (C2)-(C52)-(C119); Jumped (C2)-(C9); Disappeared (C2)-(C15)-(C26); Mchere (C3)-(C11)- (C13)-(C17)- (C41)- (C96); Blanket (C2)- (C156)- (C157); Annoyed (C3)-(C24); Tried (C4)-(C6)-(C160); Get (C4)-(C67)-(C79)-(C99)-(C101)-(C102)-(C118)-(C122); Sleep (C4)-(C34)-(C42)-(C68)-(C146)-(C152)-(C168); Body (C5)-(C39); Aching (C6)-(C32); Lift (C6)-(C61); Head (C6)-(C31)-(C119); Hard (C6)-(C21); Thought (C8)-(C17)-(C159); Bed (C8)-(C27)-(C61)-(C68)-(C149); Saw (C8)-(C17)-(C51)-(C71)-(C116); Hit (C9)-(C11); Wall (C10)- (C11)- (C26); Floor (C10)-(C14)-(C70)-

(C77); Wall (C10)-(C26); Late (C11)-(C15)-(C45)-(C53)-(C62)-(C96)-(C116); Crack (C12)-(C26); Eye (C7)- (C13)- (C59)- (C115)- (C131)- (C166)-(C173); Roof (C12)-(C150); Take (C13)-(C35)-(C99)-(C135); Picked (C14)-(C70)-(C77)-(C87); Shirt (C14)-(C21)-(C72)-(C77); Swung (C14)-(C21); Few (C15)-(C137)-(C158); Moment (C15)-(C17)-(C36)-(C121); Seemed (C16)-(C96); Forefeet (C16)-(C69); Made (C17)-(C75); Collected (C18)-(C150); Fear (C16)-(C19)- (C20); Owl (C17)-(C20); Omen (C17)- (C20); Bad (C17)- (C20); Annoyed (C3)- (C24); Time (C24)-(C35)-(C134); Child (C28)-(C38)-(C50)-(C78)-(C129)-(C146)-(C161)-(C175); Gave (C30)-(C37)-(C139)-(C163)-(C169); Responsible (C30)-(C75); Wake up (C28)- (C74)- (C95)- (C149)- (C164); Kill (C30)- (C76)- (C80)- (C85); Sleep (C4)-(C34)- (C42)- (C146)- (C152)- (C168); Curtains (C43)- (C146); Nambe (C23)-(C29)- (C34)- (C43)- (C67)- (C89)- (C94)- (C149)- (C155)- (C159)- (C164)-(C166)- (C169); Failure (C30)-(C85); Hands (C31)-(C73)-(C159); More (C32)-(C49)-(C125)-(C158); Turned (C34)-(C46)-(C105)-(C114); Side (C34)-(C43);Pretended (C34)-(C168); Bare (C35)-(C73); Watched (C35)-(C93); Long (C35)-(C115)-(C171); Deep (C38)-(C75)-(C92); Mouth (C39)-(C47); Feed (C39)-(C75)-(C139)-(C162); Clothe (C39)-(C70)-(C75); Comes (C40)-(C51)-(C62)-(C71)-(C134)-(C142); Began (C42)-(C70)-(C94)-(C136)-(C156)-(C173); Horizon (C43)-(C44); Outside (C43)-(C131); Looked (C43)-(C46)-(C86)-(C88)-(C111)-(C166); Hangover (C48)- (C66)- (C78); Sun (C44)- (C56); Rain (C44)- (C58)-(C150); Hidden (C44)-(C71); Work (C45)-(C53)-(C96); Little (C49)-(C96)-(C99); Beer (C49)-(C65); Drinks (C49)-(C128)-(C148); Rubbed (C59)-(C132)-(C174); Letting (C60)-(C130); Leave (C64)-(C79); Stared (C67)-(C112); Dressed (C67)-(C70)-(C79); Shame (C68)-(C168); Old (C69)-(C157); Many (C69)-(C134); Hated (C74)- (C95); Holes (C75)-(C157); Night (C75)-(C142); Mind (C78)-(C126)-(C127)-(C128); Face (C84)-(C102)-(C114)-(C115); Roll (C86)-(C87); Cigarette (C86)-(C92); Exercise (C87)-(C90); Book (C87)-(C90); Tobacco (C87)-(C95); Ntolo (C90)-(C166); Smoke (C93)-(C172); Air (C93)-(C172); Unusual(C97)-

(C167);Days (C98)-(C100); Hear (C104)-(C110); Way (C105)-(C142)-(C163); Wife (C106)-(C137); Quarrel (C111)-(C120)-(C167); Black (C115)-(C164); Avoid (C120)-(C144); First (C128)-(C137); Against (C132)-(C146); Beating (C133)-(C135); Room (C145)-(C146); Kitchen (C146)-(C164); Grandmother (C146)-(C166); Drunk (C148)-(C154); Baby (C149)-(C160)-(C163)-(C164); Girls (C152)-(C156)-(C159); Mat (C152)-(C153); Wetting (C153)-(C165); Father (C154)-(C159);Fighting (C156)-(C158); Middle (C149)-(C157); Breast (C161)-(C162); Continued (C164)-(C170); Choking (C169)-(C174).

### **2-2-1-2-1-2-Composition**

The identification of composition in the extract is done as indicated below:

Body (C5); head (C6); eyes (M) (C7); eyes (M) (C13); belly (M)- forefeet (M) (C16); finger (M) (C26); hands (M) (C31); stomach (M) (C33); arms (M) (C35); veins (M) (C36); mouth (M) (C39); neck (M) (C73); face (M) (C84); shoulders (M) (C112); hair (M) (C115); lips (M) (C117); fists (M) (C132); overalls (M); eyes (M) (C59); breasts (M) (C161); floor (C10); earth (C147); house (C140); Wall (M) (C10); roof (M) (C12); room (C145); kitchen (C146); bedroom (C146); Sun- Rain- clouds (C44); water (M) (C118); day (C100); morning (C166); paper (M) (C86); book (C87); cigarette (C92); tobacco (M) (C95); smoke (M) (C94); rat (C1); owl (C17); blanket (M) (C2); pillow (M) (C6); bed (C8); wood (C165); bed (M) (C8);food (C76) porridge (M) (C164); people (C40); family (C75); child (M) (C36); daughters (M) (C68); children (M) (C78); wife (C106); woman (C136); mother (C134); grandmother (C146); baby (M) (C149); girls (M) (C152); father (C154); boys (M) (C166); man (C65); clothes (C70); shirt (M) (C14); God (C41); religious conviction (M) (C40); hangover (M) (C48); beer (C49); drinking (M) (C128); black (M) (C115); white (M) (C115).

## **2-2-1-2-2-Expectancy**

The identification of expectancy in the extract is done as below:

Jumped – rat (C2); Felt – stiff (C5); Shot - aching pain (C6); Lift – head (C6); Saw – rat (C8); Scuttled across – the floor (C10); Hit – wall (C11); Didn't take off – eyes (C13); Picked up- shirt (C14); Reappeared – rat (C15); Moved – forefeet (C16); Portends – omen (C17); Swung – shirt (C21); Pointed – finger (C26); Wake up – child (C28); Gave – icy gaze (C30); Kill – rat (C30); Held – head (C31); Hollowness – stomach (C33); Watched – bare back (C35); Remembered – condition (C36); To give – birth (C37); To feed - extra mouth (C39); To cloth and shelter - body (C39); Began – snoring (C42); Pulled – grey curtains (C43); Risen - sun (C44); Oozed from twitching mouth - saliva (C47); Suffering – hangover (C48); Starving – children (C50); Rubbed – eyes (C59); Get – dressed (C66); Slept - twin daughters (C67); Picked – crumpled clothes (C70); Saw – rat (C71); Threw – shirt (C72); To wring – fat neck (C73); Making – holes (C75); Depleting and soiling – food (C75); Tore – page (C87); Rolled – tobacco (C87); Lit – cigarette (C92); Watched – puffs of smoke (C93); Hated – tobacco (C95); Get to – bakery (C96); Wash – face (C102); Turned – other way (C105); Looking – for a quarrel (C111); Pursed- lips (C117); Get – water (C118); Shook – head (C119); Avoid – quarrel (C120); Mind – language (C127); Mind – drinking (C128); Rubbed – fists (C132); Had come – mother (C134); Give – some money (C139); Came - landlord (C142); Separated – the room (C146); Pushed – baby (C149); To collect – rain (C150); Soaked – mat (C152); Began – fighting (C156); To lay – hands (C159); To quieten – baby (C160); Sought – breasts (C161); To give – new baby (C163); To prepare – porridge (C164); Blowing – fire (C170); Coursed down - tears (C174); Choked - child (C175).

### 2-2-1-2-3-Quantitative analysis

Here is the statistical table of the lexical choices in the first extract from *Smouldering Charcoal* by Tiyaambe Zeleza.

Table No 8: Distribution of Lexical Relations in extract 3.

Types of lexical relations	Taxonomic							Expectancy
	Classification					Composition		
	Co-hyponym	Class/subclass	Contrast	Similarity		Meronymy	Co-meronymy	
				Synonymy	Repetition			
Frequency	03	02	43	53	378	41	32	71
Percentage%	00.48	00.32	06.90	08.50	60.67	06.58	05.13	11.39

As shown in the table above, the first extract from *Smouldering Charcoal* consists of 623 lexical cohesion items. In fact it shows a higher figure of lexical cohesion items than the other extract. As indicated in the table, the distribution of these items is not even. Out of the 623 items, 552 (i.e., 88.60%) are taxonomic relations and 71 (i.e., 11.39%) are expectancy relations. The 02 sub-categories of taxonomic relations are identified in this text: classification and composition (Eggins, 1994). However, classification is more employed here. Indeed, the study of lexical cohesion of this extract reveals that 479 (i.e., 76.88%) classification items and 73 (i.e., 11.71%) composition items are employed in it. With regard to the distribution of classification items in the extract, it is noticed that similarity (431; i.e., 69.18%) comes first followed by contrast (43; i.e., 06.90%); then comes co-hyponym 03 (i.e., 00.48%) and finally class/subclass 02 (i.e., 00.32%). It is noted that, within the sub-type of similarity, repetition (378; i.e., 60.67%) predominates over synonymy (53; i.e., 08.50%).

The most repeated lexical item in the extract is “Nambe”. It is repeated 13 times: (C23); (C29); (C34); (C43); (C67); (C89); (C94); (C149); (C155); (C159); (C164); (C166) and (C169). The lexical item that ranks second in the extract is “rat”. It comes 11 times: (C1); (C2); (C8); (C10); (C12); (C15); (C19); (C21);

(C30); (C79) and (C85); Then comes the item “child”. It appears 08 times: (C28); (C38); (C50); (C78); (C129); (C146); (C161) and (C175). The following lexical items appear 07 times in the text, “late”: (C11); (C15); (C45); (C53); (C62); (C96) and (C116); “Eye”: (C7); (C13); (C59); (C115); (C131); (C166) and (C173) and “Woken” (C1); (C24); (C28); (C75); (C98); (C152) and (C167). These other lexical items are mentioned 06 times: “Mchere” (C3); (C11); (C13); (C17); (C41) and (C96); “Sleep” (C4); (C34); (C42); (C146); (C152) and (C168); “Comes” (C40); (C51); (C62); (C71); (C134) and (C142); “began” (C42); (C70); (C94); (C136); (C156) and (C173) and “Looked” (C43); (C46); (C86); (C88); (C111) and (C166). Other lexical items are repeated in the extract. The observation here is that these lexical items encode the field of the text. The field of the text can actually be inferred from its major lexical string(s) (Halliday and Hasan, 1985/1989, Eggins, 1994). Based on the major lexical string(s) in the text, one can say that the present text spins around the participants “Nambe”, “Mchere” and “rat”, their parts (eye), their offsprings (children), their actions (sleep, comes, began, looked and woken), etc.

Regarding the distribution of composition items in the text, it is discovered that co-meronymy (41; i.e., 06.58%) comes first and meronymy (32; i.e., 05.13%) second. This suggests that co-meronyms are more used than meronyms in the extract. Some example of composition items drawn from the text are “Body” in (C5), “head” in (C6), “eyes” in (C7), “belly”, “forefeet” in (C16), “finger” in (C26), “hands” in (C31), “stomach” in (C33), “arms” in (C35), “veins” in (C36), “mouth” in (C39), “neck” in (C73), “face” in (C84), “shoulders” in (C112), “hair” in (C115), “lips” in (C117), “fists” in (C132), “overalls” in (C59) and “breasts” in (C161). Though the (C6), (C7), (C16), (C26), (C31), (C33), (C35), (C36), (C39), (C73), (C84), (C112), (C115), (C117), (C132), (C59) and (C161) are considered as co-meronyms, they are also parts of the meronym (C33). The 71 expectancy relations in this extract are knit in two-word items with one word being a noun

and the other a verb, as in “picked up – shirt” in (C14), “rubbed – eyes” in (C59) and “rolled – tobacco” in (C84).

### 2-2-1-3-Conjunctive relations identification

#### 2-2-1-3-1-Elaboration

The identification of elaboration in the current extract results in:

It means (C39)

#### 2-2-1-3-2-Extension

The extensive items identified in the extract are shown below:

But (C18); and (C20); and (C33); perhaps (C51); but (C136); but (C168)

#### 2-2-1-3-3-Enhancement

The identification of enhancement in the extract is done as indicated below:

As (C2); Meanwhile (C164); So (C95); Because (C125); Still (C165); Yet (C51); So that (C165); By the time (C165); Since (C169).

#### 2-2-1-3-4-Quantitative analysis

In the following table is the statistic of the conjunctive relations in *Smouldering Charcoal* by Tiyaambe Zeleza.

Table No 9: Distribution of Conjunction Types in extract 3.

