

REPUBLIQUE DU BENIN

MINISTERE DE L'ENSEIGNEMENT SUPERIEUR ET DE LA RECHERCHE SCIENTIFIQUE

Université d'Abomey-Calavi
(U.A.C)



Faculté des Lettres, Arts et
Sciences Humaines
(FLASH)

Ecole Doctorale Pluridisciplinaire
Espaces, Cultures et Développement

**MEMOIRE DE DIPLOME D'ETUDES APPROFONDIES
(DEA)**

Filière: ETUDES ANGLOPHONES

Option : Linguistique Anglaise Appliquée à la Littérature
africaine anglophone.

THEME

**DISCOURSE-SEMANTICS: COHESION IN
THE RAPE OF SHAVI by BUCHI EMECHETA**

Présenté et soutenu par :

Gabriel Labidi **Hognonhou**

Sous la direction de :

Professor Léonard **Koussouhon**

Maître de Conférences (C.A.M.E.S.)
de Linguistique Anglaise et de
Littérature Africaine Anglophone

Année Académique : 2011-2012

DEDICATION

I would like to dedicate the present dissertation to:

- Professor Léonard **Koussouhon**
- Mr. Grégoire **Dègla** (in memoriam)

ACKNOWLEDGEMENTS

I wish to express my appreciation to Professor Augustin Aïnamon, who generously showed his talent as a Research Methodology lecturer. His enthusiasm and encouragement during the forty hours' lecture is a real motive for this project.

A special debt is owed to my supervisor, Professor Leonard Koussouhon, who has made linguistics a living experience for most students in the linguistics field. Special thanks are addressed to Professor Mèdegan, Dr. Datondji and Dr. Atchadé. May God bless each of them!

1.1 Introduction

The word cohesion as a linguistic concept was firstly introduced to me by the late Mr. Grégoire Dègla in his 1992's lecture entitled E302 B- Linguistics and Literature.

Mr. Dègla used to be a special lecturer of his kind for his cautious way of dictating his lecture. He would insist on such terms as “texture”, “text”, “non – text”, “ties”, “anaphora”, “cataphora”, that the dullest or the most unmotivated students could not help remembering something from the overall lesson.

Here is the cohesive sentence I had kept in mind up to August 2009 when my beloved Professor Koussouhon said that I still could carry out Doctoral studies and fortunately allowed me to apply for the DEA degree: “wash and core six cooking apples. Put them into the waterproof dish”.(Halliday and Hassan (1976)

As it can be seen , my decision to prepare a DEA in Applied Linguistics results from the taste I had from late Mr. Dègla, on the one hand, and the interest aroused by the many useful and impressive unpublished theses/dissertations Professor Koussouhon has been supervising so far in the English Section/department, on the other hand.

That is broadly how I got involved in linguistics, that vast domain of endeavour often defined as the systematic and scientific study of language, any language of that matter.

In fact, language is one of the precious attributes human beings are endowed with. In the vulgar sense of the word, language has to do with any means by which a human creature expresses his/her feelings or emotions with a view to making himself/herself understood in a given situation. In this regard, we can argue that any oral utterance or production of whatever length and form constitutes a speech act, at least to a larger extent. This seems particularly true since language is primarily recognized as spoken. When a baby cries for instance, it encodes a meaning although it lacks formal linguistic intelligibility. In fact, by crying then,

the new born instinctively or intuitively may be wishing to draw its mother's attention to its being thirsty or awoken. We can term this sort of a baby's reaction "an unconscious request".

Language being firstly spoken or sound patterned, the baby's cry can probably be considered as the beginning of human's speech act. Therefore, what is important from the linguistic perspective, is not and should not be the organization or the patterning of the structural devices, that is, "the surface structure" (as Fowler would term it), required in a normal social language use, but rather the in-born intended message directed to the mother.

Language use viewed this way, to set about dealing or just evoking the idea of "Cohesion" in language (spoken or written), might appear of no interest or importance for the ordinary person. In actual fact, in everyday conversation, do people need when listening to a speaker of a language, to decide whether the speech displays cohesive items before understanding what they hear? Has anybody in the usual speech interaction ever devoted themselves to such an exercise as to check whether the items within their interlocutor's speech are in adequate relation to one another? I answer negatively even if Joseph E. Grimes observes that for cohesion's sake, we must relate what we are saying to the hearer: "Cohesion tells us how we relate what we are saying to the hearer. The speaker has to decide as he goes how the things he is saying relate to what he thinks his hearer already knows" (p.125). And Halliday (1967) has shown that "the speaker decides what quantity of information he thinks the hearer can assimilate and within the expression of that quantity what part of it is likely to be the least predictable by the hearer" (p.125).

I still insist on stating that it is quite impossible to care for cohesive speech before getting the information it conveys. Were this effort necessary, adults would largely be unable to grasp messages encoded in children's speech.

When I was to formulate my research topic indeed in the light of the information I got while exploring the related literature, I felt a bit afraid. Indeed, I saw many similar topics but

they focused on different corpuses. I was confronted to how to avoid repeating other people's pronouncements. Soon I took courage when I reminded Voltaire's view about the writing process:

Les choses que l'on dit frappent moins que la manière dont on les dit; car les hommes ont tous à peu près les mêmes idées de ce qui est à la portée de tout le monde.

L'expression, le style fait toute la différence. Le style rend originales les choses les plus communes, fortifie les plus faibles, donne la grandeur aux plus simples. Sans le style, il est impossible qu'il y ait un bon ouvrage en aucun genre. Par le style, les écrivains rajeunissent les sujets les plus fanés. (p.247)

Things that we say strike less than the way we say them for; people have just about the same ideas about what is within everyone's means.

The expression and the style make the whole difference. Style makes things that are most known original, strengthens things that are slight, and brings simple things to prominence. Without style, it is impossible to have good literary work of any genre. Through style, writers make older subjects feel younger.

(My translation.)

In other words, what differ one writer from the other is the style, the way you speak, the manner you present the facts. By the style, writers up-date old-fashioned subjects. It is after this that I framed my topic, which is outlined as follows : Chapter 1 is entitled Introduction and Critical Literature review, chapter 2 is the theoretical framework (the different cohesive features), chapter 3 is the Application of the theory, chapter 4 focuses discussion of the findings, followed by the concluding remarks.

To reach my goal I used the method of sampling, which consists in selecting some passages (samples) from the novel. I then described and discussed them, generalizing the conclusions to the whole corpus. Three passages have been drawn for this purpose and described in terms of their cohesive features. The three extracts are therefore appended to this research work.

1.2 Critical Literature review

In the systemic functional Linguistic approach, Semantics is the core to text analysis. However, in structural and syntactic studies, we do not actually often manage to look into how language functions or how it is being used to convey messages. For example, we do not cope with the semantic import of the parts of a sentence or sentences nor do we care for the semantic role assigned to each component within a sentence or sentences. But Semantics is so closely attached to the slightest meaning of the slightest units within a sentence / sentences that one has to pay attention whenever one undertakes to describe or to interpret meanings in texts.

Gary Larson: (1989) gets aware of such a phenomenon when he reports:

I once referred to a character in one of my cartoons as a “dork” (a popular insult when I was growing up), but my editor called me and said that “dork” couldn’t be used because it meant “penis”. I couldn’t believe it. I ran to my New Dictionary of American Slang and sure enough, he was right. All those years of saying and being called a “dork” and I had never really known what it meant. What a nerd. (p.114)

George Yule, by quoting this in his book entitled “The study of language”, wants to specify what Semantics is and is not. For him then, “it is the study of the meaning of words, phrases and sentences. And in any semantic analysis, he adds, there is always an attempt to focus on what the words conventionally mean rather than on what a speaker might want the words to mean on a particular occasion” (p.115) . Paraphrasing Yule, I can state that Linguistic Semantics deals with the conventional or conceptual meaning conveyed by the use of words and sentences of a language.

Likewise, M. A. K. Halliday and Ruqaiya Hasan in their book: *Cohesion In English* (1976), have shown and insisted that cohesion is essentially a semantic relation, not a structural one: “Cohesive relations are relations between two or more elements in a text that are independent of the structure”. (Preface - Vii)

It is equally worth mentioning that as texts do not occur ex-nihilo but in a given context, a more abstract interpretation is offered by Halliday, which consists in deriving the features of the text from the features of the situation.