Conjunction types	Elaboration		Extension		Enhancement	
	Implicit	Explicit	Implicit	Explicit	Implicit	Explicit
Frequency	01	00	05	01	05	04
Percentage%	06.25		37.50		56.25	

The table above indicates how conjunction is distributed in this first extract from *Smouldering Charcoal*. As the table shows, the analysis of this extract exudes the 03 types of conjunction (elaboration, extension and enhancement) pounded by Eggins (1994). However, they are not distributed evenly. In fact, 16 conjunctive elements are identified in the extract. Out of the 16 elements, 01 (i.e., 06.25%) is elaborating, 06 (i.e., 37.50%) are extensive and 09 (i.e., 56.25%) are enhancing. It is noted that elaboration is less used than the two other categories of conjunction (extension and enhancement). As elaboration is an internal (rhetorical) conjunctive item, its use here is indicative of written mode. Indeed, the only elaborating relation in this text is expressed with the conjunctive item “it means” as is seen in (C39). This only elaboration is marked implicitly. The two other categories (extension and enhancement) function to organize the structure of the current text. The use of extension (06/16) indicates that the current text is concerned with stating additions and variations. The extensive conjunctive relations in the extract are realized by “but” in (C18), (C136) and (C168), “and” in (C20) and (C33) and “perhaps” in (C51). Out of the 06 extensive relations, 05 (i.e., 31.25%: (C18), (C136), (C168), (C20), (C33)) are marked implicitly. Again, the use of enhancement proves that the extract is concerned with presenting a sequence of events. In fact, there are 09 (i.e., 56.25%) enhancing relations in the current text. These are encoded in the conjunctive items: “as” in (C2), “meanwhile” in (C164) “because” in (C125), “by the time” in (C165), “so that” in (C165), “so” in (C95), “still” in (C165), “yet” in (C51) and “since” in (C169). It should be noted that 05 (i.e., 31.25%: (C95), (C165), (C165), (C51) and (C169)) of the enhancing relations are marked implicitly, whereas 04 (i.e., 25%: (C2), (C164), (C125) and (C165)) are explicit. It should also be noted that this extract has all in all 11/16 (i.e., 68.75%) implicit conjunctions and 05/16 (i.e., 31.25%) explicit. This suggests thus that the text has little explicit conjunctive structure which is uncommon in a well rehearsed written text.

## **2-2-2-Analysis of cohesive ties in extract 4 from *Smouldering Charcoal* by Tiyambe Zeleza**

### **2-2-2-1-Reference patterns identification**

This last extract goes from “He could not remember...” to “... surely not”(Pp. 118-119). It contains eighty-four (84) sentences. “Cx” stands for the number of clauses in the extract.

#### **2-2-2-1-1-Endophoric reference**

##### **2-2-2-1-1-1-Anaphoric reference**

The identification of anaphoric reference items in the current extract is done as indicated below:

**Chola** (C15)- he (C15)- he (C16)- he- his (C17)- he (C20)- him (C25)- he- his (C26)- him (C42)- you- you (C46)- you (C47)

**Cup** (C17)- it (C19)- it (C20)- there (C21).

**Fly** (C19)- it (C21)- it (C22).

**Some people** (C24)- they- they (C25)- their- them (C56).

**Mchere** (C40)- you (C50)- his- himself (C68)- your (C72)- I (C75).

**Chola and Mchere** – they (C42)

**Guards** (C144)- them (C145)- them (C146)-

#### **2-2-2-1-1-2-Cataphoric reference**

The only cataphoric reference item identified in the current extract is the following:

**Chola** (C15)- he (C1)

### **2-2-2-1-1-3-Esphoric reference**

The esphoric reference items identified in the extract are as follow:

. That / his right(C11)

. That / him (C79)

### **2-2-2-1-2-Exophoric reference**

Here is the exophoric reference item identified in the extract:

“this squalid place with its windowless walls” (C28) refers to “prison”

### **2-2-2-1-3-Homophoric reference**

The identification of homophoric reference items in the extract is as indicated below:

The cold and discomfort of sleeping (C2);a bar floor (C2);the smell of the filthy bucket (C3); one corner of the room (C3); the unreality (C4); Throat (C6); Water tape (C7);Chola (C15); Prison (C15);any illusion (C15); the condition (C15); the previous night (C16);a cup (C17); a fly (C19); further inspection (C22); in the stillness of the cell (C24); a lot of noise (C24); Ground (C22); Annoyance (C25); Walls (C25);his experiences (C27); the last twenty-four hours (C27); distraction (C28); squalid place (C28); windowless walls and stale air (C28); keen on his company (C30);uniform (C39); curiosity (C39); Mchere (C40); surprise (C42); his disappointment (C45); a twitch of suspicion (C49); Sunday (C54); Friday (C54); Hostility (C60); Hospital (C66); last night (C50); Sunday (C52); everyone in the cell (C55); the bakery workers (C57); Head (C56); violent gesture (C68); Ease (C60); Friends (C69); Bota (C70); Encouragement (C70);a blank expression (C70); Son (C72);Behavior (C79); Prison (C80);a victim the same brutality (C80); Informer (C82); khaki shorts (C83).

### 2-2-2-1-4-Comparative reference

No comparative reference item is identified in this extract.

### 2-2-2-1-5-Bridging reference

There were also a fly in it(C19). “it” bridges the reference from “the cup” in (C18).

### 2-2-2-1-6-Locational reference

No locational reference item is identified here.

### 2-2-2-1-7-Quantitative analysis

Here is the statistical table of the reference items in the second extract from *Smouldering Charcoal* by Tiyaambe Zeleza.

Table No 10: Distribution of Reference Types in extract 4.

Reference types	Homophoric	Exophoric	Endophoric			Comparative	Bridging	Locational
			Anaphoric	Cataphoric	Esphoric			
Frequency	53	01	31	01	02	00	01	00
Percentage	59.55	01.12	38.19			00	01.12	00

The table above indicates that extract 4 contains 89 reference items. The distribution of these items is not even. As the table shows, the text contains 53 (i.e., 59.55%) homophoric references, 01 (i.e., 01.12%) exophoric reference, 01 (i.e., 01.12%) bridging reference, 34 (i.e., 38.19%) endophoric references, 00 (i.e., 00%) comparative reference and 00 (i.e., 00%) locational reference. The dominant category of reference here is homophoric reference followed by endophoric reference. As said before, while the use of endophoric ties in text ensures the text’s cohesion, that of homophoric and exophoric ties contributes to its (situational) coherence (Eggs, 1994:47). This is to say, the use of endophoric

ties in text determines its internal organization and that of homophoric and exophoric ties its contextual organization.

From the investigation, it is noted that extract 4 displays a total number of 15 head words. Out of these head words, 02 chains are most significant because they span the entire text. The head words in the longest chain contain “Chola” in (C15) and those in the second chain contain “Mchere” in (C40). As the analysis exudes, the text is built around these 02 participants. Chola and Mchere, both bakery workers, find themselves in prison because of strike. In the first chain, the reference items “he” and its variants “his” and “him” and “you” are identified. The use of those items refers anaphorically to the referent “Chola”. Likewise, in the second chain the reference items “you” and its variant “your”, “he” and its variants “his” and “himself” and “I” are employed. Their use points back to the referent “Mchere”. The participants “they” and its variants “their” and “them” are also identified in the text, and their use refers anaphorically to the referent “some people”. The reference item “he” in (C1) is employed in the text to refer cataphorically to the referent “Chola”.

From the analysis above, it follows that the current passage is woven largely with homophoric reference items (53/89). They are: “The cold and discomfort of sleeping” in (C2); “a bar floor” in (C2); “the smell of the filthy bucket” in (C3); “one corner of the room” in (C3); “the unreality” in (C4); “Throat” in (C6); “Water tape” in (C7); “Chola” in (C15); “Prison” in (C15); “any illusion” in (C15); “the condition” in (C15); “the previous night” in (C16); “a cup” in (C17); “a fly” in (C19); “further inspection” in (C22); “in the stillness of the cell” in (C24); “a lot of noise” in (C24); “Ground” in (C22); “Annoyance” in (C25); “Walls” in (C25); “his experiences” in (C27); “the last twenty-four hours” in (C27); “distraction” in (C28); “squalid place” in (C28); “windowless walls and stale air” in (C28); “keen on his company” in (C30); “uniform” in (C39); “curiosity” in (C39);

“Mchere” in (C40); “surprise” in (C42); “his disappointment” in (C45); “a twitch of suspicion” in (C49); “Sunday” in (C54); “Friday” in (C54); “Hostility” in (C60); “Hospital” in (C66); “last night” in (C50); “Sunday” in (C52); “everyone in the cell” in (C55); “the bakery workers” in (C57); “Head” in (C56); “violent gesture” in (C68); “Ease” in (C60); “Friends” in (C69); “Bota” in (C70); “Encouragement” in (C70); “a blank expression” in (C70); “Son” in (C72); “Behavior” in (C79); “Prison” in (C80); “a victim the same brutality” in (C80); “Informer” in (C82) and “khaki shorts” in (C83).

These reference items are homophoric in nature. As said before, it is generally assumed that both the writer and the reader share this culture in common (Yule, 2010). The extensive use of homophoric reference items here suggests that the current text depends greatly on the shared context of culture for its interpretation.

The endophoric reference items rank the second in the extract. There are 34 endophoric reference items: anaphoric (31/34; i.e., 91.17%), cataphoric (01/34; i.e., 02.94%) and esphoric (02/34; i.e., 05.88%). The huge number of anaphoric reference items (31/34) in this extract is suggestive of written mode. This is further enhanced by esphoric (02/34). Indeed, it is noted that all the endophoric reference items in this extract are specific and personal participants. This characteristic of a spoken text and is also suggestive of the genre of the text. The text is actually a literary genre-narrative. It is in narrative texts that one finds as many specific and personal participants as it is discovered in the present text. The use of generic pronoun “you” in (C46) and (C50) in the text further substantiates the presence of a spoken mode in the text.

Exophoric references: The only exophoric reference item identified in this extract is “this squalid place with its windowless walls” in (C28). It is exophoric because its referent can only be retrieved from the immediate context of

situation. In this extract the narrator-writer paints the situation of the prison of which Chola and Mchere are victims. The scanty number and quasi-absent nature of exophoric reference in this extract denotes that it depends less on the context of situation for its interpretation.

Bridging references: “it” in (C19) is the only bridging reference item identified in the text. This item bridges its reference from “the cup” in (C18).

## **2-2-2-2-Lexical relations identification**

### **2-2-2-2-1- Taxonomic relations**

The taxonomic relations are of two types, viz. classification and composition.

#### **2-2-2-2-1-1- Classification**

##### **2-2-2-2-1-1-1- Co-hyponym**

Prison (C15) – prisoner (C80)

Floor (C13) – ground (C23)

##### **2-2-2-2-1-1-2- Class/Subclass**

Head (C31) – forehead (C32)

##### **2-2-2-2-1-1-3- Contrast**

The identification of contrast in the current extract is as indicated below:

There (C16) # here (C53); Remember (C1) # forgotten (C58); Woken (C1) # sleep (C2); On (C2) # in (C3); Unreality (C4) # real (C29); Long (C16) # short (C68); More (C35) # little (C53); Ease (C60) # uneasy (C69); Perhaps (C2) # surely (C84); Stay (C1) # move (C20).

## **2-2-2-2-1-1-4- Similarity**

### **2-2-2-3-1-1-4-1- Synonymy**

The identification of synonymy in the extract is done as indicated below:

Whole (C11)/all (C29); Previous night (C16)/last night (C50); Cell (C24)/room (C3); See (C7)/looked at (C37); Anywhere (C7)/somewhere (C44); Stared at (C25)/looked at (C18); Watched (C60)/stared (C25); Above (C4)/on (C2); Also (C3)/too (C40); Early (C1)/soon (C16); Seem (C20)/look like (C83); Took (C43)/received (C45); Little (C53)/short (C68); Violent (C68)/brutality (C80); Uniform (C33)/same (C15); Picked (C35)/took (C43).

### **2-2-2-2-1-1-4-2- Repetition**

The identification of repetition in the extract is done as indicated below:

Last (C1)-(C27)-(C50)-(C54); Woken (C1)-(C23)-(C38); Perhaps (C2)-(C8); Sleep (C2)-(C11); Bare (C2)-(C8)-(C27); Floor (C2)-(C13)-(C19); Blanket (C2)-(C13); Room (C3)-(C34); Unreality (C4)-(C29); Feeling (C5)-(C14)-(C16)-(C60); See (C7)-(C17)-(C21)-(C25)-(C30)-(C38)-(C40)-(C77); Water (C7)-(C19); Closely (C8)-(C13)-(C60); Set (C8)-(C81); Lie (C9)-(C17); Arm (C10)-(C68); Doing (C11)-(C14)-(C20)-(C46)-(C47)-(C62)-(C72)-(C75)-(C79)-(C81)-(C82)-(C83); Likewise (C11)-(C14); Each (C11)-(C42); Dropped (C13)-(C22); Chola (C15)-(C25)-(C43)-(C44)-(C49)-(C55)-(C61)-(C73)-(C79); Come (C15)-(C46)-(C47)-(C50)-(C69); Prison (C15)-(C80); Brought (C16)-(C54); Night (C16)-(C50)-(C62)-(C64)-(C66); Smacked (C17)-(C78); Cup (C17)-(C22)-(C35)-(C36); Couple (C17)-(C18); Looked (C18)-(C38)-(C65)-(C69)-(C83); Fly (C18)-(C20)-(C30)-(C36); Still (C20)-(C23)-(C36); Move (C20)-(C26)-(C71); Dead (C21)-(C36); Cell (C23)-(C55); Made (C23)-(C68); People (C23)-(C38); Stared (C25)-(C39)-(C42); Place (C26)-(C28)-(C34)-(C78); Head (C31)-(C32)-(C56)-(C74); Liked (C34)-(C80)-(C81)-(C83); Turned (C37)-(C70); Mchere (C40)-(C41)-(C43)-(C45)-(C48)-(C49)-(C60)-

(C63)-(C65)-(C74)-(C78); Surprise (C42)-(C65); Broke (C42)-(C61); Walked (C43)-(C78); Received (C45)-(C70); Asked (C48)-(C63)-(C65); Said (C50)-(C76); Week (C53)-(C54); Noticed (C55)-(C60); Shaven (C56)-(C74); Ease (C60)-(C69); Short (C68)-(C78)-(C834); Know (C75)-(C79).

### **2-2-2-2-1-2-Composition**

The identification of composition in the extract is as indicated below:

Human being – throat (M) (C6); arm (M) (C10); faces (M) (C11); lips (M)-feet (M) (C17); head (C31) (M)- forehead (M) (C32); hand (M) (C33); people (C38); floor (C13); ground (C23); prison (C15); prisoner (M) (C80); room (M) (C3); walls (C28); water tap (C7); water (M) (C20); week (C53); Sunday (M) (C53); Friday (M) (C54).

### **2-2-2-2-2-Expectancy**

The identification of expectancy in the extract is done as indicated below:

Feeling – thirsty (C5); Ached - throat (C6); See – water tap (C7); Throbbled – arm (C10); To avoid – breathing into each other's faces (C11); To stay – seated (C12); Pulled – blanket (C13); Come to – prison (C15); Smacked – lips (C16); Looked – rusty/ dirty (C18); Spilt over – cement floor (C20); Spilt - water (C20); Dropped - cup (C23); Made – lot of noise (C24); Moved back – place (C26); Needed – distraction (C28); Buzzing – flies (C30); Hovered – head (C31); Landed – forehead (C32); Scrubbed – hand (C33); Picked up – cup (C35); Woken up – people (C38); Saw – Mchere (C40); Took – initiative (C43); Extended – arm (C45); Received – Mchere (C45); Would discern - witch suspicion (C49); Looked – surprised (C65); Made – short/ violent gesture (C68); Turned to – Bota (C70); Received – blank expression (C70); Recovered – son (C72); Scratched – shaven head (C74); Smacking – oversized shorts (C78); Found – Mchere's behavior (C79); Suspected – an informer (C82).

### 2-2-2-2-3-Quantitative analysis

Here is the statistical table of lexical items in the second extract from *Smouldering Charcoal* by Tiyaambe Zeleza.

Table No 11: Distribution of Lexical Relations in extract 4

Types of lexical relations	Taxonomic							Expectancy
	Classification					Composition		
	Co-hyponym	Class/subclass	Contrast	Similarity		Meronymy	Co-meronymy	
				Synonymy	Repetition			
Frequency	02	01	10	16	74	13	08	36
Percentage%	01.25	00.62	06.25	10	46.25	08.12	05	22.50

The table above indicates how lexical cohesion items are distributed in this second extract from *Smouldering Charcoal*. They are 160 items. These items are not distributed evenly. Out of the 160 items, 124 (i.e., 77.50%) are taxonomic and 36 (i.e., 22.50%) are expectancy. The two sub-categories of taxonomic relations are identified in the extract. They are classification and composition (Eggins, 1994). The analysis shows that the former is more used than the latter. In fact, through the analysis of the lexical cohesion in the text, 103 (i.e., 64.37%) classification items and 21 (i.e., 13.12%) composition items are distributed in it. As regards to the distribution of the classification items in the extract, it is noted that similarity (90; i.e., 56.25%) ranks first, contrast (10; i.e., 06.25%) second, co-hyponym (02; i.e., 01.25%) third and sub-class (01; i.e., 00.62%) fourth. With the distribution of similarity, repetition (74; i.e., 46.25%) dominates over synonymy (16; i.e., 10%).

The most repeated lexical item in the extract is “doing”. It is repeated 12 times: (C11)-(C14)-(C20)-(C46)-(C47)-(C62)-(C72)-(C75)-(C79)-(C81)-(C82) and (C83). This is followed by “Mchere” that is mentioned 11 times: (C40)-(C41)-(C43)-(C45)-(C48)-(C49)-(C60)-(C63)-(C65)-(C74) and (C78). The following lexical item is “Chola” and it appears 09 times: (C15)-(C25)-(C43)-(C44)-(C49)-

(C55)-(C61)-(C73) and (C79). Then, come the items “see” that appears 08 times:(C7)-(C17)-(C21)-(C25)-(C30)-(C38)-(C40) and (C77), “night” that appears 05 times: (C16)-(C50)-(C62)-(C64) and (C66), “looked” that appears 05 times: (C18)-(C38)-(C65)-(C69) and (C83), “come” that appears 05 times:(C15)-(C46)-(C47)-(C50) and (C69). The following lexical items appear 04 times:“Place” (C26)-(C28)-(C34) and (C78),“Head” (C31)-(C32)-(C56) and (C74), “Liked” (C34)-(C80)-(C81) and (C83),“Cup” (C17)-(C22)-(C35) and (C36), “Fly” (C18)-(C20)-(C30) and (C36).Then “prison” appears 02 times: (C15) and (C80). Many other lexical items are repeated in the extract.The observation here is that these lexical items encode the field or area of focus of the text. The field of the text can actually be inferred from its major lexical string(s) (Halliday and Hasan, 1985/1989, Eggins, 1994). Drawing on the major lexical string(s) in the text, one can say that the text develops around the participants “Mchere” and “Chola”, their actions (doing, see, looked, come), their parts (head), the setting of their action (prison).

As mentioned before, there are 21 items of composition in this extract. Out of the 21 items identified in the extract, 08 (i.e., 05.00%) are meronyms and 13 (i.e., 08.12%) are co-meronyms. This means thus that co-meronyms are more employed than meronyms in the extract. Some examples of the composition items drawn from the text are: “Human being” in (C6);“throat” in (C6); “arm” in (C10); “faces” in (C11); “lips” - “feet” in (C17); “head” in (C31) - “forehead” in (C32) and “hand” in (C33). Though (C10), (C11), (C17), (C31) and (C32) are considered as co-meronyms, they are also parts of meronyms (C6). The 36 (i.e., 22.50%) expectancy relations in this text are in two-word items with one word being a noun and the other a verb, as in: “to avoid - breathing” in (C11), “moved back - place” in (C26) and “received - blank expression” in (C70).

## 2-2-2-3-Conjunctive relations identification

### 2-2-2-3-1-Elaboration

No elaborative conjunction item is identified in this extract.

### 2-2-2-3-2-Extension

The extensive items identified in the current extract are:

Perhaps (C2); perhaps (C8); but (C29); although (C79); but (C83)

### 2-2-2-3-3-Enhancement

The identification of enhancement in the extract is as follow:

When (C25); when (C38); then (C40); then (C53); despite (C56); then (C81)

### 2-2-2-3-4-Quantitative analysis

Here is the statistical table of conjunction in the second extract from *Smouldering Charcoal* by Tiyaambe Zeleza.

Table No 12: Distribution of Conjunction Types in extract 4.

Conjunction types	Elaboration		Extension		Enhancement	
	Implicit	Explicit	Implicit	Explicit	Implicit	Explicit
Frequency	00	00	02	03	03	03
Percentage%	00		45.45		54.54	

As shown in the table above, the analysis of conjunctive structure of this second extract from *Smouldering Charcoal* exudes two categories out of the three pounded by Eggins (1994). The two categories identified are extension and enhancement, and they are not distributed evenly. In fact, 11 conjunctive patterns are identified in the extract. Out of the 11 patterns, 00 (i.e., 00%) is elaborating, 05 (i.e., 45.45%) are extensive and 06 (i.e., 54.54%) are enhancing. It

is noted that the two categories (extension and enhancement) function to organize the structure of the current text. The use of extension (05/11) indicates that the current text is concerned with stating additions and variations. The extensive conjunctive relations in the extract are realized by “although” in (C79), “but” in (C29) and (C83) and “perhaps” in (C2) and (C8). Some of the extensive relations here are implicit (02/05: (C29) and (C83)) and others are explicit (03/05: (C79), (C2) and (C8)). Again, the use of enhancement proves that the extract is concerned with presenting a sequence of events. In fact, there are 06 (i.e., 54.54%) enhancing relations in the current text. These are encoded in the conjunctive items “when” in (C25) and (C38), “then” in (C40), (C53) and (C81) and “despite” in (C56). It should be noted that 03 (i.e., 27.27%; (C40), (C53) and (C81)) of the enhancing relations are marked implicitly, and 03 (i.e., 27.27%; (C25), (C38), and (C56)) are marked explicitly. It should also be noted that this extract has all in all 06/11 (i.e., 54.54%) explicit conjunctions and 05/11 (i.e., 45.45%) implicit conjunctions. This suggests thus that the text has little implicit conjunctive structure.

## **Chapter three: Recapitulation, Discussion and Interpretation of Findings**

### **3-1- Recapitulation**

The different cohesive ties found in the four extracts are recapitulated in the table below:



## 3-2- Discussion and interpretation of findings

Interpretation has been defined as a subjective judgment one has on something, a subjective reading of a fact or something. Viewed in the perspective of this work, it is a recapitulation one derives from the analysis of a literary artifact. But it may sometimes happen that an interpretation becomes an objective way of saying what somebody or something is like. After having analyzed the reference patterns, lexical and conjunctive relations above, I now give an interpretation of the extracts.

The cohesion analysis above reveals that the extracts results of a combination of various linguistic features.

**Extract 1** (the first extract from *The New Tribe*), after analysis, contains a sum total of 606 cohesive ties. These cohesive ties are shared by three types of discourse patterns such as reference, lexical cohesion and conjunction. The analysis of reference shows a total number of 184/606 (i.e., 30.36%). This study unveils the main and minor participants contained in the extract. Indeed, as the analysis shows, the text contains a total number of 18 head words. From these head words, 02 chains are most significant. The head words in the most significant chains include: “Ginny” in (C1) and “Arthur Arlington” in (C8). The two reference chains are considered as the major participants because they span the entire text. However, there are many minor chains in the text. The head words in some of them are: “Robert” in (C3), “Victoria” in (C4) and “Arthur’s parents” in (C32). From the major reference chains, it is deduced that the current extract is concerned with a story about Ginny, whose marriage comes as a surprise to her family and friends. After marrying the curate Arthur Arlington, she, who always hopes to become a mother, is confronted with another problem: negative Rh blood group. So, Ginny and Arthur Arlington are advised not to have children. In

that Arthur tries to console Ginny, telling her they are in a good position to help others with their children.

Actually, the first sentence of the extract contains the major referent Virginia (C1). This is to say, the persona is newly introduced to the reader. In the subsequent sentences (C1), (C2), (C5), (C6), (C8), (C10), (C14), (C15), (C16), (C17), (C18), (C19), (C20), (C20), (C21), (C25), (C28), (C30), (C35),(C36), (C38), (C40), (C41), (C43), (C46), (C48), (C49), (C50), (C51), (C53), (C54) and (C57), such reference items as “she” and its variants “her” and “herself”, “I”, “you” and its variant “your”, “we” and “they” and its variant “their” are consistently employed. While items “she” and its variants “her” and “herself”, “I”, “you” and its variant “your” refer anaphorically to the referent “Ginny”, “we” and “they” and its variant “their” point back to the referent and her husband “Arthur Arlington”. Likewise, in (P1), the referent “young curate” is introduced to the reader. This referent is anaphorically referred to with participants such as “he” and its variants “his”, “him” and “himself”, “I” and its variant “me”, “we” and “they” and its variant “their” in (C8), (C9), (C10), (C11), (C12), (C13), (C14), (C15), (C16), (C19), (C20), (C21),(C22), (C23), (C25), (C26), (C27), (C28), (C29), (C30), (C31), (C32), (C33), (C34), (C35), (C38), (C41), (C45), (C46), (C48), (C52), (C53), (C54) and (C55). While the use of “he” and its variants “his”, “him” and “himself” and “I” and its variant “me” refers anaphorically to the referent “young curate” or “Arthur Arlington”, that of “we” and “they” and its variant “their” points back to the referent and his wife Ginny. Other minor referents are referred to anaphorically. In fact, the use of “his” in (C3) refers anaphorically to “Robert” and the use of “herself” in (C4) points back to “Victoria”.

From the analysis above, two things are noted. First, all the reference ties in the extract are anaphoric. This observation is indicative of a written, reflective and rehearsed text. This is further enhanced by the scanty number of exophoric

reference in the extract. As Eggins (1994:100) notes, “Written, reflective texts will involve very little exophoric reference but very high reliance on endophoric reference, with esphoric reference a common type.” This assertion seems to be proved here as this extract includes only 02/184 (i.e., 01.08%) exophoric reference items. In addition, it involves the endophoric reference type-esphoric reference, Eggins (1994) claims is a common type in written, reflective texts. There are actually 03/184 (i.e., 01.63%) esphoric reference items in the extract. Second, all the participants in the extract are specific and personal pronouns. This is characteristic of a spoken text. It follows from this that referential items reflect the mode within which a text is constructed for use. Moreover, these items can elicit the context within which the text is constructed and understood. This is the case of exophoric and homophoric reference (Eggins, 1994). In the extract, 57/184 (i.e., 30.97%) homophoric reference items and 02/184 (i.e., 01.08%) exophoric reference are identified.

The two exophoric reference items 02/184 (i.e., 01.08%) in the extract are “such a minefield” in (C45) and “The margins of her anguish” in (C52). With these, the narrator – writer portrays a situation of marriage which bears Ginny’s suffering from the fact of having not children. The scanty number of exophoric reference in this extract means that it depends less on the context of situation for its interpretation. On the contrary, the study points out that majority of the reference items in the passage are retrieved homophorically (57/184; i.e., 30.97%). This implies thus that the current text depends heavily on the shared context of culture for its interpretation. The following are some of the homophoric reference items drawn from the extract: “Virginia” in (C1), “the young curate” in (C1), “Family” in (C1), “Ginny” in (C2), “her aging parents” in (C2), “Breathing” in (C30), etc.

The use of homophoric reference items such as “*honor, goodness, peace, God’s will, miracle, maid, duty, night*” contributes not only to the understanding of the passage so as to bring the readers to be in accordance with the field where they are, but it also allows them(the readers) to havemore information about people’s culture in the world and especially in Nigeria and England.