Halliday and Ruqaiya Hasan (*Cohesion In English*, 1976) propose the following three headings for this purpose: Field stands for the total event in which the text is functioning with the purposive activity of the speaker or writer, including the subject matter as one element in it. Mode is the function of the text in the event comprising the channel taken by the language (spoken or written). As to Tenor, it has to do with the kind of role interaction, that is, the set of relevant social relations as Halliday himself has put it. The most important thing to retain from all this is the realization that “the concept of cohesion can therefore be usefully supplemented by that of register, since the two together effectively define a text”. (P.23)

This means that the two terms: Cohesion and register do interpenetrate. One without the other by itself can't fully provide Texture, the very thing which makes a text a text. M. A. K. Halliday and Hasan make this point more explicit when they write: “A text is a passage of discourse which is coherent in these two regards: it is coherent with respect to the context of situation and therefore consistent in register” (ibid).

There is cohesion when the different items and ideas cohere with one another within a sentence or sentences, that is, when they are in a perfect semantic relationship with one another. The elements likely to possess cohesive properties are grammatical units such as pronouns, lexical relations, conjunctions, to mention but a few.

As for Roger Fowler in his book entitled *Linguistic Criticism* (1986), he accounts for the importance of cohesion which seems fundamental to the organization of texts.

Cohesion, he observes, “distinguishes well-formed texts from arbitrary and inconsequential strings of sentences” (P.61)."

As far as G. Leech et al are concerned in their book entitled *English Grammar For Today* (1982), they regard literary discourse / style analysis like an adventure of discovery. They accordingly conclude that in this view of the matter, no appropriate method should be taken for granted.

There's no foolproof technique for analysing literary style. In fact a method will fail if it's too rigid. Each analysis of style is an adventure of discovery, in which we combine our knowledge of language and our response to literature in order to appreciate more what the writer has succeeded in conveying. But it is useful to have a flexible method of study in which we identify and synthesize the linguistic features under one or other of the following major headings: lexis – Grammar – Figure of speech - cohesion and context (p.158).

In the light of this quotation, I'll specify that not only shall I make use of my linguistic performance and competence in this dissertation but also I'll make use of any other former knowledge of language and my own response to literature in the realization of this work.

Many final academic works or theses by university graduates have also been about the same issue I'm trying to discuss in this project. In *A comparative Inquiry into the language of John Pepper Clark's and Wole Soyinka's ABIKU (Linguistic description and poetic interpretation)*, an unpublished thesis, C. Amoussou states that linguistic study of Literature is a text description not anything else.

Noutchogbé and Akpawu (2007) *Analysis and Discussion of Conjunctive cohesion in No longer at Ease* (Chinua Achebe) come up with the conclusion that any kind of cohesion has a part to play in the organization of a well-formed text, especially conjunctions which have the cohesive property to establish the semantic relation between what follows and what had preceded.

I'd like to specify that, unlike the other cohesive relations such as reference and substitution and ellipsis, conjunction is quite different in nature, that is, it is not merely

similar to something like an anaphoric relation. It is in that perspective that Halliday and Hasan (1976) write that:

Conjunctive elements are cohesive not in themselves but indirectly, by virtue of their specific meaning; they are not primarily devices for reaching out into the preceding (or following) text, but they express certain meanings which presuppose the presence of other components in the discourse. (p.226)

In other words, conjunctive relations themselves are not tied to any particular sequence in the expression. Paraphrasing Halliday and Hasan, I'll say that if two sentences cohere into a text by means of (some forms of) conjunction, this does not mean that the relation between them could subsist if only they occur in that particular order. So, for the authors, a conjunctive relation itself is intrinsically ordered such as a succession in time. They also show that two sentences may be linked by a time relation, but the sentence referring to the event that is earlier in time, may itself come later, following the other sentence.

In the hallidayan perspective, a text is text when it has texture, and texture is provided by cohesion and register. As for Allagbe (2009), he has succeeded in checking through *Arrow of God* how cohesion together with register makes a text coherent and consistent in register.

In their Thesis entitled *Analysing lexical cohesion in texts : A Descriptive Analysis of One is Enough* (Flora Nwapa), Godonou and Sonon (2007) have shown that no one can explore a text without making use of cohesive features through which one can analyze a text with regard to its environment. I then, agree with Godonou and Sonon (2007) in the sense that by register, they mean that texts are the products of the context of situation and cohesion suggests how the different elements which make up a text hang together.

Chapter Two: Theoretical Framework

The term cohesion is used in linguistics with regard to text. It is a linguistic feature which helps distinguish well-formed sentences from ill-formed ones.

According to Halliday and Hasan in *Cohesion in English* (1976), if a speaker of English hears or reads a passage of the language which is more than one sentence in length, s/he should normally be able to account for whether it forms what they qualify as a “unified whole” that is, if the parts of the sentence hang together or whether they are just a collection of “unrelated set of words”.

So, a random string of sentences is different from a well-formed set of sentences representing a text in that it has texture. Technically, therefore, texture is the term used to refer to the fact that the lexico-grammatical units which represent a text hang together so that a linguistic cohesion is provided within the passage.

Halliday and Hasan (1976) argue that “this cohesion is effected by the use of such linguistic devices as those of reference, substitution, ellipsis, conjunction and lexical organization.

The main techniques used to achieve cohesion are:

2.1 Reference

By reference, we mean a cohesive pattern that is, the relation between one element of the text and another thing to which it can be interpreted in a given context.

Reference items actually exist with regard to participants (people - places and things which are involved in the overall process in the text. As Eggins (1994) has put it, “reference refers to how the writer or speaker introduces participants and then keeps track of them once they are in a text”.

2.1.1 Presenting reference

When the reference item is not known to the reader or listener, that is, when the reader has no previous knowledge about the reference item, we speak of presenting reference. Eg: King Patayon had thought it (the drought) was going to carry every man, woman and child away to their ancestors. Here, King Patayon, as the participant, has just been introduced to the reader who has no idea of what is going to be said about him.

2.1.2 Presuming reference

It is the opposite of the presenting reference. Presenting reference in effect, occurs when the referent is already known due to the fact that it has been mentioned or presented in the preceding text. Eg: But how do we know the dead really do speak through the priests? They were doing their work and he was doing his. (We know already that they for example refers to the referent item the priests and he refers to King Patayon which had been mentioned before)

2.1.3 Homophoric reference

Here the reference item is retrieved from the shared context of culture. Eg : It was good to rest after such a long drought. Everybody culturally knows what it looks like to live during the period of drought. Drought appears here as homophoric item since its effect are culturally shared by the whole community of Shavi.

2.1.4 Exophoric reference

It is usually recognized as a situational reference. It is so called because it has the property of contributing to the creation of text by linking the language to the context of situation. To cut it short, I'll say that exophoric referent is to be retrieved from elsewhere rather than within the text.

2.1.5 Endophoric reference

It is the opposite of exophoric reference. Whereas exophoric reference is situational, endophoric reference is textual, that is, the endophoric referent is to be retrieved within the text not in the immediate context of situation. There are several kinds of endophoric reference as shown below.

2.1.5.1 Anaphoric relation

Anaphoric reference occurs when the referent item is found at an earlier point in the text that is, when it refers back to something that has gone before or a participant that has been mentioned before. Eg: “Them” is anaphorically related to six cooking apples in “wash and core six cooking apples. Put them into waterproof dish”.

2.1.5.2 Cataphoric relation

Here, instead of referring backwardly, the cataphoric reference item refers forward to something or a participant that has not been mentioned before. Eg: He who hesitates is lost. Here the pronoun he does not presuppose any referent in the preceding text but it is in a cataphoric relation (It refers forward to who hesitates).

2.1.5.3 Esphoric reference

We speak of esphoric reference when the referent is located in or retrieved from the phrase which immediately follows the presuming referent item within the same nominal group or same noun phrase but not in a separate clause. Eg: The materials were put in the room in which mother’s belongings are usually packed. Esphoric

(The room here is the presuming referent item. Now, as to which room, the exact information is given to us in the next part of the nominal group “in which mother’s belongings are usually packed.”)

2.1.5.4 Comparative reference

When the identity of the presumed item is retrieved not because we have already mentioned it in the text but because the item we are comparing it with has been mentioned, we speak of comparative reference. Eg: Young people mustn't disobey or insult elderly people, such moral standards are no more in practice nowadays.

2.1.5.5 Bridging reference

It is special in its kind and occurs when a presuming reference item refers back to an early item from which it can be inferentially derived. Eg : King Patayon had thought it was going to carry every man, woman and children away to their ancestors. (It bridges its reference from the effects of the drought).

2.1.5.6 Locational reference

It is the type of cohesion which identifies a location in time or space. Instances of locational items are: at the moment, these days, now, here, above, below, then, there. Locational reference is said to have an exophoric function when it refers to nearby time or space (eg: at the moment, these days, now, above, below etc) but when it refers to distant (or far-fetched) time or space, we say that it is endophoric (eg: then, there) eg: The hunter courageously faced the lion. Then he shot it and cried victory. (endophoric)

2.2 Lexical relations

The way the writer describes how words in a text relate to each other to build up lexical set of lexical strings is referred to as lexical relation analysis.