As a matter of fact, the cohesion of reference items also indicates the cohesion of lexical items. The study of lexical cohesion patterns in the current text unveils a total figure of 412/606 (i.e., 67.98%). As the analysis exudes, this huge number is shared by the two categories: taxonomic 369/412 (i.e., 89.56%) and expectancy 43/412 (i.e., 10.43%). The two sub-categories of taxonomic relations such as classification 339/369 (i.e., 91.86%) and composition 30/369 (i.e., 08.13%) are identified in the extract. It is further revealed that, within the category of classification, similarity 303/339 (i.e., 89.38%) predominates over other sub-categories. Within this sub-category, it is noted that repetition 263/303 (i.e., 86.79%) is predominant. The most repeated lexical item in the extract is “Ginny”. It is mentioned 24 times: It is repeated 24 times: (C2), (C5), (C6), (C6), (C7), (C10), (C13), (C14), (C15), (C15), (C17), (C20), (C21), (C22), (C26), (C35), (C39), (C42), (C46), (C46), (C47), (C50), (C53) and (C57). This is followed by “Arthur Arlington” that is mentioned 15 times: (C8), (C15), (C19), (C21), (C23), (C24), (C29), (C31), (C37), (C41), (C43), (C49), (C52), (C53) and (C55). The following lexical items are “married” and its variant “marriage” and they appear 11 times: (C1), (C14), (C15), (C15), (C6), (C17), (C32), (C36), (C45), (C47) and (C56). Then, come the items “doing” 10 times: (C15), (C21), (C23), (C26), (C28), (C44), (C48), (C48), (C50) and (C52), “unnecessarily” 09 times: (C10), (C32), (C32), (C34), (C35), (C46), (C47), (C53) and (C53), “Goodness” 07 times: (C6), (C19), (C28), (C34), (C38), (C42) and (C42), “husband” 05 times: (C8), (C19), (C26), (C36) and (C52), “children” 05 times: (C3), (C18), (C5), (C38)

and (C41), “God” 05 times: (C15), (C28), (C31), (C45) and (C56). Many other items are repeated in the extract.

The observation here is that these lexical items encode the field or area of focus of the text. The field of the text can actually be inferred from its major lexical string(s) (Halliday and Hasan, 1985/1989, Eggins, 1994). As argued before, one can only draw out the content of a text by attending to the lexical strings that constitute it. And given that each major lexical string in a text indicates a topic or part of a topic (Eggins, 1994: 103) in/of a text, it is crucial to look into these strings in order to trace the content of the text. In this sense, one can say that the current text is concerned with the participants “Ginny” and “Arthur Arlington”, their actions “married” and “doing”, their hope “children” and their faith “God”. In fact, this is enhanced by the huge number of composition 30/369 (i.e., 08.13%), on the one hand, and expectancy items 43/412 (i.e., 10.43%), on the other.

Composition items point to the presence of part/whole relationships in the text whereas expectancy relations indicate that some predictable relations knit generally in two-word items, one being a process (or a verb) and the other a participant (or a noun), exist in the text. For instance, the co-meronyms “parents” in (C2), “children” in (C3), “child” in (C5), “husband” in (C19), “wife” in (C8) and “mother” in (C17) are parts of the meronym “family” in (C1). Moreover, the expectancy 43/412 (i.e., 10.43%) items identified in the extract are used to express experiential meanings in/of the text. Some of these are “to seek- fortune” in (C3), “open” – door” in (C20), “revealed- blood group” in (C39), “established – Melbourne” in (C4), “went to – doctor” in (C36), “introducing – little games” in (C54), etc.

From the analysis above, it can be put forth that when one draws on repetition, composition and expectancy, one can reconstitute the events in/of a

text and in doing so one would bear out the field or area of focus or social activity of the text. Based on this, one can say that the current text is a story about “Ginny” in that it is mentioned 24 times: (C2), (C5), (C6), (C6), (C7), (C10), (C13), (C14), (C15), (C15), (C17), (C20), (C21), (C22), (C26), (C35), (C39), (C42), (C46), (C46), (C47), (C50), (C53) and (C57) and “Arthur Arlington” because it is repeated 15 times: (C8), (C15), (C19), (C21), (C23), (C24), (C29), (C31), (C37), (C41), (C43), (C49), (C52), (C53) and (C55). The story deals with Ginny’s hope to become a mother. This is confirmed by the composition items “children” in (C3), (C18), (C42) and (C39), “child” in (C5), “mother” in (C17) and “parents” in (C33).

The interest that people give to marriage has to be taken into account here. The items “*husband*” in contrast with “*wife*”; “*married*” in contrast with “*single*” and “*couple*” in contrast with “*alone*” show that when a man or a woman at age of taking a “*wife*” or a “*husband*” has not done it, he/she is not respected in the society. The use of composition items “*family, children, mother, couple, husband, wife*” suggests that after marriage, the couple should have children. Also the important capacity of repetition in this extract emphasizes the importance of the narration.

The presence of cohesion can be specified by conjunction. The study of conjunction in the extract unveils a total number of 10/606 (i.e., 01.65%). In effect, the number is shared unevenly by two out of the three conjunction types, viz. extensive 05/10 (i.e., 50%) and enhancing 05/10 (i.e., 50%), but elaboration 00/10 (i.e., 00%) is not found in the extract. It is noted that the two categories (extension and enhancement) function to organize the structure of the current text. The use of extension (05/10) indicates that the current text is concerned with stating additions and variations. The extensive conjunctive relations in the extract are realized by “*though*” in (C18), “*but*” in (C21), “*also*” in (C33), “*and*” in (C49) and “*instead*” in (C54). Some of the extensive relations here are implicit

(02/05: (C21) and (C49)) and others are explicit (03/05: (C18), (C33) and (C54). While “though”, “but” and “instead” point to relations of variation between what goes before and what follows, “And” and “Also” indicate a relation of addition between what goes before and what follows. Also, the use of enhancement proves that the extract is concerned with presenting a sequence of events. In fact, there are 05 (i.e., 50%) enhancing relations in the current text. These are encoded in the conjunctive items “when” in (C1), “then” in (C31), “after” in (C36), “for” in (C24) and “for” in (C38). It should be noted that only 01 (i.e., 10%; (C31)) of the enhancing relations is marked implicitly, and 04 (i.e., 40%; (C1), (C36), (C24) and (C38)) are marked explicitly. It should also be noted that this extract has all in all 07/10 (i.e., 70%) explicit conjunctions and 03/10 (i.e., 30%) implicit conjunctions. This suggests that the extract has a little implicit conjunctive structure.

**Extract 2** (the second extract from *The New Tribe* by Buchi Emecheta) cohesive analysis shows that it contains a total number of 850 cohesive ties. In fact, like extract 1, the cohesive ties are shared by the three types of discourse patterns, such as reference, lexical cohesion and conjunction. The analysis of reference patterns discloses a total number of 269/850 (i.e., 31.64%). This study unveils all the participants, main and minor, contained in the extract. Indeed, as the analysis exudes, this extract contains all in all 38 head words. Out of these head words, 04 chains are most remarkable because they span the entire text. The head words of the longest chains are: “Chester” in (C1) and “Esther” in (C7). As the analysis exudes, the text is built around these 02 participants. From the major reference chains, it is inferred that this extract is concerned with a story in which Chester who has disappeared is found by Esther in Nigeria. When Esther comes, Chester has been suffering from a severe dehydration and malaria. But Esther succeeds in bringing him back to Liverpool. The story starts out with “Chester” in (C1). This is to say, the persona is newly introduced to the reader. In

the subsequent sentences (C1), (C2), (C3), (C4), (C5), (C7), (C8), (C9), (C13), (C14), (C15), (C16), (C17), (C18), (C22), (C23), (C25), (C27), (C28), (C29), (C31), (C32), (C34), (C35), (C36), (C37), (C38), (C40), (C41), (C42), (C43), (C47), (C49), (C50), (C51), (C53), (C54), (C59), (C63), (C65), (C70), (C71), (C72), (C74), (C75), (C78), (C79), (C80), (C86), (C87), (C88), (C90), (C91), (C94), (C95), (C96) and (C97), such reference items as “he” and its variants “his”, “him” and “himself”, “you”, “I”, “we” and its variant “our” and “they” and its variant “them” are consistently employed. While the items “he”, “his”, “him”, “himself”, “I” and “you” refer anaphorically to the referent Chester, “we”, “our”, “they” and “them” point back to the referent and his friend Esther. Similarly, in the second long chain, such pronouns as “I” and its variants “my” and “me”, “she” and its variant “her”, “you”, “we” and its variant “our”, “they” and its variant “them” are identified in (C7), (C9), (C10), (C11), (C13), (C14), (C15), (C16), (C19), (C22), (C23), (C25), (C27), (C29), (C34), (C35), (C50), (C71), (C72), (C73), (C75), (C84), (C85), (C86), (C87), (C90), (C91) and (C92). While the use of “I” and its variants “my” and “me”, “she” and its variant “her” and “you” in the current extract points back to the referent Esther, that of “we” and its variant “our”, “they” and its variant “them” and “you” refers anaphorically to the referent and her friend Chester. The third chain contains “they” and its variants “their” and “them” in (C28), (C28), (C29), (C30), (C32) and (C48), and refer back to the referent “group of people” in (C22). The fourth chain exudes “we” and its variants “us” and “our” and “they” in (C56), (C57), (C58), (C59), (C61), (C62) and (C70). The items refer anaphorically to the referent “Mowunmi and other Nigerians” in (C56). The reference item “I” is also identified in the text. Its use refers cataphorically to the referent “Josiah’s mother” in (C63).

It follows two observations. First, all the reference ties in the extract are anaphoric. This observation is indicative of a written, reflective and rehearsed text. This is further enhanced by the very little number of exophoric reference in

the current extract. As Eggins (1994: 100) notes, “Written, reflective texts will involve very little exophoric reference but very high reliance on endophoric reference, with esphoric reference a common type.” This assertion seems to be proved here in that the extract includes only 01/269 (i.e., 00.37) exophoric reference item. In addition, it involves the endophoric reference type-esphoric reference, Eggins (1994) claims is a common type in written, reflective texts. There are actually 04/269 (i.e., 01.48%) esphoric reference items in this extract. Second, all the participants in the text are specific and personal pronouns. This is a feature of a spoken text. It follows from this that referential choices reflect the mode within which a text is constructed for use. Also, these choices can point to the context within which the text is constructed and understood. This is the case of exophoric and homophoric reference (Eggins, 1994). In the current passage, 90/269 (i.e., 33.45%) homophoric reference items and 01/269 (i.e., 00.37%) exophoric reference are identified.

The only exophoric reference in the extract is “We have stayed in the market” in (C22). With this, the narrator – writer portrays a situation of Chester and his attitudes as a motherless child. The quasi-absent nature of exophoric reference in this extract means that it depends less on the context of situation for its interpretation. On the contrary, the study points out that majority of the reference items 90/269 (i.e., 33.45%) in the passage are retrieved homophorically. This implies thus that the current text depends heavily on the shared context of culture for its interpretation. The following are some of the homophoric reference items drawn from the current passage: “Chester” in (C1), “in the Lagos hospital” in (C1), “Street” in (C2), “palm trees” in (C2), “Road” in (C2), “the swaying fronds” in (C3), “the veins in his hands” in (C4), “relief” in (C4), “a feverish sleep” in (C5), etc.

Besides, the context-dependency of the passage is proved by the great number of homophoric reference studied in it. The use of homophoric items like “*kingdom of heaven, prophetess, church, land, palace, God, sacrifice, life, prayers, spirit*”, puts an emphasis on the “*Supreme God*” in His miracles, and then when people are sick, they can pray God for healing. Also the use of “*Bush, power, illness, juju, goddess, and libation*” makes think of traditional medicine, to say that other people in Nigeria believe in other gods, the goddess Oya for example; and when people are sick they can go to the traditionalists where they may be submitted to traditional medicines, sacrifices and libations, in order to be healed. But the items “*hospital, clinic, nurse, life*” are used in the same passage to suggest that when one is ill, he/she has to go to hospital to receive modern medical care so as to be cured. From the use of the items “*confidence, thank*” it can be said that between a man and a woman who love each other, there is always a confidence and this confidence binds them more, not only in Nigeria or Africa but also other parts in the world.

As the cohesion of reference items also reflects the cohesion of lexical items, the inquiry of lexical cohesion properties in this second extract from *The New Tribe* by Buchi Emecheta unveils a total number of 572/850 (i.e., 67.29%). As the study reveals, this huge number is shared by the two categories: taxonomic 488/572 (i.e., 85.31%) and expectancy 84/572 (i.e., 14.68%). The two sub-categories of taxonomic relations, viz. classification 437/488 (i.e., 89.54%) and composition 51/488 (i.e., 08.91%) are identified in the text. It is further revealed that, within the category of classification, similarity 410/437 (i.e., 71.67%) predominates over other sub-categories. Within this sub-category as well, it is noted that repetition 356/410 (i.e., 62.23%) is predominant. The most repeated lexical item in the extract is “Chester”. It is mentioned 26 times: (C1), (C8), (C8), (C12), (C17), (C20), (C28), (C30), (C34), (C35), (C36), (C37), (C45), (C46), (C47), (C50), (C52), (C54), (C66), (C66), (C71), (C72), (C77), (C82), (C87) and (C94). It is

followed by “Esther”, repeated 13 times: (C7), (C19), (C24), (C27), (C35), (C38), (C45), (C46), (C51), (C72), (C82), (C87) and (C90). This item is followed by “said” that is mentioned 11 times: (C10), (C17), (C19), (C22), (C26), (C46), (C59), (C64), (C64), (C69) and (C72). It is followed by “coming” that is mentioned 08 times: (C5), (C15), (C16), (C36), (C41), (C71), (R86) and (C91), “home” appears 07 times: (C14), (C16), (C18), (C21), (C23), (C49) and (C76). Many other lexical items are repeated in the extract.

These observations draw attention to the field or area of focus or social activity of the text (Halliday and Hasan, 1985/1989, Eggins, 1994). As argued before, one can only draw out the content of a text by attending lexical string(s) that constitute it. And given that each major lexical string in a text indicates a topic or part of a topic (Eggins, 1994: 103) in/of a text, it is crucial to look into these strings in order to trace the content of the text. In this sense, one can say that this extract develops around the participants “Chester” and “Esther”, their actions (coming, said) and the setting of their action (home). In effect, this is enhanced by the huge number of composition items 51/473 (i.e., 08.91%), on the one hand, and expectancy 84/572 (i.e., 14.68%), on the other.