The following are considered as lexical items: nouns, main verbs, adverbs and adjectives except prepositions pronouns, articles and auxiliary verbs which do not encode lexical content. Broadly, there exist two main sorts of lexical relations in text: Taxonomic and

expectancy relations “This is the cohesive effect achieved by the selection of vocabulary”.
(Halliday and Hasan: 1976)

2.2.1 Taxonomic relations

These types of relations deal with words relating to each other by means of classification or composition.

2.2.2 Classification

It has to do with the link or relation between a class of a general term or noun and its member known as hyponym. Eg is the relation between animal (superordinate) and cat (hyponym).

2.2.3 Co-hyponymy

It occurs when two or more lexical items used in a text stand for both hyponyms of a superordinate class. Eg: cat and dog are co-hyponyms of the general item animal.

2.2.4 Class or sub-class

This occurs when two or more lexical items used in a text are related through subclassification. Eg: headache and malaria are subclasses of sickness, so are beans and rice of food.

2.2.5 Contrast

When two or more lexical items encode a contrast relation eg: Life / death; sky / earth; East / West, we speak of contrast.

2.2.6 Similarity

Similarity occurs when similar meanings are expressed by two or more lexical items.

Similarity is often shown through : synonymy that is, the restatement of two words (one word restates the other and vice versa) eg : School / college and the repetition that is, the repetition of a lexical item eg : again and again.

2.2.7 Composition

Composition refers to the part or whole relationship between lexical items which are meronymy or co-meronymy.

Meronymy : Meronymy occurs when two lexical items are related as whole or part or vice versa eg : hand / finger ; mouth / lip.

Co-meronymy: It occurs when two lexical items are related as parts of a common whole. Eg: (nails and fingers are part of the hand; roots and leaves are part of a tree.

2.2.8 Expectancy relations

Expectancy relations occur where there is a predictable relation between an action or process (verb) and either the doer of that process or the participants effected by it. Eg: Water / drink; drive / bicycle.

Indeed these relations link nominal elements with verbal ones.

2.3 Conjunctive relations

They have to do with the way the writer creates and expresses logical relations between the parts of a text. Conjunctive relations are to some extent different from the other cohesive relations. According to Halliday and Hasan, they are “non-phoric” in that conjunction does not have a referential function in the way pronouns may do (via anaphora or cataphora for example).

In the other way around, let's say that conjunction is not dependent on a referential meaning, neither is it on the identity of association of wording. Instead it is based on the assumption that there are in the linguistic system, forms of systematic relationships between sentences.

In this regard, with conjunction, we have to look into the different kinds of semantic relation which is a specification of the way in which what is to follow is systematically connected with what has gone before.

There are basically three kinds of conjunctive relations: Elaboration, extension and enhancement.

2.3.1 Elaboration

It is a relationship of restatement or clarification whereby a sentence resays or clarifies the previous one.

Elaboration may be considered as an additive relation since it is encoded in such expressions as: that is (to say) ; I mean (to say) ; for example / instance, thus, to illustrate, to be more precise, actually, as a matter of fact, in fact etc.

As such, elaboration conjunctions are generally regarded as internal because to restate or to resay by nature is rhetorical (internal) that is, using a style designed to impress or persuade one's interlocutor or audience, eg: Koffi is a very intelligent student. In fact he learns little and knows a lot (the second sentence has an impressive or a persuasive meaning).

2.3.2 Extension

It is first a relationship of addition whereby one sentence adds or brings light to the meaning contained in another. It is also a relationship of variation whereby one sentence alters the meanings of another by either contrast or qualification. The list of such conjunctions

proposed by Halliday and Hasan (1976) are: And, also, moreover in addition, nor, but, yet, on the other hand, however, on the contrary, instead, apart from that, except for that, alternatively etc. (p. 243). Eg: Ann is a very beautiful and polite girl. Yet she has no husband.

2.3.3 Enhancement

Enhancement has to do with the way by which one sentence can extend on the meanings of another by time, comparison, cause, concession etc. Temporal conjunctions are then, next, afterwards, just then, at the same time, before that, soon, after a while, meanwhile, all that time, until then, up to that point etc. Comparative conjunctions include likewise, similarly, in a different way. Causal conjunctions are so, then, therefore, as a result consequently, hence, because of that, for, in consequence, on account of this, for that reason, for that purpose, with this view etc ; conditional conjunctions include in that case, otherwise, under the circumstances, if not; concessive conjunctions are yet, still, though, despite this, however, even so, all the same, nevertheless etc.

It must be noted that not all conjunctive relations are explicitly expressed. There are also implicitly expressed conjunctive relations which are realized through the simple juxtaposition of sentences. Eg: I don't like thin girls (.) They are often troublesome.

It is also important to point out that conjunctive relations may refer to external (real world or world surrounding us) logical relations or to the writer's or speaker's internal (Rhetorical) way of organizing the events in his or her text.

Thus conjunctive relations expressed by "first", "next", "finally" may refer either to the writer's / speaker's external temporal sequencing of actions or internal (rhetorical) organization of the message / information.

2.4 Conversational structure

“Conversational structure describes how the interactants negotiate the exchange of meaning in a dialogue” (Eggins: 1994). It mainly takes into account spoken texts and makes use of the speech functions such as offer, command, statement, questions accepting, answering, agreeing and disagreeing etc.

Example of exchange structure: offer + accept, question + answer. We may illustrate this if possible.

2.5 Substitution and ellipsis

Although I am not going to focus on this, I must say a few words about it. In fact, according to Halliday and Hasan (1976), substitution is the replacement of one item by another whereas ellipsis is the omission of an item (lexico grammatical item). Essentially both are the same process within the text. In the Hallidayan systemic functional approach, “Ellipsis can be interpreted as that form of substitution in which the item is replaced by nothing”. So, Halliday and Hasan conclude that “Ellipsis is substitution by zero” (p.342).

An elliptical item, then, is one which leaves specific structural slots to be filled from elsewhere. This is exactly the same as presupposition by substitution except that in substitution an explicit “counter” like “one” or “do” is used, as a place-maker for what is presupposed, whereas in ellipsis nothing is inserted into the slot. That’s why it is said that ellipsis is regarded as substitution by zero. In the next chapter I will be discussing the three extracts under study.

Chapter 3: Description of the three extracts.

3.1 Extract 1:

S* stands for sentence and the indices are sentence numbers.

3.1.1 Reference

3.1.1.1 Anaphoric reference

- (S₂) King Patayon had thought it was going to carry everyman, woman and child to their ancestors (theireveryman, woman and child)
- (S₃) The ancestors had not been ready to receive them (themPatayon and his people)
- (S₅) Not that he distrusted the prophets and priests of Ogene (heking patayon)
- (S₆) Nobody had been to the ancestors and back to tell them (them people of Shavi including the king)
- (S₇) The priests and prophets claimed that the dead ones spoke through them (thempriests and prophets)
- (S₈) The king had his doubts (hisPatayon)
- (S₁₃) They were doing their work and he was doing his (They, their..... priests and prophets ; hisPatayon)
- (S₁₄) Why should he complain ? (heking Patayon)
- (S₂₂) The king and his closest friends (hisking Patayon)
- (S₂₄) One of his wives or one of his many children or a friend (hisking Patayon).
- (S₂₅) There was no need for him to stir (himking Patayon)
- (S₂₆) He and his men had eaten for the afternoon meal (he, his.... king Patayon)

- (S27) He saw six of his chiefs slowly making their way to the Pizza (he,
His king Patayon, theirchiefs)
- (S29) Middle aged such as theirs (theirschiefs)
- (S30) They were not ruffled by the barking of the dogs (theychiefs)
- (S32) King Patayon smiled, inclined his head in return and motioned them to get up (them
.....chiefs)
- (S33) he gestured them to their seat (them theirchiefs)
- (S34) And the chiefs slowly but with subtle calculation moved, three to each side of the
king (the kingthe king Patayon)
- (S35) They too reclined..... the palace (theychiefs)
- (S37) Despite their busy air, not a word was spoken (their young boys)
- (S38) King Patayon, known as the slow one, hated approaching any topic in haste (the
slow one king Patayon)
- (S39) After a quarter of a century of his reign, his men had come to value this (this
.....the reign)
- (S40) Though he didn't know what it was (itthe reason)
- (S41) But since they were using his own method, he didn't wish to hurry them (them
.....the men)
- (S42) So with them, he changed from reclining on one arm to the other (them
.....the men; hePatayon)
- (S44) His men had come to complain about something (hisPatayon)
- (S45) so they didn't know how to start (theythe men)
- (S46) And he wasn't going to help them (heking Patayon) ;
.....them..... the men)

- (S47) The king and his men had sworn with their life blood that no one should oppress or use his position to treat the other subhumanly (their.....the king, men)
- (S48) They had learnt through their ancestors what it was to be enslaved and Shavi prided herself on being the only place in the whole of the Sahara, where a child was free to tell the king where it was that he had gone wrong (they, theirthe king and his men, hethe king)
- (S50) Their respect and dignity (theirPatayon and his fathers)
- (S52) (theking Patayon)
- (S54) Patayon who had eight of them (themPatayon's wives)

3.1.1.2 Cataphoric reference

No cataphoric reference is used in this extract.