While composition items point to the presence of part/whole relationships in the text, expectancy relations indicate that some predictable relations knit generally in two-word items, one being a process (or a verb) and the other a participant (or a noun), exist in the text. For example, the co-meronyms “bed” in (C1) and “trees” in (C2) are parts of the meronym “bush” in (C58); the co-meronyms “arms”- “legs” -“hand”-“veins” in (C4) and “head” in (C96) are parts of the meronym “body” in (C58). What is more, the expectancy 84/572 (i.e., 14.68%) items identified in this extract are used to express experiential meanings in/of the text. Some of these are “see – palm trees” in (C2), “heard – voice” in (C7),

“take – anti-malaria tablets” in (C31), “regained – enough strength” in (C33), “had sent – thousand pounds” in (C47), etc.

It can be affirmed that when one draws on repetition, composition and expectancy, one can reconstitute the events in/of a text and in doing so one would bear out the field or area of focus or social activity of the text. Based on this, one can say that the current text is a story about “Chester” because it is repeated 26 times: (C1), (C8), (C8), (C12), (C17), (C20), (C28), (C30), (C34), (C35), (C36), (C37), (C45), (C46), (C47), (C50), (C52), (C54), (C66), (C66), (C71), (C72), (C77), (C82), (C87) and (C94) and “Esther” mentioned 13 times: (C7), (C19), (C24), (C27), (C35), (C38), (C45), (C46), (C51), (C72), (C82), (C87) and (C90). Chester is confronted with a severe sickness and undernourishment in Nigeria, far from his adopted parents. This is confirmed by the composition items “in the Lagos hospital” (C1), “severe dehydration and malaria” (C1), “three square meals a day for a long time” (C29), “anti-malaria tablets” (C31), “a feverish sleep” (C5). The presence of the reporting verb “said”, repeated 11 times: (C10), (C17), (C19), (C22), (C26), (C46), (C59), (C64), (C64), (C69) and (C72) does point out that the text is narrated or reported by somebody who has witnessed the events in the story. In other words, it indicates that the persona at a point in time are allowed to say their minds, to interact with each other or one another, to voice their experience, attitudes, etc., in the extract.

The presence of cohesion can be spelled out by conjunction. The study of conjunction in this extract exudes a total number of 09/850 (i.e., 01.05%). Just like in the first extract, the number is shared unevenly by 02 out of the 03 types propounded by Eggins (1994): elaborating 00/09 (i.e., 00%), extensive 03/09 (i.e., 33.33%) and enhancing 06/09 (i.e., 66.66%). So, no elaboration item is identified in this extract.

It is noted that the two categories (extension and enhancement) function to organize the structure of the current text. The use of extension (03/09) indicates that the current text is concerned with stating additions and variations. The extensive conjunctive relations in the extract are realized by “though” in (C34), “and” in (C92) and “perhaps” in (C97). Only one extensive relation item here is implicit (01/03: (C92)) and the two others are explicit (02/03: (C34) and (C97). While “Though” points to relations of variation between what goes before and what follows, “And” indicates a relation of addition between what goes before and what follows. Again, the use of enhancement proves that the extract is concerned with presenting a sequence of events. In fact, there are 06/09 (i.e., 66.66%) enhancing relations in the current text. These are encoded in the conjunctive items “when” in (C4), (C50), (C71) and (C88), “as” in (C36) and “as a result” in (C48). It should be noted that none 00/06 (i.e., 00%) of the enhancing relations is marked implicitly, but all the 06/06 (i.e., 100%; (C4), (C36), (C48), (C50), (C71) and (C88)) are marked explicitly. It should also be noted that this extract has all in all 08/09 (i.e., 88.88%) explicit conjunctions and 01/09 (i.e., 11.11%) implicit conjunctions.

**Extract 3** (the first extract from *Smouldering Charcoal* by Tiyambe Zeleza) cohesive investigation reveals that it contains a total number of 973 cohesive ties. These cohesive ties are shared by three types of discourse patterns, such as reference, lexical cohesion and conjunction. The analysis of reference exudes a total number of 334/973 (i.e., 34.32%). This study unveils all the main and minor participants contained in the extract. Indeed, as the analysis exudes, the text contains a total number of 39 head words. Out of these head words, 02 chains are most outstanding in that they span the entire text. The head words in the 02 outstanding chains are: “Mchere” in (C3) and “Nambe” in (C24). Since the four reference chains span the entire text, they are considered as the major participants therein. However, there are many minor chains in the text. The head

words in some of them are: “twin daughters” in (C67), “Grandmother, Ntolo and Uta” in (C163), “child” in (C28), “Lucy” in (C68), “landlord” in (C140), and “the rat” in (C1).

From the major reference chains, it is deduced that the current extract is concerned with a story about “Mchere”, and his wife “Nambe.” Being a bakery worker, Mchere spends the little wage he earns in alcohol and prostitutes more than his wife and children. This is the source of problem between his wife Nambe and him.

Actually, the story starts out with a cataphoric reference item “He” in (C1). This is to say, the persona is newly introduced cataphorically to the reader. In the subsequent sentences (C3), (C4), (C5), (C6),(C7), (C8),(C9), (C12), (C13),(C14), (C17), (C18),(C20), (C21), (C22), (C24), (C25), (C26), (C27), (C28), (C29),(C30), (C31), (C33),(C34),(C36), (C40), (C41), (C44), (C45), (C46), (C47),(C48), (C51), (C52), (C53), (C55), (C57), (C61), (C62),(C63), (C61), (C62), (C64), (C66),(C67), (C68), (C69),(C71), (C72), (C72), (C73),(C74), (C77),(C78), (C79), (C80),(C81), (C82), (C83), (C84), (C85),(C86),(C87), (C88), (C89), (C90),(C93), (C95),(C96), (C99),(C102),(C105),(C107), (C108), (C110), (C112),(C114), (C116),(C118), (C120), (C122),(C125), (C127),(C128),(C129),(C129), (C130),(C132), (C133),(C134), (C138), (C140), (C141), (C142), (C143), (C144), (C145), (C147) and (C159), such reference items as “he” and its variants “his”, “him” and “himself”, “I” and its variants “me” and “my”, “you” and its variants “your”, “yours” and “yourself”, “them” and its variant “their” are consistently employed. While items “he” and its variants “his”, “him”, and “himself”, “I” and its variants “me” and “my”, “you” and its variants “your”, “yours” and “yourself” refer anaphorically to the referent “Mchere”, “them” and its variant “their” point back to the referent and hiswife “Nambe”. Likewise, in (C23), the referent “Nambe” is introduced to the reader. This referent is anaphorically referred to with such participants as

“she” and its variants “her” and “herself”, “I” and its variant “me”, “you” and its variant “your”, and “them” and its variant “their” in (C24), (C25), (C29),(C33),(C35), (C36), (C44), (C49), (C51), (C95),(C100), (C101), (C102), (C103), (C104), (C106), (C107), (C110), (C111), (C112), (C113), (C114), (C115),(C117),(C119),(C120), (C121),(C123), (C124), (C126),(C127), (C128), (C130), (C131),(C132),(C134), (C135), (C136), (C138), (C141), (C147), (C148),(C157), (C160), (C167), (C168), (C169) and (C170).While the use of “she” and its variants “her”, and “herself”, “I” and its variant “me”, and “you” and its variant “your” refers anaphorically to the referent “Nambe”, that of “them” and its variant “their” points back to the referent and herhusband “Mchere”.

At this stage two remarks are noted. First, all the reference ties in the extract are anaphoric. This observation is indicative of a written, reflective and rehearsed text. This is further enhanced by the scanty number of exophoric reference in the current text. As Eggins (1994:100) notes, “Written, reflective texts will involve very little exophoric reference but very high reliance on endophoric reference, with esphoric reference a common type.” This assertion seems to be proved here in that this extract includes only 01/334 (i.e., 00.29%) exophoric reference item. In addition, it involves the endophoric reference type-esphoric reference, Eggins (1994) claims is a common type in written, reflective texts. There is actually only 01/243 (i.e., 00.41%) esphoric reference item in the extract. Second, all the participants in the extract are specific and personal pronouns. This is characteristic of a spoken text. It follows from this that referential choices reflect the mode within which a text is constructed for use. Moreover, these choices can elicit the context within which the text is constructed and understood. This is the case of exophoric and homophoric reference (Eggins, 1994). In the current passage, 88/334 (i.e., 26.34%) homophoric reference items and 01/334 (i.e., 00.29%) exophoric reference are identified.

The only exophoric reference item 01/334 (i.e., 00.29%) in the extract is “hangover” in (S48). With this, the narrator-writer portrays a situation of Mchere’s irresponsibility to provide food for his family and to pay the rent. The quasi-absent nature of exophoric reference in this extract means that it depends less on the context of situation for its interpretation. On the contrary, the study points out that majority of the reference items (88/334; i.e., 26.34%) in the passage are retrieved homophorically. This implies thus that the current text depends heavily on the shared context of culture for its interpretation. The following are some of the homophoric reference items drawn from the extract: “Mchere” in (C3), “his whole body” in (C5), “an aching pain” in (C6), “head” in (C6), “hard pillow” in (C6), “the edge of the wooden bed” in (C8), “across the floor” in (C10), “Wall” in (C10), “a crack near the roof” in (C12), “Hangover” in (C48), etc.

The use of items such as “*pain, cruelty, rent, nuisance*” in the current extract show that people in Malawi have been confronted to no payment or underpayment of wages. And in the cases like this, it is hard for people to pay their rent and to supply food for their family. This is mentioned to say that in Africa and all over the world employees are not always satisfied with the treatment their employers give them.

As a matter of fact, the cohesion of reference items also indicates the cohesion of lexical items. The study of lexical cohesion patterns in this extract from *Smouldering Charcoal* unveils a total figure of 623/973 (i.e., 64.02%). As the analysis exudes, this huge number is shared by the two categories: taxonomic 552/623 (i.e., 88.60%) and expectancy 71/623 (i.e., 11.39%). The two sub-categories of taxonomic relations, viz. classification 479/552 (i.e., 86.77%) and composition 73/552 (i.e., 13.22%) are identified in the extract. It is further revealed that, within the category of classification, similarity 431/479 (i.e.,

89.97%) predominates over other sub-categories. Within this sub-category, it is noted that repetition 378/431 (i.e., 87.70%) is predominant. The most repeated lexical item in the extract is “Nambe”. It is repeated 13 times: (C23), (C29), (C34), (C43), (C67), (C89), (C94), (C149), (C155), (C159), (C164), (C166) and (C169). The lexical item that ranks second in the extract is “rat”. It comes 11 times: (C1), (C2), (C8), (C10), (C12), (C15), (C19), (C21), (C30), (C79) and (C85). The item “child” appears 08 times: (C28), (C38), (C50), (C78), (C129), (C146), (C161) and (C175). The following lexical items appear 07 times in the text, “late”: (C11), (C15), (C45), (C53), (C62), (C96) and (C116), “Eye”: (C7), (C13), (C59), (C115), (C131), (C166) and (C173) and “Woken” (C1), (C24), (C28), (C75), (C98), (C152) and (C167). These other lexical items are mentioned 06 times: “Mchere” (C3), (C11), (C13), (C17), (C41) and (C96), “Sleep” (C4), (C34), (C42), (C146), (C152) and (C168). Many other lexical items are repeated in the extract.

The lexical strings in the first extract bring out the fact that Mchere’s attitudes contrast with those of his wife Nambe. In fact, Mchere always drinks and goes to the prostitutes after he has got his low wage without thinking of his wife and children. But Nambe hates this way of living by her husband. It can be seen through *“why did he drink so much, wasting the little he earned on beer and prostitutes? Didn’t he care that she and the children were virtually starving?”* (C49 - C50). The important number of repetition in this extract emphasizes the evidence of a cohesive text.

The observation here is that these lexical items encode the field or area of focus of the text. The field of the text can actually be inferred from its major lexical string(s) (Halliday and Hasan, 1985/1989, Eggins, 1994). As argued before, one can only draw out the content of a text by attending to the lexical strings that constitute it. And given that each major lexical string in a text indicates a topic or part of a topic (Eggins, 1994: 103) in/of a text, it is crucial to

look into these strings in order to trace the content of the text. In this sense, one can say that the present text spins around the participants “Nambe”, “Mchere” and “the rat”, their parts “eye”, their actions “sleep” and “woken”. In fact, this is enhanced by the huge number of composition 73/552 (i.e., 11.71%), on the one hand, and expectancy items 71/623 (i.e., 11.39%), on the other.

Composition items point to the presence of part/whole relationships in the text whereas expectancy relations indicate that some predictable relations knit generally in two-word items, one being a process (or a verb) and the other a participant (or a noun), exist in the text. For instance, the co-meronyms “head” in (C6), “eyes” in (C7), “belly”, “forefeet” in (C16), “finger” in (C26), “hands” in (C31), “stomach” in (C33), “arms” in (C35), “veins” in (C36), “mouth” in (C39), “neck” in (C73), “face” in (C84), “shoulders” in (C112), “hair” in (C115) are parts of the meronym “body” in (C5). Moreover, the expectancy 71/623 (i.e., 11.39%) items identified in the extract are used to express experiential meanings in/of the text. Some of these are “picked up – shirt” in (C14), “rubbed – eyes” in (C59), “to give – birth” in (C39), “get – dressed” in (C66), “pulled – grey curtains (C44) and “rolled – tobacco” in (C84).

It can be put forth that when one draws on repetition, composition and expectancy, one can reconstitute the events in/of a text and in doing so one would bear out the field or area of focus or social activity of the text. Based on this, one can say that the current extract is a story about “Nambe” in that it is repeated 13 times: (C23), (C29), (C34), (C43), (C67), (C89), (C94), (C149), (C155), (C159), (C164), (C166) and (C169) and “Mchere” that is repeated 06 times: (C3), (C11), (C13), (C17), (C41) and (C96), “Sleep” (C4), (C34), (C42), (C146), (C152) and (C168).

The presence of cohesion can be specified by conjunction. The study of conjunction in this extract unveils a total number of 16/973 (i.e., 01.64%). In

effect, the number is shared unevenly by the three conjunction types, viz. elaborating 01/16 (i.e., 06.25%), extensive 06/16 (i.e., 37.50%) and enhancing 09/16 (i.e., 56.25%), propounded by Eggins (1994). The only elaborating item, “it meant”, identified in the text is marked implicitly. This conjunctive item clarifies or elaborates upon what goes before in the text. By doing so, it functions to ensure the rhetorical (internal) organization of the text. It is noted that the two categories (extension and enhancement) function to organize the structure of the current text. The use of extension (06/16) indicates that the current text is concerned with stating additions and variations. The extensive conjunctive relations in the extract are realized by “but” in (C18), (C136) and (C168), “and” in (C20) and (C33) and “perhaps” in (C51). Out of the 06 extensive relations, 05 (i.e., 31.25%: (C18), (C136), (C168), (C20), (C33)) are marked implicitly. Also, the use of enhancement proves that the extract is concerned with presenting a sequence of events. In fact, there are 09 (i.e., 56.25%) enhancing relations in the current text. These are encoded in the conjunctive items “as” in (C2), “meanwhile” in (C164), “because” in (C125), “by the time” in (C165), “so that” in (C165), “so” in (C95), “still” in (C165), “yet” in (C51) and “since” in (C169). It should be noted that 05 (i.e., 31.25%: (C95), (C165), (C165), (C51) and (C169)) of the enhancing relations are marked implicitly, whereas 04 (i.e., 25%: (C2), (C164), (C125) and (C165)) are marked explicit. It should also be noted that this extract has all in all 11/16 (i.e., 68.75%) implicit conjunctions and 05/16 (i.e., 31.25%) explicit ones. This suggests thus that the text has little explicit conjunctive structure which is uncommon in a well rehearsed written text. The extract, as the study shows, has a little explicit conjunctive structure in that it includes all in all 11/16 (i.e., 68.75%) implicit conjunctive items. This implies thus that the reader will have to supply the unmentioned logical relations in the text where necessary.

**Extract 4**(the second extract from *Smouldering Charcoal* by Tiyaambe Zeleza) contains a total number of 260 cohesive ties. In fact, out of the four

extracts, this extract contains the lowest figure of cohesive ties. This figure is shared by the three types of discourse patterns, viz. reference, lexical cohesion and conjunction. The analysis of reference patterns discloses a total number of 89/260 (i.e., 33.23%). This study unveils all the participants, main and minor, contained in the extract. Indeed, as the analysis exudes, this extract displays a total number of 15 head words. Out of these head words, 02 chains are most significant because they span the entire text. The head words in the longest chain contain “Chola” in (C15) and those in the second chain contain “Mchere” in (C40). As the analysis exudes, the text is built around these 02 participants. The other participants are seen as minor participants. From the major reference chains, it is inferred that the current extract is concerned with a story in which Chola and Mchere, both bakery workers, find themselves in prison because of the strike. Chola is chocked to have been sent to the prison, where he can’t even drink water for there is no water tap in the prison compound. Both, Chola and Mchere, have had a discomfort life in that place.

The story starts out with a cataphoric reference item “he” in (C1). In the subsequent sentences (C15), (C15), (C16), (C17), (C20), (C25), (C26), (C42), (C46) and (C47), such reference items as “he” and its variants “his” and “him”, “they” and “you” are used. In fact, in these sentences, the reference item “he” appears 09 times. This item and its variants “his” and “him” and “you” are used to refer anaphorically to the head word “he”. The use of “they” refers either to the head word “he” and “Mchere”. The item “he” in (C1) refers cataphorically to the referent “Chola” (C15). Similarly, in (C40) the referent “Mchere” is introduced. This referent is anaphorically referred to with such participants as “you” and its variant “your”, “they” and “his” and its variant “himself” in (C42), (C50), (C68), (C72) and (C75). While “his” and its variant “himself” and “you” and its variant “your” refer to the referent “Mchere”, “they” points back either to the referent and his friend “Mchere”.

It follows from the foregoing two observations. First, all the reference ties in the extract are anaphoric. This observation is indicative of a written, reflective and rehearsed text. This is further enhanced by the very little number of exophoric reference in the current extract. As Eggins (1994: 100) notes, "Written, reflective texts will involve very little exophoric reference but very high reliance on endophoric reference, with esphoric reference a common type." This assertion seems to be proved here in that the extract includes only 01/89 (i.e., 01.12) exophoric reference item. In addition, it involves the endophoric reference type-esphoric reference, Eggins (1994) claims is a common type in written, reflective texts. There are actually 02/89 (i.e., 02.24%) esphoric reference items in this extract. Second, all the participants in the text are specific and personal pronouns. This is a feature of a spoken text. It follows from this that referential choices reflect the mode within which a text is constructed for use. Also, these choices can point to the context within which the text is constructed and understood. This is the case of exophoric and homophoric reference (Eggins, 1994). In the current passage, 53/89 (i.e., 59.55%) homophoric reference items and 01/89 (i.e., 01.12%) exophoric reference are identified.

The only exophoric reference in the extract is "this squalid place with its windowless walls" in (C28). With this, the narrator-writer portrays a situation of Chola and Mchere in prison. The quasi-absent nature of exophoric reference in this extract means that it depends less on the context of situation for its interpretation. On the contrary, the study points out that majority of the reference items 53/89 (i.e., 59.55%) in the passage are retrieved homophorically. This implies thus that the current text depends heavily on the shared context of culture for its interpretation. The following are some of the homophoric reference items drawn from the current passage: "The cold and discomfort of sleeping" in (C2), "a bar floor" in (C2), "the smell of the filthy bucket" in (C3), "one

corner of the room”in (C3),“the unreality” in (C4),“Sunday” in (C54),“Friday”in (C54), etc.

As the cohesion of reference items also reflects the cohesion of lexical items, the inquiry of lexical cohesion properties in this second extract from *Smouldering Charcoal* from Tiyaambe Zeleza unveils a total number of 160/260 (i.e., 61.53%). As the study reveals, this huge number is shared by the two categories: taxonomic 124/160 (i.e., 77.50%) and expectancy 36/160 (i.e., 22.50%). The two sub-categories of taxonomic relations, viz. classification 103/124 (i.e., 83.06%) and composition 21/124 (i.e., 16.93%) are identified in the text. It is further revealed that, within the category of classification, similarity 90/103 (i.e., 87.37%) predominates over other sub-categories. Within this sub-category as well, it is noted that repetition 74/90 (i.e., 82.22%) is predominant. The most repeated lexical item in the extract is “doing”. It is repeated 12 times:(C11), (C14), (C20), (C46), (C47), (C62), (C72), (C75), (C79), (C81), (C82) and (C83).This is followed by “Mchere”, mentioned 11 times: (C40), (C41), (C43), (C45), (C48), (C49), (C60), (C63), (C65), (C74) and (C78).The following lexical item is “Chola” and it appears 09 times: (C15), (C25), (C43), (C44), (C49), (C55), (C61), (C73) and (C79). “Head” 04 times:(C31), (C32), (C56) and (C74), “prison” 02 times: (C15) and (C80). Other lexical items are repeated in the extract.

These observations draw attention to the field or area of focus or social activity of the text (Halliday and Hasan, 1985/1989, Eggins, 1994). As argued before, one can only draw out the content of a text by attending lexical string(s) that constitute it. And given that each major lexical string in a text indicates a topic or part of a topic (Eggins, 1994: 103) in/of a text, it is crucial to look into these strings in order to trace the content of the text. In this sense, one can say that the current text develops around the participants “Mchere” and “Chola”, their actions “doing”, “see”, their parts “head” and the setting of their action

“prison”. In effect, this is enhanced by the huge number of composition items 21/103 (i.e., 16.93%), on the one hand, and expectancy 36/160 (i.e., 22.50%), on the other.

While composition items point to the presence of part/whole relationships in the text, expectancy relations indicate that some predictable relations knit generally in two-word items, one being a process (or a verb) and the other a participant (or a noun), exist in the text. For example, the co-meronyms “throat” in (C6), “arm” (C10), “faces” in (C11), “lips”, “feet” in (C17), “head” in (C31), “forehead” in (C32) and “hand” in (C33) are parts of the meronym “human being” in (C6) and (C13). What is more, the expectancy 36/160 (i.e., 22.50%) items identified in this extract are used to express experiential meanings in/of the text. Some of these are “feeling – thirsty” in (C5), “to avoid – breathing” in (C11), “pulled – blanket” in (C13), etc.

In view of the foregoing, it can be affirmed that when one draws on repetition, composition and expectancy, one can reconstitute the events in/of a text and in doing so one would bear out the field or area of focus or social activity of the text. Based on this, one can say that the current text is a story about “Mchere” as it is mentioned 11 times: (C40), (C41), (C43), (C45), (C48), (C49), (C60), (C63), (C65), (C74) and (C78) and “Chola” repeated 09 times: (C15), (C25), (C43), (C44), (C49), (C55), (C61), (C73) and (C79). Mchere and Chola are in touch with the realities of prison that increase their disappointment and sufferings. This is confirmed by the composition items “throat” in (C6), “Water tap” in (C7), “Prison” in (C15), “the condition” in (C15), “a lot of noise” in (C24), “Annoyance” in (C25), “his experiences” in (C27), “distraction” in (C28), “squalid place” in (C28), and “his disappointment” in (C45).

The use of words such as “*annoyance, hostility, discomfort, cell, prisoner, victim, disappointment, suspicion, inspection*” emphasizes the fact that Mchere and

Bota are victims of a disappointment and suspicion that lead them into the prison where they are discomforted and annoyed in their cell. The author emphasizes this fact to make the readers know that what is happening in this novel is not only in Malawi but also all over the world and especially in African countries where many people have been sent to prison for no reason or for having claimed their rights.

The presence of cohesion can actually be spelled out by conjunction. The study of conjunction in this extract exudes a total number of 11/260 (i.e., 04.23%). Just like extracts 1 and 2, the number is shared unevenly by 02 out of the 03 types propounded by Eggins (1994): elaborating 00/09 (i.e., 00%), extensive 05/1 (i.e., 45.45%) and enhancing 06/11 (i.e., 54.54%). So, no elaboration item is identified in this extract.

It is noted that the two categories (extension and enhancement) function to organize the structure of the current text. The use of extension (05/11) indicates that the current text is concerned with stating additions and variations. The extensive conjunctive relations in the extract are realized by “although” in (C79), “but” in (C29) and (C83) and “perhaps” in (C2) and (C8). Two extensive relation items here are implicit (02/05: (C29) and (C83)) and three are explicit (03/05: (C2), (C8) and (C79)). While “although” points to relations of variation between what goes before and what follows, “but” indicates a relation of contrast between what goes before and what follows and “perhaps” deals with a probability of what follows. Again, the use of enhancement proves that the extract is concerned with presenting a sequence of events. In fact, there are 06/11 (i.e., 54.54%) enhancing relations in the current text. These are encoded in the conjunctive items “when” in (C25) and (C38), “then” in (C40), (C53) and (C81) and “despite” in (C56). It should be noted that 03/06 (i.e., 50%; (C40), (C53) and (C81)) of the enhancing relations are marked implicitly and 03/06 (i.e., 50%; (C25), (C38), and

(C56)) are marked explicitly. It should also be noted that this extract has all in all 06/11 (i.e., 54.54%) explicit conjunctions and 05/11 (i.e., 45.45%) implicit conjunctions. This suggests thus that the text has a little implicit conjunctive structure.

## CONCLUSION

This dissertation has started with the review of literature. In it, some previous linguistic scholars' works have been reviewed.

The main aim in carrying out this research work on "Analysis and Interpretation of Cohesion in *The New Tribe* by Buchi Emecheta and *Smouldering Charcoal* by Tiyaambe Zeleza" is to help people know how cohesive properties are used through the two novels. In fact, the analysis of cohesion in a text demands the study of many features, but in this research work I bound the study at the level of reference, lexical relations and conjunction, Eggins (1994).

It should be noticed that the first two extracts (extracts 1 and 2) are from *The New Tribe* by Buchi Emecheta and they contain a sum total figure of **606** and **850** respectively. The last two extracts (extracts 3 and 4) are from *Smouldering Charcoal* by Tiyaambe Zeleza and they contain a sum total figure of **973** and **260** respectively. This figure is shared by the 03 discourse patterns, such as reference, lexical cohesion and conjunction. As for the analysis of reference, it has been noted that the four extracts are knit mainly with endophoric reference ties (119/184: i.e., 64.67%) for extract **1**, (172/269: i.e., 63.93%) for extract **2**, (243/334: i.e., 72.73%) for extract **3** and (34/89: i.e., 38.12%) for extract **4** and homophoric reference ties (57/184: i.e., 30.97%) for extract **1**, (90/269: i.e., 33.45%) for extract **2**, (88/334: i.e., 26.34%) for extract **3** and (53/89: i.e., 59.55%) for extract **4**. A close analysis of endophoric reference in the four extracts further reveals that a very large part of the endophoric reference ties is anaphoric (116/119: i.e., 97.47%) for extract **1**, (167/172: i.e., 97.09%) for extract **2**, (241/243: i.e., 99.17%) for extract **3** and (31/34: i.e., 91.17%) for extract **4**. The extensive use of anaphoric reference ties in the four extracts denotes a written mode. It has also been noted that these anaphoric reference

items are specific and personal participants. This is a characteristic of a spoken mode. The anaphoric reference items identified in the texts under study here actually spin around many participants. Some of these participants are noted to span the whole texts while others are not. The participants that truly span the four texts are considered as the major participants therein. As a result, they are considered as what is being talked about in the four texts. In extract **1**, the two major participants that are being talked about are “Ginny” and “Arthur Arlington”. In extract **2**, the two major participants that are being talked about are “Chester” and “Esther”. In extract **3**, the two major participants that are being talked about are “Mchere” and “Nambe”. In extract **4**, the two major participants that are being talked about are “Chola” and “Mchere”. The extensive use of homophoric reference items in the four extracts reveals that they (extracts) depend heavily on the shared context of culture for their interpretation.