3.1.1.3 Exophoric reference

- (S6) It was that nobody had been to the ancestors and back to tell them what it was like
- (S7) The priest and prophets claimed that the dead ones spoke through them.
- (S9) The priest and prophets were very useful in instilling fears into the mind of the people of Shavi...
- (S10) So the king was not going to go out openly and ask the people
- (S14) And on a day like this when everything was working as expected, why should he complain.

3.1.1.4 Homophoric reference

- (S1) drought in (It was good to rest after such a long drought)
- (S4) Ogene the river goddess in (even to fifty-year-old, slow thinking and easy going king Patayon, descending to the ancestors, however beautiful Ogene the river goddess had said it was not rosy prospect.)

- (S5) Ogene in (Not that he disturbed the prophets and the priests of Ogene)
- (S6) ancestors in (It was just that nobody had been to the ancestors and back to tell them what it was like.)
- (S7) The dead ones in (The priest and prophets claimed that the dead ones spoke through them)
- (S9) The supernatural in (The priest and the prophets were very useful in instilling fear into the mind of the people of Shavi, by adding the supernatural to everything.)
- (S11) The Dead in (But how do we know the dead really speak through the priests?)
- (S19) Birds in (Among the Shadows, colourful birds sang twitteringly in their nests)
- (S20) Birds in (The palace parrots hopped about in their cages, impatient with the twitteringly birds)
- (S22) Lakes the founding fathers goddess Ogene in (From nearby lakes, which had decided the founding fathers to settle here in Shavi, and given them their goddess Ogene, water and fish, a breeze wafted over the palace through the date palms and into the king and his closest friends, reclining together the pizza)
- (S24) welcoming tone in (But in that relaxed welcoming tone known to king Patayon, from which he could guess that whatever was approaching was not dangerous.)
- (S28) Restful afternoon chiefs middle-aged men in (They walked leisurely, looking very dignified, not only because it was a restful afternoon, now bordering on early evening, but also because they were chiefs, middle-aged, and above all men.)
- (S29) middle - age (see 28)
- (S30) The barking of the dogs in (They were not ruffled by the barking of dogs.)
- (S35) Skin of animals in (They too reclined on the scented of skin of animals that had been scattered on all the elevated sitting places built into the inside walls of the palace.)

- (S36) Coco palm drinkshoneyed bush meatnerve-relaxing-grass jenja nuts eggs in (Young boys, who worked in the palace as servers and bodyguards, padded in like silent locusts, distributing chilled coco-palm drinks, honeyed brush meat, nerve-relaxing grass, jenja nuts and eggs.)
- (S47) Life blood in (The king and his men had sworn with their life blood that no one should oppress or use his position to treat the other sub humanly.)

3.1.1.5 Bridging reference

- (S3) Evidently this time the ancestors had not been ready to received them (this bridges its reference from the period of a long drought.
- (S6) It was just that nobody had been to the ancestors and back to tell them what it was like. (It bridges its reference from the fact that nobody ever since has the right information from ancestors.
- (S25) There was no need for him to stir (there bridges its reference from Patayon’s ability to get a message from the barking of dogs)
- (S27) He had hardly settled down to this (this bridges its reference from the afternoon meal.
- (S28)Not only because it was a restful afternoon (it bridges its reference from Patayon’s chiefs’ dignity).
- (S39) After a quarter of a century of his reign, his men had come to value this (this bridges the reference from the way Patayon has ruled the kingdom for a century).
- (S50) That king Patayon and his fathers before him had been able to do this was always a marvel to other kingdoms around (this bridges its reference from children’s freedom of speech in the kingdom).

3.1.1.6 Locational reference

- (S₅₁) Then as if on cue, one of the men started to talk banalities.
- (S₅₂) Then there was a rustle, subtle yet determined from the part of the palace...
- (S₂₂) From nearby lake which had decided the founding fathers to settle here.

3.1.1.7 Comparative reference

- (S₁) It was good to rest after such a long drought.
- (S₄) Even to fifty-year-old, slow thinking and easy-going Patayon a rosy prospect.
- (S₁₄) And on a day like this when everything was working as expected, why should he complain ?
- (S₂₁) Even the king's bush cat sat lazily by its master, looking from one of the vast palace compound to the other.
- (S₂₃) Two of the palace dogs started to bark at the same time.
- (S₂₆) He nearly changed from resting on one arm to the other, selected another tooth
The afternoon meal.
- (S₂₉) Middle-age such as theirs demanded dignity.
- (S₃₁) The chiefs, as if they were one man, knelt on one knee, ... to their head.
- (S₄₇) The king and his men had sworn with their life blood that no one should oppress or use his position to treat the other subhumanly.
- (S₅₀) That king Patayon and his fathers before him had been able to do his and still retain their respect and dignity was always a marvel to other kingdoms around.
- (S₅₁) Then as if on cue, one of the men started to talk banalities.
- (S₅₅) he could tell that that particular nervous rustle was coming from no other than his senior wife.

3.1.2 Lexical relations

The kind of cohesion arising from the semantic relationship between words is known as lexical cohesion.

As linguistic studies of lexical cohesion require, I'll first of all try to construct lexical strings in order to look into how lexical items occur chronologically in the passage that is, how they relate to an immediate prior word through taxonomy or expectancy.

3.1.2.1 Taxonomic lexical relations

This has to do with the relations of superordination or composition.

3.1.2.2 Superordination/general class of nouns

- (S9) The people,
- (S10) The people,
- (S2) Man-woman,
- (S19) birds, (S20) bird, (S26) men,
- (S28) Men, (S35) animals, (S36) grass - eggs ?
- (S39) men, (S42) arm, (S44) men, (S51) men, (S52) game
- (S54) woman,

3.1.2.3 Sub-class/Hyponyms

- (S20) parrots, (S36) locusts (sub classes of birds)
- (S21) cat, (S23) dogs (sub classes of animal)

3.1.2.4 Similarity

- (S5) prophets-priests,

- (S19) nest - (S20) cages,
- (S1) woman – (S24) Wives,
- (S36) servers – bodyguards,
- (S50) respect – dignity,
- (S54) Wrap – cloth,
- (S55) trouble-maker-great talker.

3.1.2.5 Repetition

- (S1) ancestors,
- (S2) ancestors, (S3) ancestors, (S6) ancestors, (S48) ancestors.
- (S4) Ogene, (S5) Ognene, (S22) Ogene
- (S2) King Patayon, (S4) king Patayon, (S10) the king, (S21) the king, (S22) the king, (S24) king Patayon, (S32) king Patayon, (S38) king Patayon, (S40) the king, (S50) king Patayon, (S52) king Patayon, (S53) the king's, (S2) man, (S26) men, (S28) men, (S31) man, (S39) men, (S40) men, (S44) men, (S47) men, (S51) men,
- (S2) Woman, (S54) woman.
- (S1) child, (S24) children, (S48) child, (S49) child.
- (S5) prophets, (S7) prophets, (S9) prophets,
- (S5) Priests, (S7) priests, (S9) priest
- (S11) Priests
- (S24) Wives, (S55) Wife.
- (S7) The dead ones, (S11) the dead,
- (S9) people,
- (S18) date palms,
- (S18) palace walls, (S20) palace, (S22) palace walls, (S23) palace,

- (S35) palace, (S39) palace walls, (S40) palace, (S42) palace, walls, (S53) palace.
- (S4) Slow thinking, (S8) slow one, (S33) slowly
- (S13) Were doing -was doing
- (S23) To bark, (S30) the barking
- (S38) dignified, (S29) dignity, (S50) dignity
- (S18) Shadows, (S42) shadows
- (S18) date palms, (S22) date palms.
- (S28) middle-aged, (S29) middle-age
- (S34) Subtle, (S53) Subtle
- (S53) Rustle, (S54) rustle, (S55) rustle
- (S44) Something-something
- (S22) friends, (S24) friend

3.1.2.6 Composition

We are going to deal with this through meronyms and comeronyms.

3.1.2.7 Meronyms

- (S26) arm –
- (S31) body – head – shoulder ; (S26) teeth
- (S32) hands ; (S42) arm
- (S36) grass

3.1.2.8 Co-meronyms

- (S31) shoulder ; (S32) hands - armpit, (co-meronyms of arm) ;
- (S31) heads – shoulder, (S26) teeth, (S32) hands, (S42) arm (co-meronyms of body)

3.1.2.9 Expectancy relation

- (S₁) man – woman
- (S₁₅) past – future
- (S₁₆) to eat – health
- (S₁₇) sun - West
- (S₁₈) date palms - shadows
- (S₁₉) Bird - sang - nests
- (S₂₃) dogs - to bark
- (S₂₆) gap – teeth, roasted meat - had eaten
- (S₃₅) skin – scattered
- (S₅₀) respect – dignity

To sum up I'll say that lexical analysis shows that lexical items relate much more through taxonomy than meronymy.

3.1.3 Conjunctive relations

Under this heading, we are going to see which of: elaboration, extension and enhancement is predominant.

3.1.3.1 Elaboration

- (S₃) Evidently this time the ancestors had not been ready to receive them.

3.1.3.2 Extension

- (S₇) The priests and prophets claimed that the deal ones spoke through them, but king Patayon, indulgently called “the slow one” by his subjects, sometime had his doubt (S₈)
(explicit relation of contrast)
- (S₁₀) But (S₁₁) (explicit relation of contrast)

- (S12) And (S13) (explicit relation of addition)
- (S13) And (S14) (addition);
- (S20) or (S22) And (additional) (S23) But (S24) (contrast)
- (S25) And (S26) additional
- (S28) But (explicit).
- (S31) And ; (S33) And (additional) ; (S39) And (additional)
- (S40) Trough (explicit-contrast)
- (S40) But (S41) (contrast)
- (S45) And (S46) (additional)
- (S49) But also (contrast additional) ; (S50) And

3.1.3.3 Enhancement

- (S9) So (S10) (causal relation)
- (S36) Despite (S37) (adversative)
- (S39) After (temporal expressing time sequence)
- (S44) So (S45) causal relation)
- (S50) Still (temporal)
- (S53) yet (adversative)

3.1.4 Conversational structure

Exchange n°1

Shoshovi : My owners, I invited you to the palace for a purpose. You all know what they said, that a women are the softness on which our men recline. But sometimes that Softness has gently to give a reminder to our men and our owners. I beg you all to go to the heart of the matter, to tell your friend and your king why is it that you are here. For if one's friend behaves badly, one is not entirely without blame (Polite request)

Egbongbele : Our Queen Mother's grievances are not unimportant. For, is it not known that if one's women are contented, life will offer one contentment ? (Statement + direct question).

King Patayon : You are free to get on with it, Egbongbele. This is a free kingdom. And sometimes things do happen in one's own home of which one is the last to know. No person in Shavi should be afraid to speak. Even Shoshovi is speaking her mind (answer).

Egbongbele : Mensa, stand up and tell the king where he's gone wrong. (order)

Mensa : The king must give Shoshovi a cow before taking the beautiful and dutiful daughter of Ayi to be his ninth Queen. Shoshovi wants a cow. (Answer : statement but tactless).

Statistical table of extract N°1

Types of cohesive items	A.R.	C.R.	Exo.R.	H.R.	B.R.	L.R.	Comp.	Super Ord.	Hypo.	Sim.	Rep.	Mer.	Co-Mer.	Exp.	El.	Ext.	Enh.	Total number
Number	33	00	08	17	08	03	14	17	04	14	27	07	08	13	01	15	06	195
Percentage	16,92%	00%	4,1%	8,71%	4,1%	1,53%	7,17%	8,7%	2,05%	7,1%	13,84%	3,5%	4,1%	6,6%	0,51%	7,69%	3,07%	100%

Legend: AR=Anaphoric relation; CR=Cataphoric relation, Exo.R.= Exophoric relation; H.R.= Homophoric relation; B.R= Bridging relation; L.R. = Locational relation; Comp = Comparative ; Super.ord. = Super ordination; Sim. = Similarity; Rep.= Repetition; Mer= Meronym; Co-Mer.= Co-Meronyms; Exp. = Expectancy; El.= Elaboration; Ext.= Extension; Enh=Enhancement.

3.2 Extract n°2

y* stands for the sentences whereas the indexes represent sentence numbers

3.2.1 Reference

3.2.1.1 Anaphoric reference

- (y1) Anoku ; (y2) he ; (y3) Him ; (y8) He ; (y9) he ; (y11) ; (y18) he – himself ; (y19) he-me-my ; (Y21) his – he ; (y26) his-he ; (y27) he ; (y28) his ; (y29) he ; (y30) I ; (y32) he ; (y33) he ; (y34) he – he ; (y36) he ; (y37) he – his ; (y38) he ; (y40) he – his ; (y41) he ; (y42) he ; (y43) he ; (y44) he – him.
- (y4) Ronje; (y6) he; (y7) he ; (y8) the man ; (y14) one of the men ; (y15) him ; (y32) the albino ; (y36) the albino.
- (y10) The albinos ; (y11) their ; (y12) they ; (y14) the men
- (y20) Mensa; (y21) he; (y22) he.
- (Y13) the King; (y14) he.

3.2.1.2 Cataphoric reference

- (y34) Tomorrow-Ibu day
- (y38) The palace way; (y39) that route.

3.2.1.3 Esphoric reference

- (y2) He'd been up early, to make sacrifices to the big lake which the king had asked him to do.

3.2.1.4 Exophoric reference

- (y8) He had tried to convince himself that no-one in Shavi had anything to do with the man's disappearance.
- (y10) Everybody in Shavi knew Anoka hadn't liked the arrival of the albinos.
- (y17) But this wasn't the way things were done in Shavi

- (y3) the albino people.

3.2.1.5 Homophoric reference

- (y2) Sacrifices – big lake
- (y21) Ogene – earth
- (y27)jenja
- (y28) Walking dead
- (y30) Ogene the goddess
- (y34) rest day – Ibu day
- (y42) Stones

3.2.1.6. Bridging reference

- (y5) “It had puzzled them all” (“It” refers to the disappearance of one of the albino people).
- (y9) But somehow he couldn’t be sure that this was the case (“this” bridges its reference from (y8) no-one in Shavi had anything to do with the man’s disappearance.
- (y17) But “this” wasn’t the way things were done in Shavi (“this” refers to the fact that Anoku felt like establishing his innocence).

3.2.1.7 Locational reference

- (y19) Then he asked
- (y6) One minute he was there, (y7) the next he had vanished.

3.2.1.8 Comparative reference

- (y11) But he wouldn’t go as far as to harm a single hair on any of their heads
- (y12) Since they had been unanimously accepted as humans.

- (y42) Being tired as well as curious, he sat down wearily on a clump of stones.

3.2.2 Lexical relation

3.2.2.1 Taxonomic lexical relation

3.2.2.2 Superordination/General class of nouns

- (y1) day
- (y3) people, (y8) man
- (y11) head, (y12) humans, (y32) birds

3.2.2.3 Class/sub-class

- (y1) Day –evening
- (y3) People, (y8) man (sub-class of human), (y11) Head-hair (sub-class of body)
- (y32) Fowls (sub-class of birds)

3.2.2.4 Contrast

- (y1) Late/(y3) early

3.2.2.5 Similarity

- (y32) have happened, (y32) had befallen
- (y38) Way, (y39) route
- (y40) hilly-rocky

3.2.2.6 Repetition

- (y1) Anoku, (y10) Anoku, (y13) Anoku, (y14) Anoku, (y16) Anoku, (y21) Anoku, (y22) Anoku, (y24) Anoku, (y25) Anoku.
- (y3) The King, (y13) the king, (y23) the King, (y29) the king.

- (y1) Evening, (y40) evening.
- (y3) The albino, (y10) the albinos, (y32) the albino, (y41) the albino's, (y43) the albinos.
- (y8) The man's, (y27) man, (y14) men.
- (y20) council, (y44) council.
- (y1) Tiring day, (y32) ten days, (y34) rest day – Ibu day.
- (y3) Disappearance, (y8) disappearance
- (y14) has disappeared.
- (y19) My search, (y24) to search
- (y21) Ogene, (y30) Ogene goddess
- (y38) Palace, (y41) palace,
- (y32) Concentrating, (y43) concentration.

3.2.2.7 Composition

Here the author has used mainly expectancy relations.