Concerning the analysis of lexical cohesion, it has been noted that all the four extracts contain a huge number of lexical cohesion ties (412/606: i.e., 67.98%) for extract **1**, (572/850: i.e., 67.29%) for extract **2**, (623/973: i.e., 64.02%) for extract **3** and (160/260: i.e., 61.53%) for extract **4**. This therefore denotes lexical density. The study further reveals that the identified lexical cohesion ties are shared by the two categories: taxonomic and expectancy. In fact, more than 85% of the identified lexical cohesion items in extract **1** and extract **2** from *The New Tribe* are taxonomic relations whereas in extract **3** and extract **4** from *Smouldering Charcoal*, the taxonomic relations identified are under 80%. Also, the taxonomic relations involve the two sub-types of classification and composition. It has been noted that more than 91% (extract 1), 89% (extract 2), 69% (extract 3) and 83% (extract 4) of the taxonomic relations are classification items. The classification items also entail the four sub-categories of co-hyponym, class/subclass, contrast and similarity. But similarity dominates over the other subcategories used in the four extracts. It represents more than 89% in extract

1, more than 93% in extract 2, more than 89% in extract 3 and more than 87% in extract 4 of the total number of classification items. The similarity items also involve the two sub-types of synonymy and repetition. Repetition is the dominant sub-type in the four extracts, with average figure of 86% in extract 1 and extract 2 from *The New Tribe*, and 82% in extract 3 and extract 4 from *Smouldering Charcoal*.

The analysis of conjunction shows that the conjunctive structure of the four extracts contains 02 out of the 03 types of conjunction, viz. elaboration, extension and enhancement, propounded by Eggins (1994). In extracts 1 and 2 from *The New Tribe*, no elaboration is identified. But the two other categories identified are distributed equally in extract 1: extension (05/10: i.e., 50%) and enhancement (05/10: i.e., 50%) whereas in extract 2, they are not distributed evenly: (03/09: i.e., 33.33%) extensive and (06/09: i.e., 66.66%) enhancing. In extract 3 and extract 4 from *Smouldering Charcoal*, the three categories are identified, but distributed unevenly: in extract 3, (01/16: i.e., 06.25%) elaboration, (06/16: i.e., 37.50%) extensive and (09/16: i.e., 56.25%) enhancing are identified, whereas in extract 4, no elaboration is identified but (05/11: i.e., 45.45%) extensive and (06/11: i.e., 54.54%) enhancing are identified. Out of 08 extensive conjunctive items in the first two extracts, 03/08 (“but” and “and”) are marked implicitly whereas 05/08 (“though”, “also” and “instead”) are explicit. Also, out of 11 extensive conjunctive items in the last two extracts 07/11 (“but” (mentioned five times), and “and” (mentioned two times) are marked implicitly whereas 04/11 (“perhaps” (mentioned three times) and “although”) are explicit. While “and” and “also” show a relation of addition between what goes before and what follows, “although”, “though” and “instead” point to relations of variation between what goes before and what follows and “but” indicates a relation of variation between what goes before and what follows. As for the enhancing conjunctive items, only 01/11 (“then”) is marked implicitly and 10/11 (“for” (mentioned two times),

“when” (mentioned five times), “after” and “as a result”) are explicit in the first two extracts, whereas 08/15 (“then” (mentioned three times) and “as” (mentioned four times), are marked implicitly and 07/15 (“for” (mentioned two times), “when” (mentioned three times), “before”, “whenever” and “despite”) are marked explicitly in the last two extracts.

In conclusion, the study of cohesion in the four extracts has given a full insight into the cohesive properties (reference, lexical cohesion and conjunction) Emecheta and Zeleza draw on to craft their fiction. This study has also revealed the extent to which these properties contribute to the creation of meanings (semantics) in the extracts. As the analyses reveal, the cohesive properties generate texture (Halliday and Hasan, 1976) in the four extracts. Texture is what ensures the unity of the language of extracts **1** and **2**, and the one of extracts **3** and **4** both at textual and contextual levels (Halliday and Hasan, 1976, Halliday and Hasan, 1985/1989, Eggins, 1994, etc.). It is the same texture that fits the texts into context, which creates meaning (Blommaert, 2005).

The practical analysis of the concept in the four extracts chosen in the two novels reveals that Buchi Emecheta and Tiyambe Zeleza have used the same technique of writing through the novels under study. With the study of reference and the fact that conjunctions are organized externally, it is clear that each of the novels is a set of written texts but the one to be read. Then, the narrative aspect is not to be neglected.

Finally, it should be noted that a deep research has to be carried out to help people know much more about other aspects of cohesion which are not explored in this study.

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## APPENDICES

Here, (Cx) stands for the number of clauses in the four extracts.

### **Extract 1: first extract from *The New Tribe* (chapter one pages 1 – 3)**

When Virginia married the young curate, it came as a surprise to her family and friends (C1). It was, in fact, more than a surprise, it was a shock, since Virginia, popularly known as Ginny, was already thirty-four and it had been tacitly accepted that she would look after her aging parents (C2). Mr and Mrs Perkins, retired colonial administrators living in Devon, had had three children, the eldest of whom, Robert, had gone successfully through the middle-class rituals of private school followed by Cambridge, and had gone to seek his fortune in South Africa (C3). Victoria, the youngest and cleverest of the three, had established herself as a television journalist in Melbourne, Australia. (C4) Ginny, the middle child, had settled for staying at home – until, that is, her surprise announcement (C5). On the day of Ginny’s wedding, Victoria, who was maid of honour, couldn’t help exclaiming, “Goodness, Ginny, to think of you actually getting married!” (C6)

Ginny smiled benignly, pretending not understand (C7). Her husband-to-be, the newly qualified curate Arthur Arlington, was perfectly satisfied with his wife (C8). He was not looking for a clever or outstandingly pretty woman (C9). Ginny’s presence was soothing to him, in spite of her habit of nodding unnecessarily (C10).

The fact that he had to leave that part of Devon for a position in the small seaside town of St Simon, had hastened his decision (C11). He was to go there as the local vicar, a big promotion for a man of thirty-nine who had not been long in the profession (C12). He felt he needed a woman like Ginny, sensible and down-to-earth, to help him (C13). Ginny had put up no resistance to his proposal and

within a few months they were married and living in St Simon (C14). Arthur felt that in marrying Ginny, he was simply doing God's will, but to Ginny, her marriage was nothing short of a miracle (C15). Miraculous or otherwise, the new couple settled quietly into their village life (C16).

With marriage, Ginny began to hope that one day she would also be a mother (C17). Though she cherished a vision of herself with three or four children, the reality was that time was going by, and nothing was happening (C18). Her husband Arthur, though a good listener, who knew how to behave with his wife in public, was not a very sexual man (C19). He knew when to pat her back affectionately, when to smile at her from the pulpit and when to open the door of their old car for Ginny (C20). But inside their bedroom, Ginny did not need to be told that Arthur would rather sleep undisturbed (C21). He had thought that would have suited Ginny too, being a mild woman (C22). It did not, however, take Arthur long to realize that his mild wife has unsuspected depths of passion (C23).

For the sake of peace, Arthur developed a strategy (C24). He anticipated their love nights days ahead, and on such days, he would snooze for an hour or so in the cloister (C25). In the evening, he would take a couple of unaccustomed shots of whisky, and thus fortified, he would do his duty as a husband, even staying awake afterwards to listen to Ginny's pillow talk, which sounded to him like banalities (C26). He was uncomfortable at being subjected to what he regarded as a post mortem (C27).

"Why in the name of God does she want to know whether she was good or not, and whether I love her?" (C28) Arthur thought to himself many a times after such nights (C29). Eventually she would fall asleep, the sound of her light breathing filling their pale wallpaper room (C30). Then Arthur would turn over, sighing, "Thank God it's all over – till the next time" (C31).

Left to himself, he would not have married, but he knew his parishioners would expect it (C32). Also, his parents, who had an expensive house in Cheshire, would certainly have left their estate to a cats' home if they had suspected he was going to live a single man the rest of his life (C33). Besides, he loved his work of gently guiding, listening and consoling, and considered himself good at it (C34). If going through the motions in the bedroom was the price he had to pay, it was worth it (C35).

After a couple of years of marriage, and without telling her husband, Ginny went to their doctor (C36). She wanted to know if there was something wrong with her (C37). For some time, the doctor could find nothing wrong, and eventually asked to see Arthur as well (C38). At this point, it was revealed that their blood group in both cases was Rh negative, and they were advised not to have children (C39). This was a heavy blow to Ginny (C40). For months, she cried quietly, but openly (C41). Arthur comforted her the best he could, telling her that without children, they would be in a better position to help others (C42). Ginny nodded mutely (C43). There was nothing she could do, but Arthur noticed that she became quieter. (C44) "Oh God, why is marriage such a minefield?" (C45) he privately asked himself (C46).

One day, exasperated by Ginny answering every question in monosyllables, he asked, "Ginny, have ever wondered why, of all the men in this world, you have to marry me?" (C47)

Ginny nodded (C48). "And you chose me, and here we are, both Rh negative, and we didn't even know (C49). Honestly, Arthur, I do think about it sometimes." (C50)

From then on, Ginny suppressed her pain (C51). She put on a cloak of normality and did not allow her husband to come too close to the margins of her anguish (C52). If Arthur thought he could now sleep through the night, however,

he was mistaken (C53). Instead of leaving him alone, Ginny began introducing little games she had read about in women's magazines into their bedroom to stimulate Arthur out of his dormant position (C54). Many a time, she succeeded in arousing him (C55). Arlington found himself responding, despite his reluctance (C56).

"If our marriage was a miracle, what stops God from performing more miracles?" (C57) Ginny asked herself this so often, it became a litany (C58).

**Extract 2: the second extract from *The New Tribe* (chapter 26 pages 144 – 147)**

Chester lay in bed in the Lagos hospital, recovering from severe dehydration and malaria (C1). From his bed, he could see nothing of the street outside except the palm trees that lined the road? (C2) He had lain there for two weeks, too weak to move, mostly asleep, but otherwise just watching the swaying fronds outside (C3). When he looked down at his arms and legs, he could see how emaciated he had become, the veins in his hands standing out in relief (C4). Coming round from a feverish sleep, he could make out a shape between him and the window, but not what it was (C5). He focused his gaze, and the shape became a person, and then a woman, but he could not see who it was (C6). It was only when he heard her voice that he realized it was Esther (C7).

"Chester, Chester, you're awake! (C8) I've been so worried about you!" (C9) she said quietly (C10).

"What are you doing here?" (C11) Chester whispered (C12). "How did you know I was here?" (C13)

"I'm here to take you home (C14). Jimoh told me where you were, and I came as soon as I could (C15). I've come to take you home as soon as you are well enough" (C16). Talking was an effort for Chester, but he said faintly (C17):

“I am home.” (C18) Esther was quiet for a moment, then she said firmly: (C19)

“No, Chester (C20). Africa is no longer our home (C21). We have stayed away in the market for too long, as Nigerian say (C22). Our home is Liverpool!” (C23) A nurse passing by heard Esther talking and looked in (C24).

“Ah ah, now you will get well quickly!” (C25) she said, taking in the two of them (C26). The nurse turned to Esther and told her: (C27)

“He arrived with a group of people, all in white robes, praying and carrying Chester between them (C28). They could hardly carry him because you could see that they had not had three square meals a day for a long time (C29). A woman who called herself a prophetess claimed the spirit took Chester in their church, because he was looking for a kingdom (C30). Unfortunately, he had neglected to take his anti-malaria tablets (C31). If they hadn’t brought him in, he would have found himself in the kingdom of heaven!” (C32)

It took some time, but Chester eventually regained enough strength to travel (C33). Though Esther was anxious to get him back to Liverpool, she had had time to get to know Mowunmi and Karimu, having shared many hours by Chester’s bed with them (C34). From holding them responsible, she gradually forgave for Chester’s condition, they were so obviously sincere in their concern for him (C35). As he recovered, Chester had come to the realization that he couldn’t stay any longer in Lagos (C36). His watch and camera had mysteriously disappeared since his collapse at the church, his money had run out and Esther had settled his fees at the private clinic (C37). He still felt weak, and knew he needed time to recuperate (C38). Going back was the best option (C39). Besides, once he heard about his father’s death, thoughts of Julia and Ginny had haunted him (C40). Very gradually, he had come to the conclusion that he had grown up happier than he had let himself believe, if his grief for Arthur was anything to go by (C41). He had lain in bed, recalling everything he could remember about his

early life and the part his adopted family had played in it (C42). Among the memories he had the sense of something eluding him, something that remained just beyond his power of recall (C43).

Jimoh's family gave Chester and Esther a send-off party in Festac, with a festive soup and pounded yam (C44). Esther paid for crates of drinks, though Chester could only drink Coke (C45). Prayers were said and libation offered for Chester's recovery (C46). Karimu whispered to him that his brother Jimoh had sent another thousand pounds through Cash the Sailor man who lived in Ajegunle (C47). As a result, they had finished paying for the land on which the church stood and on which they hoped to build a family house (C48). Mowunmi blessed Chester and invited him to visit whenever he wanted, or even to build a home on their land (C49). When he referred to Esther as his wife, he did not have the energy to contradict her (C50).

"You don't need a palace to be happy, eh Mister Chester?" (C51) Mowunmi added wisely (C52). Chester noticed how her confidence had increased now the land had been paid for (C53). He asked her (C54):

"How did you manage to carry me all the way from Benin to Lagos?" (C55)

"Ah, this na Africa (C56). We prayed to God and he helped us (C57). Even those robber policemen run into the bush at the sight of us all dey in flowing white robes, carrying a body! (C58) They think say we dey make juju with dead person for sacrifice (C59). We were washing you with the holy water from our mother goddess Oya, weydey live for river Niger." (C60)

"Now you all are talking (C61). We for bring some to give our visitors to take back to England (C62). That is our own holy water (C63). I sure say na the water healed you, not their yeye medicine", (C64) said Josiah's mother (C65).

Josiah asked for Chester's address and told him, "Mister Chester, thank you for the Coca Cola bottle money. I used it to pay for my typing lessons" (C66).