3.2.2.8 Expectancy

- (y1) Late – (y2) early
- (y3) People – (y12) humans
- (y26) Chewed – spat

3.2.3 Conjunctive relation

Analyzing conjunction relation often aims at illustrating the logical relations existing within a passage. It is mainly concerned with checking which of “elaboration, extension and enhancement is prevalent and (if possible) finding whether these logical relation are internally or externally organized or which relations may appear explicitly or implicitly.

3.2.3.1 Elaboration

- (y3) In order to

3.2.3.2 Extension: the most dominant

- (y8) But, (y9)
- (y10) But, (y11)
- (y16) But, (y17)
- (y23) And, (y24)
- (y27) And, (y28)
- (y32) But, (y33)

3.2.3.3 Enhancement (contribute to the internal construction of the text)

- (y17) So, (y18) (explicit)
- (y18) Then, (y19)
- (y35) And therefore, (y36)
- (y38) Even though, (y39)
- (y40) So, (Y41) (explicit)

3.2.4 Conversational structure

Exchange n°2 (Chapter 18 p.154-155)

This conversation as well as the first one and any other form of exchanges in the Novel, looks more reported than direct exchange. As a result, I am not going to select more than two for this research paper.

King Patayon: “You’re making other people jealous. If you share what you get with our people, they will pray for you (statement of Patayon’s worries for his son)

Assogba: “Well, father, aren’t I doing enough? (Question). Look at our place and look at our valley. This is the only place in this desert where you have constant water. (A statement)

Look at our women and see how clean they can afford to keep their body cloth. (Statement made to convince his father.) What else do you want me to do for our people father? (Question). You've no idea what I suffered from the albinos. And don't forget, that when I was determined to go with them, you and your council refused to give me permission..." (Statement made by Assogba to reproach the King and his men)

Egbongbele: "You cannot talk to us like that. Your father is still our king. He may not be able to speak the albino language or roar about creating dust in their land-boat, but he is still our king. (Statement- a reply)

Mensa : "You'll be our king soon. Look at your father, he was ill when you returned, now the worry over you is making him worse. You know that the prince of any group of people in the desert looks after their animals, but when did you last visit the valley of the shepherds ? How many cows have we now in Shavi ? (Statement and questions) Tell me that,

Assogba : the son of Patayon" (Imperative – order)

Assogba : I cannot tell you, Mensa the great talker. (Answer/refusal). You're right, I haven't been to the cattle market, but if it's cows you want, you'll have cows". A few years ago, you laughed at my mother for wanting a cow and said that her greed was insatiable. I'll give you cows, Mensa, I'll go to the cattle market, don't worry. I'll go there in style and then my people will be proud of me (answer-promise).

Statistical table of extract N°2

Type of cohesive items	A.R.	C.R.	Es.R.	Exo. R.	H.R.	B.R.	L.R.	Comp.	Sup. Ord.	Class/ Sub-class	Contr.	Sim.	Rep.	Exp.	El.	Ext.	Enh.	Total news
Number	36	03	01	05	09	03	03	03	06	07	01	06	12	03	01	06	05	110
Percentage	32,2%	2,72%	0,90%	4,54%	8,18%	2,72%	2,72%	2,72%	5,45%	6,36	0,90%	5,45%	10,90%	02,72	0,90%	5,45%	4,54%	100%

Legend: A.R.=Anaphoric relation; C.R.= Cataphoric relation; Es. R. =Esphoric relation; Exo.R. = Exophoric relation; H.R.= Homophoric relation; B.R.= Bridging relation; L.R. = Locational relation; Comp. = Comparative ; Sup.ord. = Super ordination; Contr.= Contrast; Sim. = Similarity; Rep.= Repetition; Exp. = Expectancy; El.= Elaboration; Ext.=Extension; Enh.=Enhancement.

3.3 Extract n°3 (Chapter 12 P 96-97)

C represents the sentences and the indexes are the sentence number.*

3.3.1 Reference

3.3.1.1 Anaphoric reference

- (C₁) Sigbo and Ayoko (the two women, each other)
- (C₂) Her, her – Siegbo
- (C₃) (She –Siegbo) ; (C₄) (my – Siegbo)
- (C₆) (Them, they – (C₅) (words) ; (C₇) (them, they – (C₆) words)
- (C₁₂) (Their, their – (C₁₁) men) ; (C₁₃) (they – (C₁₁) men)
- (C₁₄) (they – (C₁₁) men); (C₁₅) they – (C₁₁) men) ; (C₁₆) (they – (C₁₁) men) ; (C₁₇) (their – (C₁₁) men)
- (C₂₄) (my – Siegbo)
- (C₂₅) (him – Ayoko’s father)
- (C₂₈) (We – Siegbo and Ayoko)
- (C₃₀) (They – everybody)
- (C₃₁) (he, him – Ayoko’s father)
- (C₃₂) (us –Siegbo and her daughter)
- (C₃₄) (it – (C₃₃) a case)
- (C₃₅) (our – (C₃₄) women)
- (C₃₆) (her, her, her, herself – Siegbo)
- (C₃₈) (She, she – Siegbo)
- (C₄₁) Me, me – (C₃₈) Ayoko)
- (C₄₂) ; (C₄₃) (I, I, Ayoko)
- (C₄₄) (Her – Ayoko)
- (C₄₅) She – (C₄₄) Siegbo)

- (C47) (She, her – Ayoko ; (C48) (that – (C46) the teaching of new set of rules
- (C50) (She, my, I – (C44) Siegbo)
- (C56) (Yourself, your – Ayoko)
- (C57) (Me – Siegbo)
- (C62) (You – Ayoko)
- (C63) (Your – Ayoko)

3.3.1.2 Cataphoric reference

- (C4) What a terrible fate for a little like you, my daughter Ayoko.
- (C18) But this, that happened this morning, is one thing we can't afford to see muddled.
- (C61) And we can't let an animal destroy you
- (C62) Do you not know that after the next dry season, you are moving into the palace.....?

3.3.1.3 Esphoric reference

- (C47) For this, she would need a new set of rules, which Siego had not taught her.

3.3.1.4 Exophoric reference

- (C4) “What a terrible fate for a little like you ?”
- (C15) But in most cases they come to the wrong one, like anybody else.
- (C16) And everybody would start doubting Ogene
- (C31) If we told your father, he would let his anger rule him and do some terrible things to those albinos to get his own back.
- (C51) Those leper-looking creatures are not humans
- (C55) So say nothing to anybody

3.3.1.5 Homophoric reference

- (C10) Ogene
- (C21) Ogene
- (C25) Ogene

- (C27) Cows
- (C28) Ogene
- (C30) Ogene
- (C31) Albinos
- (C37) Ogene
- (C41) Ogene
- (C42) Polluted
- (C44) Trusting-pure
- (C45) Shade of grey
- (C51) Leper-looking creatures
- (C61) Great priest-Ogene
- (C62) Day season

3.3.1.6 Bridging reference

- (C11) This is a case beyond men (this bridges its reference from (C8) what happened to Ayoko)
- (C19) It's like rags (It refers to the secret information that Siego asks her daughter not to disclose)
- (C33) We've never had a case like this in Shavi before (this-the rape)
- (C35) It is our war (it refers to the situation created by the rape).

3.3.1.7 Locational reference

- (C2) Then Siego wiped her eyes and stared into vacancy
- (C6) If you throw them that way, they go there
- (C7) If you throw them this way, they come here
- (C12) "You see the men there in council in the palace, their head bowed, their foreheads creased

- (C₁₈) But this, that has happened this morning, is one thing we can't afford to see muddled.
- (C₄₃) I mustn't go near the palace
- (C₄₆) For the first time, she was confronted with human dirt etc.
- (C₄₈) Time was short to start that now

3.3.1.8 Comparative reference

- (C₄) What a terrible fate for a little like you, my daughter Ayoko, (C₅) But words are like rags; (C₁₅) But in most cases they come to the wrong one, like anybody else, (C₁₉) As I said, it's like rags, (C₃₃) No, my daughter, we've never had a case like this in Shavi before, (C₃₈) "Ayoko, wipe your tears and go about your work as if nothing had happened.
- (C₅₄) Because there are no such laws in the animal kingdom.

3.3.2 Lexical relations

3.3.2.1 Taxonomic lexical relations

3.3.2.2 Superordination

- (C₁) Mother, women; (C₈) father ; (C₁₂) head, foreheads ; (C₁₆) Women ; (C₂₄) daughter ; (C₃₉) food ; (C₄₅) Land ; (C₅₁) humans ; (C₅₂) animals (C₆₀) person ; (C₆₂) season.

3.3.2.3 Class / Subclass

- (C₁) woman; (C₅₁) human ; (C₅₂) animal – (C₂₆) Cows (C₁₂) head-forehead ; (C₆₀) person – (C₁) woman.

3.3.2.4 Contrast

- (C₆) there – (C₇) here
- (C₁) Mother – (C₈) father; (C₁₁) men ; (C₅₁) humans – (C₅₂) animals.

3.3.2.5 Similarity

- (C₁) Mother-women ; (C₁₀) father – (C₁₁) men ; (C₄₆) human dirt - evil ; (C₂) Wiped- (C₆₂) dry (your tears)

3.3.2.6 Repetition

- (C1) Ayoko, (C4) Ayoko, (C9) Ayoko, (C23) Ayoko, (C36) Ayoko, (C37) Ayoko, (C38) Ayoko, (C39) Ayoko
- (C1) Siego ; (C2) Siego ; (C44) Siego ; (C47) Siego.
- (C1) Women ; (C16) woman ; (C34) Women ; (C37) Woman,
- (C1) Mother ; (C22) mother ; (C36) her mother
- (C40) Mother ; (C61) Queen mother ; (C64) the mothers
- (C4) My daughter ; (C24) My daughter ; (C33) my daughter ; (C44) fifteen-year-old daughter ; (C50) My daughter.
- (C61) Daughter of the great priest of Ogene ; (C63) daughter
- (C10) Ogene ; (C21) Ogene ; (C28) Ogene ; (C30) Ogene ; (C37) Ogene ; (C41) Ogene ; (C61) The great priest of Ogene.
- (C11) Men ; (C12) The men ; (C20) men.
- (C1) Tears ; (C38) tears ; (C63) tears
- (C2) Wiped (then Siego wiped her eyes) ; (C38) (Ayoko, Wipe your eyes and go about your work)
- (C52) Violated ; (C53) Violate ; (C58) Violated.

3.3.2.7. Composition

3.3.2.7.1 Meronyms

- (C2) Eyes – (C12) Heads ; forehead – (C39) eyes

3.3.2.7.2 Co-meronyms

- (C2) Eyes – (C12) Forehead (are co-meronyms of head)

3.3.2.7.3 Expectancy relation

- (C1) Mother – (C8) father – (C10) Your father
- (C1) Two women – (C11) men

- (C4) daughter – (C1) mother
- (C6) There – (C7) here
- (C1) Tears – (C2) eyes – (C9) sobs
- (C13) Solution – (C14) answer
- (C14) Right – (C15) Wrong
- (C12) Palace – (C25) Queen – (C30) The king
- (C21) Truth – (C28) false
- (C30) Doubting – wondering
- (C36) cloth – wrapped
- (C45) Raised – taught (C47) Set of rules
- (C51) Humans – (C53) animals
- (C47) Set of rules – (C54) laws

3.3.3 Conjunctive relations

3.3.3.1 Elaboration

No elaboration items are identified in this extract which means the author doesn't want to make use of Rhetorical speech.

3.3.3.2 Extension

- (C12) And (C13)
- (C16) But (C17)
- (C17) But (C18)
- (C25) And (C26)
- (C29) And (C30)
- (C53) Because (C54)

3.3.3.3 Enhancement

- (C1) Then (C2)
- (C54) So (C55)

Statistical table of extract N°3

Type Of Cohesion	A.R.	C.R.	Es.R.	Exo.R.	H.R.	B.R.	L.R.	Comp.	Sup. Ord.	Class Sub-Class	Contr.	Sim.	Rep.	Mer.	Co-Mer.	Exp.	El.	Ext.	Enh.	Total Number
Number	33	04	01	06	09	04	08	08	12	04	03	08	12	02	01	17	00	06	02	140
Percentage	23,5 7%	2,8 5%	0,71 %	4,28%	6,4 2%	2,8 5%	5,7 1%	5,71%	8,57 %	2,85 %	2,14%	5,71 %	8,57 %	1,42 %	0,71%	12,14%	0,00 %	4,28 %	1,42%	100%

Legend:

AR=Anaphoric relation; CR=Cataphoric relation; Es. R. =Esphoric relation; Exo.R.= Exophoric relation; H.R.= Homophoric relation; B.R= Bridging relation; L.R. = Locational relation; Comp. = Comparative ; Sup.ord. = Super ordination; Contr. = Contrast; Sim. = Similarity; Rep. = Repetition; Mer= Meronym; Co-Mer.= Co-Meronyms; Exp. = Expectancy; El.= Elaboration; Ext.= Extension; Enh=Enhancement.

The results of the descriptions of the three extracts in terms of cohesion achievement are discussed in the next chapter entitled “Discussion of the findings”.

Chapter 4: Discussion of the findings

After pinpointing the cohesive chains in the three extracts, I would like to look into how and why some of the cohesive items are purposely predominant. As this project is the beginning of a long process, I have selected just three extracts for my analysis.

In fact, the reference patterns which play the most important part in the first extract forcibly brings about one major participant named king Patayon, who is made to be in the centre of the story told in *The Rape of Shavi*. So, this passage is highly reference-centered, with the reference items mostly referring to king Patayon and his men. Therefore, Buchi Emecheta has made an intense use of pronominalization: his-his-they-their, he-him etc in this extract taken from chapter 1 to introduce Patayon as the main participant. Of the 195 cohesive items contained in extract 1,33 that is 16,92% are anaphoric, and his men. The other cohesive items statistically speaking, are as follows: 0 cataphoric relation, 8 exphoric references, 17 homophoric references, 8 bridging reference, and 3 locational relations.

He is the king of a certain village in the Sahara region named Shavi and as such, a heavy responsibility rests upon him. At the outset of the story told in the book, he is presented to the reader as the highest authority in the kingdom. Through referentiality the reader is also informed about his mood and the relationship existing between him and his subjects who, throughout the extracts, are referred to as “his men”, his closest friends, his wives and his many children”. We can also say that king Patayon is presented as the presuming referent to us by the author. It is worth explaining the effect created by personal pronoun “his” “here”. As a matter of fact, the repetitive use of the possessive “his” to refer to king Patayon, encodes the subtle power he has over his people. As it appears throughout the passage, human being are considered as the king’s property in the same since as one might think of his land, his farm, his vehicle and his cattle, in short his belonging. I must also say that this is not

particular to king Patayon. The narrator is certainly accounting for a general fact: the way a king usually has the right of life and death over this subjects in African kingdom.

Other important participants identified through the reference chains are the priests and prophets who act as guarantors for tradition through the worship of Ogene the goddess. The respect one has for them is shown through their being referred to as S (28), Chiefs, S (29) middle aged, etc.

So, the great number of anaphoric references creates consistency in the introducing participants developed within the passage. Here are the statistics of anaphoric references par extract: Extract N°1; 33 or (16,92%), extract N°2; 36 or (32,72%); extract N°3; 33 or (23,57%).

It is important to devote a discussion to homophoric chains found in chapter three despite their limited number. By the way, readers, especially the African readers who do not have any cultural knowledge about the people of Shavi will learn more about their culture through the homophoric references in the three extracts (See tables).

In fact, homophoric references create cultural meaning in texts. In (S₁), drought for example, beyond its common sense (absence of rain), conveys a cultural meaning here. Only those who share the same culture as the shavians can perceive such meaning encoded in it as to expect that the end of a drought entails the king to take necessarily a new wife. That is the importance of Semantics: A word has no meaning unless placed into the cultural environment in which it occurs.

Similar examples abound homophorically in the same passage but only a few of them are accounted for in (S₄) Ogene, the river goddess; (S₇) the dead ones; (S₉) the supernatural; (S₁₉) birds; (S₃₀) the barking of the dogs etc. Each homophoric feature encodes a meaning as regards the culture of the people of Shavi: (S₄) implies that the Shavians regard a river as a goddess, believe in it and worship it, (S₇) expresses people's belief that the dead, that is, those

who have died, do speak to them through the priests and prophets who mediate between the living people and the dead ones. As to (S₉), it suggests that nothing is interpretable in the culture of the Shavians without recourse to the supernatural (God). (S₁₉) reveals that birds are culturally regarded as sacred creatures and are worshipped. In fact, when the fleeing group led by Shavi, founded the village of Shavi, it is a bird they sacrifice to Ogene instead of a human being as the Kokumas used to do (P.24).

Finally, (S₃₀) suggests that some traditionalists and wise people like king Patayon can interpret and give meaning to the barking of dogs: it may reveal something bad or good.

Moreover, a few grammatical units dealt with have all made the extracts a comprehensible piece of work for African readers as they will be able to grasp the meaning of some cultural words or sentences used by Buchi Emecheta in this passage which looks more monologic written and spoken text rather than anything else. Such grammatical units are exemplified through the following

(S₁) the drought

(S₄): Ogene, the river goddess

(S₇) the death ones

(S₁₉) Birds

(S₅) Prophets-priests

(S₅₀) respect-dignity

(S₂₈) restful afternoon – chiefs- middle- aged man

(S₃₀) the barking of the dogs

(S₃₅) skins of animals

(S₃₆) coco-palm drinks/ honeyed bush meat / nerve relaxing grass / jenja nuts / eggs.