"My brother, I go miss you true (C67). You remember that day at the palace in Benin?" (C68) said Karimu, and everybody laughed (C69). They all embraced each other, and Mowunmi gave Isiaka to Chester to hold, so he could tell Jimoh he had held his son (C70).

When they were finally on the plane, Chester's attention focused on Esther, whose practical good sense he had come to depend on (C71). He squeezed her hand and said: (C72)

Thank you for everything (C73). Africa is too big and complex to deal with alone" (C74).

"You'll have to thank Julia and Ginny when you get back (C75). They gave me 5000 pounds to cover the expenses of bringing you home" (C76). Chester was impressed (C77).

"Wow, that's a lot of money! (C78) I didn't know the Arlingtons had money" (C79). His mind went to the missing two thousands (C80). He hoped the two women hadn't really robbed the church this time (C81). Esther moved closer, still holding Chester's hand (C82).

"According to Julia, it's your money (C83). It's your father's legacy (C84). Don't worry, I put most of it in a saving account before I left England (C85). I had already made up my mind to come before Julia turned up" (C86). Chester removed the handrest between the two of them and kissed Esther long and hard (C87). When he let her go, they were both panting (C88).

"Lucky malaria's not infectious", he joked (C89). Right then, Esther didn't care (C90). She was relieved to have found him, to have seen him recover, and to

have accomplished her object of getting him to come back with her (C91). And he seemed to have finally accepted her in his life (C92). That was her reward (C93).

Chester, meanwhile, sat back and relaxed (C94). He had noticed since his illness and recovery that something had changed inside him (C95). He no longer felt insolated and adrift, his head cleared (C96). Perhaps Karimu was right, and the water from the River Niger had washed away all his confusion and headaches (C97). Yes, he would go back to Liverpool, and get on with his life (C98).

### **Extract 3: the first extract from *Smouldering Charcoal* (pages 2-5)**

He was woken up by a rat (C1). He shook violently as the rat jumped from his thin blanket and disappeared into a corner (C2). Mchere was annoyed (C3). He tried to get back to sleep, but he couldn't (C4). His whole body felt stiff (C5). An aching pain shot through him as he tried to lift his head from the hard pillow (C6). His eyes were sore (C7).

He thought he saw the rat at the edge of the wooden bed (C8). He wanted to jump up and hit it (C9). The rat sensed danger and scuttled across the floor and up the wall (C10). Mchere hit the wall but it was too late (C11). The rat was peering at him from a crack near the roof (C12). Mchere didn't take his eyes off it (C13). He picked up his shirt from the floor and swung at it but to no avail (C14). The rat reappeared a few moments later (C15). Its belly seemed to quiver with fear and its forefeet moved restlessly (C16). For a moment Mchere thought he was seeing an owl and that made him shudder, for an owl portends an omen (C17). But he collected himself (C18). Wasn't it silly to be afraid of a rat? (C19) And why should an owl frighten him, whose life was already a series of bad omen? (C20) He swung the shirt at the rat harder than before (C21).

"What's the matter with you?" (C22) asked Nambe (C23). It was obvious that she had been awake for some time and that she was annoyed with him (C24).

He ignored her (C25). He pointed a finger at the crack in the wall behind which the rat had disappeared (C26). He fell back on the bed (C27).

“You’ll wake up the child, please” (C28), Nambe complained (C29).

He gave her an icy gaze as if she was responsible for his failure to kill the rat (C30). He held his head in his hands (C31): it was aching more than ever (C32). And there was a hollowness in his stomach (C33). Nambe turned to the other side and pretended sleep (C34). As he watched his bare back it occurred to him that he hadn’t taken her into his arms for a long time (C35). A faint craving momentarily tingled in his veins but subsided when he remembered her condition (C36). She was shortly due to give birth (C37). The prospect of another child was a source of deep gloom for him: (C38) it meant an extra mouth to feed, and an additional body to cloth and shelter (C39). But with the religious conviction that comes to people in despair, he was resigned to it (C40): it was the Will of God (C41).

He relapsed into sleep and began snoring (C42). Nambe pulled aside the grey curtains and looked outside (C43). The sun had already risen over the horizon, although it was hidden by the rain clouds (C44). Mchere would be late for work (C45). She turned and looked at him (C46). Saliva oozed from his twitching mouth (C47). The stupid fool, he was probably suffering from a hangover (C48). Why did he drink so much, wasting the little he earned on beer and prostitutes? (C49) Didn’t he care that she and the children were virtually starving? (C50) Perhaps if he came home sober he would see how bony they were becoming (C51).

She shook him (C52). “You’ll be late for work” (C53).

“What?” (C54) He gulped and swallowed (C55). “The sun is not yet up”(C56).

“Are you dreaming? (C57) Can’t you see that it’s raining?” (C58)

He rubbed his eyes and yawned (C59). His headache showed no signs of letting up (C60). He lifted himself out of the bed with considerable effort (C61). Why had he come back so late? (C62) It was Lucy's fault (C63). Whenever he was with her he found it difficult to leave (C64). If only beer did not produce hangovers it would be man's best companion, he reflected (C65). Nambe stared at him with disapproval. (C66) "Why can't you get dressed?" (C67) Had he no shame sitting on the bed almost naked when his twin daughters slept only a couple of feet away? (C68) At four they were old enough to be inquisitive about many things (C69). He picked his crumpled clothes from the floor and began dressing (C70). It was then that he saw the rat come out of hiding (C71). He threw his shirt at it (C72). He would have loved to wring its fat neck with his bare hands (C73). He hated it (C74). It was responsible for making holes in the family's clothes, for depleting and soiling the food, and for keeping them awake at night (C75). For such cruelty, greed and insensitivity it deserved to be killed (C76). As he picked his shirt from the floor he cursed (C77).

"Mind your language, there are children in here (C78). Why can't you leave the rat alone and get dressed?" (C79)

"I have to kill it (C80), I have to!" (C81) he said belligerently (C82). He was sweating (C83). His rugged and once handsome face betrayed disbelief (C84). How could he have failed to kill the rat again? (C85)

He looked for a piece of paper to roll a cigarette (C86). He picked up an exercise book from one of the boxes, tore a page out, and rolled his tobacco (C87). Nambe looked at him incredulously (C88). "What are you doing? (C89) That's Ntolo's exercise book!" (C90)

He shrugged (C91). He lit his cigarette and sighted deeply (C92). He watched the puffs of smoke swirl in the air (C93). Nambe began coughing (C94).

She hated tobacco (C95). Mchere did not seem in the least bothered that he might be late for work (C96). It was unusual; (C97) he normally woke at dawn even on days like this when he had a hangover (C98). It took him and his friend Bota at least two hours to get the bakery (C99).

“Are you off today?” (C100)

“What has that got to do with you? (C101) Why can’t you get some warm water so I can wash my face?” (C102) She didn’t respond (C103).

“Can’t you hear me?” (C104) She turned the other way (C105).

“You are my wife!” (C106) he thundered (C107).

“So?” (C108)

“Don’t so so me (C109), you hear!” (C110) Was she looking for a quarrel? (C111) His broad shoulders heaved and he stared at her (C112). She was unruffled (S113). She turned to face him (C114). Her long, black hair was plaited and her eyes sparkled stubbornly in her dimpled face (C115).

“Can’t you see that you already late?” (C116) she said as she pursed her lips (C117).

“Get me the water!” (C118) She shook her head slightly (C119). Beneath the stern voice she could tell that he was anxious to avoid a quarrel (C120). She enjoyed such moments (C121).

“Why don’t you get it yourself?” (C122) She spoke with mock affection (C123).

“Are you mad?” (C124)

“No more than you.” (C125)

“Mind what you say woman (C126); mind your language!” (C127)

“Mind your drinking first (C128). I am not your child (C129), let alone your slave.” (C130)

He stood beside her, his bloodshot eyes burning (C131). He rubbed his fists against his overalls (C132). She needed a beating, he decided (C133). How many times had he warned her to behave herself, especially since his mother had come to stay with them? (C134) She was taking advantage of the fact that he was reluctant to beat her because of her advanced state (C135). But his patience was beginning to run out (C136). What an obedient wife she had been during their first few years of marriage! (C137) What had happened to her? (C138)

“Can you give me some money for food? (C139) There is nothing in the house.” (C140) She sneered at him (C141). “By the way, the landlord came last night for his rent (C142). He said you haven’t paid him in the last three weeks.” (C143)

He murmured inaudibly and avoided her (C144). Without saying anything he stormed out of the room (C145). In the process he knocked against a bucket near the curtain which separated the bedroom from the kitchen, where two other children and grandmother slept (C146).

“What on earth have you done? (C147) Are you still drunk?” (C148) Nambe got up and pushed the baby to middle of the bed (C149). “I put that bucket there to collect the rain from this leaking roof of yours!” (C150) she screamed (C151).

The two girls woke up as the water soaked the mat on which they were sleeping (C152). They accused each other of wetting the mat (C153). “It’s your drunken father!” (C154) Nambe said indignantly (C155).

The two girls began fighting over their blanket (C156). It was an old blanket with a hole in the middle (C157); a few more fights and it would split in two (C158). Fortunately for the girls their father was not there, for he did not hesitate to lay his hands on them if he thought they were being a nuisance

(C159). Nambe was trying to quieten the baby (C160). The child sought her breasts (C161). He was now past the breast-feeding stage but he still clung to the habit (C162). He would soon have to give way to the new baby (C163).

When the baby continued crying Nambe tied him onto her back and went into the kitchen to prepare some porridge (C164). The wood was wet (C165). Grandmother and the two boys, Ntolo, eight, and Uta, six, opened their eyes when Nambe was not looking in their direction (C166). As usual they had been woken up by the now ritualistic morning quarrel (C167). But whether out of shame, embarrassment or indifference, they pretended to be asleep (C168). They gave themselves away by their choking (C169). Nambe continued blowing the fire (C170). Before long she was exhausted (C171). She glanced at the balls of smoke billowing in the air (C172). Her eyes began itching (C173). As she rubbed them tears coursed down her face (C174). The child choked and broke into a wail (C175).

**Extract 4: the second extract from *Smouldering Charcoal* (pages 118-119)**

He could not remember the last time he had woken so early (C1). Perhaps it was because of the cold and the discomfort of sleeping on a hare floor with only one blanket (C2). There was also the smell of the filthy bucket in one corner of the room (C3). Above all, it was the unreality of it all (C4).

He was feeling thirsty (C5). His throat ached (C6). He could not see a water tap anywhere (C7). Perhaps there was one outside, beyond the closely set bars (C8). He was reluctant to lie down again (C9). His arm throbbed (C10). He could not sleep on his right because that involved the whole row doing likewise in order to avoid breathing into each other's faces (C11). In the end he decided to stay seated (C12). He pulled the blanket closer but it stank and he dropped it to the floor (C13). He felt like spiting, but all he did was choke (C14).

Chola had not come to prison with any illusions about the conditions but he was shocked all the same (C15). He had been brought the previous night and yet he felt that he had been there too long already (C16). He smacked his lips drily when he saw a cup lying a couple of feet away (C17). The cup looked rusty and dirty (C18). There was also a fly in it (C19). He shook it so vigorously some water spilt over to the cement floor (C20). The fly, however, was still there, in fact, it did not seem to move (C21). Upon further inspection he saw that it was dead (C22). He dropped the cup to the ground (C23). In the stillness of the cell it made a lot of noise so that some people woke up (C24). When they saw Chola they stared at him with annoyance (C25).

He moved back to his place (C26). He was so overwhelmed by his experiences of the last twenty-four hours that he could barely think coherently (C27). He needed distraction from this squalid place with its windowless walls and stale air (C28). But it was all too real to be wished away (C29). He saw flies buzzing towards him as if they were keen on his company (C30). Some hovered over his head (C31). One landed on his forehead (C32). He hit it and scrubbed his hand against his uniform (C33). He would have liked to shift to another place but there was no room (C34). He picked up the cup once more (C35). The dead fly was still there, and another was licking the edge of the cup (C36). He turned away (C37). When he looked around he saw that more people had woken up (C38). Some were tearing at him with curiosity (C39). Then he saw Mchere (C40).

Mchere recognized him too (C41). At first they stared at each other in surprise, then broke into grins (C42). Mchere took the initiative and walked towards Chola (C43). Chola wanted to hug him but something restrained him (C44). Instead, he extended his arm, but to his disappointment Mchere received it slowly and feebly (C45).

“You – how come you are here? (C46) When did you come?” (C47) Mchere asked (C48). Chola would discern a twitch of suspicion in Mchere’s eyes (C49).

“I came last night”, he said, “and you?” (C50)

“What is today?” (C51)

“Sunday.” (C52)

“Then we have been here for a little over a week (C53). We were brought last week on Friday.” (C54)

Chola noticed that everyone in the cell was listening (C55). Despite their shaven heads a few of them were vaguely familiar (C56). The bakery workers of course (C57)! How could he have forgotten? (C58) He had interviewed some of them (C59). He felt more at ease, but to his dismay he noticed that he was being watched with something close to hostility and even Mchere became reticent (C60). Chola was anxious to break the ice (C61).

“How did you end up that night?” (C62) he asked Mchere (C63).

“Which night?” (C64) Mchere looked surprised (C65).

“The night at the hospital.” (C66)

“Oh, there ...” (C67) His arm made a short, violent gesture, then he collected himself (C68). He looked uneasy with the glances coming from his friends (C69). He turned to Bota for some encouragement, but all he received was a blank expression (C70). He moved away (C71).

“Did your son recover?” (C72) Chola persisted (C73). Mchere scratched his shaven head (C74).

“I don’t know”, (C75) he said gloomily (C76). “I will see you later.” (C77) Mchere walked back to his place, smacking his oversized shorts (C78).

Although he did not know him that well, Chola found Mchere's behavior strange (C79). Was he just like them, a prisoner, a victim of the same brutality? (C80) Then why did they set him apart, like a leper? (C81) Did they suspect that he was an informer? (C82) But in his khaki shorts and collarless shirt he looked like one? (C83) Surely not! (C84)