(S₄₇) Life Blood

(Y₁) I by day to mention but a few.

Given the great number of endophoric references displayed in this extract, it can be argued that it is a highly cohesive passage. These are: anaphoric references (16, 92); cataphoric reference (00%)

Once more, the reference patterns in extract 2 make us realize that the passage is about the following participants: Anoku, (the chief priest, the guarantor of cultural and traditional values in the kingdom of Shavi: Ronje (one of the visitors generally referred to as the albinos) who represents the Western culture – the civilized world. He disappeared after raping Anoku's daughter; Egbongbele (the king's spokesman) and Mensa (the great council talker).

The reference patterns in extract 2 make us realize that the passage is about the participants as seen through Figures the following figures: 6 out of 36 anaphoric relations are about Anoku, 5 are about Ronje, , 1 is about Mensah and 1 is about the king. Even 9 repetition items are about Anoku, who actually is the major participant/actor here. In fact Anoku carries the role of the guarantor of cultural and traditional values. This role of his is shown in the following sentences: (y1): It was late evening and Anoku the chief priest had had a tiring day. (y2) He'd been up early, to make sacrifices to the big lakes, (y3) which the king had asked him to do in order to find out about the disappearance of on the albino people, (y4) the one they called Ronje (y3) indicates that it was Anoku whom the kind has instructed with looking for Ronje who disappeared miraculously. (y1) shows that Anoku was aware of his role as he gets up early to make sacrifices to the great lake. Besides, Anoku is a powerful man: he is known to his people as being capable of harming people. We can read: (y10): Every body in Shavi knew Anoku hadn't liked the arrival of the albinos, (y11) but he wouldn't go as far as to harm a single hair on any of their heads.

In that respect, the fewer homophoric ties in the second extract plunge the readers into the culture of Shavi: (y2) informs us of the people's belief in the lake, the earth, the stones (y42), (y34) the Ibu day and so forth and the sacrifices usually performed therein.

When Anoku is compared to (y₂₈) the walking dead, it reveals people's belief that "the dead are not dead". Likewise, lexical items show that the first two extracts are culture-dependent. I contend that the lexical choices as seen through these extracts (nouns, verbs, adjectives, adverbs) have contributed to the building of texture in the three extracts making them cohesive texts accordingly especially by relating them consistently to their environment. A few of them are underlined in sentences below:

(S19) Among the shadows colorful birds sang twitteringly in their nests.

(S23) Two of the palace dogs started to bark at the same time.

(S30) They were not ruffled by the barking of the dogs

(Y14) He had simply said through Egbongbele, Anoku, one of the men has disappeared mysteriously

(Y19) Then he asked "where does the council want me to start my search?"

(Y24) and Anoku was to search and pray about anything mysterious

(Y34) Tomorrow, the Shavi rest day, Ibu day, he would be expected to make a speech about all he had found.

(Y2) He had been up early, to make sacrifices to the big lake.

(Y32) He had now spent over ten days, killing fowls and bird, praying and concentrating hard on what could have happened to the albino.

(Y28) and with his hair completely covered, reminded one of a walking dead.

Repetitional elements are also worth discussing since they equally bring about the same discoveries. Indeed, most items which are repeated in the first extract largely refer to similar items in the reference and homophoric area. That is, most repeated items in the extracts reveal nearly the same realities expressed in the homophoric relations.

The same phenomenon is remarkable in extract two except that more focus is put on sentences containing repeated items like (y₃) the albino, (y₁₀) the albinos, (y₃₂) the albino,

(y₄₁) the albinos etc and (y₃) disappearance, (y₈) disappearance, (y₁₄) has disappeared. I must specify that repetition is used here to insist, or to lay a focus on some events in the passage.

It's undeniable that the lexical items: "the albino- disappearance" have coupled to leave room for interpretation. The first member of the couple is used here to reveal the ignorance of the isolated Shavians who assimilate human beings to the leprous, albinos monkeys just because they have never seen a white man. The second member of the couple that is, the lexical item "disappearance" is used to convey a meaning. First it implies that the "crime" committed by the so-called albino, a certain Ronje, is so serious that one can pay one's life for it. The real sense behind the lexical item" (y₁₄) has disappeared could be "has been killed" for having raped a native girl betrothed to the king's son. Actually, if a Shavian had disappeared under the same circumstances, nobody would have cared for him/her. And since the guilty character is a stranger from the civilized nuclear world, this creates fear among the Shavians. That's why the king recommends inquiring about his disappearance.

Moreover, one of the main themes of the book is better grasped through lexical cohesion: the disruption of the African moral values by the introduction of Western values: Hoey (1991) is right when he observes that "lexical cohesion is the most important form of cohesion." (p.16)

As far as the conjunctive relations are concerned, I remark that most of them are externally organized. They refer more to the real world than the writer's internal (rhetorical) way of presenting the events (field) of the text. This is shown through the scarcity of elaboration expressions in the three extracts. Unlike elaboration, extensional relations are the dominant features which are explicitly displayed by the author. Since conjunctive relations for one reason or for another have the property of tying what is to come to what goes before, we can say that the ones we are accounting for effectively contribute to making the extracts textually

cohesive. The way conjunctions relate what is to come to what goes before is shown in each sentence below:

King Patayon, known as the slow one, hated approaching any topic in haste (S38) After a quarter of a century of this reign, his men had come to value this and to accept these long communicative silence as the behaviour demanded within the palace walls.

Anoku had felt like shouting to establish his innocence (Y16), but this wasn't the way things were done in shavi. (Y17) so he waited, counting his fingers and mutering to himself (Y18). After Ayoko had told her mother, Sigbo, all, the two women held each other and indulged in bitter tears for a very long time (C1) Then Sigbo wiped her eyes (C2).

The last analysis will be focused on the conversational structure. Basically, conversational structure constitutes an important tie in the construction of cohesion in texts in so far as it points out the tenor dimension of discourse, that is, the kinds of interpersonal relationship between the participants involved in the dialogue process.

I simply argue that the three register variables are essential for analyzing conversations in texts. In effect, the interactants in exchange 1 are Shoshovi (the Queen mother), Egbongbele and king Patayon. Characteristically, the relationship between them is friendly, almost social equality relationship. The king apparently pretends no supremacy over his subjects contrary to fact; even his wife can take a decision without having got permission formerly. The participants involved in the two exchanges have no fear vis-à-vis the reigning king who can be reproached with any fault by any member of the kingdom.

The same reality seems to apply to the exchange n°2 where the participants : the king, Egbongbele, Mensa and Assogba are frankly exchanging with one another in an equal manner as if they were actually on the same equal social footing.

Emecheta wants to show for example that in the Ibo Community (She herself is an Ibo), the outgoing king and his successor should understand each other even if they clash on

an issue like Assogba wishing to introduce new values he brings from having been to Europe. The discourse-semantics of the conversations analyzed in the thesis bear out my contention and so does the lexico-grammar.

An overview of extract 3 allows me to state that it is an extract of complaint. It is, to a large extent, an expression of sorrow on the one hand, a desire or thirst for the promotion and emancipation of women, in short, it is, a claim for social equality on the other hand. It encodes a plaintive tone in the sense that through it, the narrator seems to express her own attitude to women's social situation in an African cultural environment. It is an expression of sorrow in the sense that it points out the social situation faced by women: social inferiority and any other social injustices of all kinds suffered by women are encoded in the lexical words and expressions which are underlined in the sentences underneath:

(C₁₁) The two women (Ayoko and her mother Siego) held each other and indulged in bitter tears for a long time. (C₁₂) Then Siego wiped her eyes. "Bitters tears" and "wiped her eyes" are in fact, cohesive in that they are semantically related, that is the meaning encoded in the former lexical item is reflected in the last one: since they occur in collocation with each other.

The situation they are undergoing needn't be disclosed lest it would add more to women's indignity. I have to recall as mentioned in extract 2 earlier that in the culture of the people of Shavi, rape is considered as an abomination in the life of a young girl like Ayoko and as a disgrace for the Community as a whole. That is the reason why Siego is firm and strict on her decision to make her daughter's situation totally secret, a matter to be discussed and managed by women only.

As it can clearly be seen, her decision which is special in its kind, is but a challenge to men, for in the African socio-cultural setting or context, such decisions are quite unbelievable, paradoxical and unconceivable. A woman taking a decision of such importance

without having consulted men, who are for an unknown reason supposed to be their owners, is a real challenge.

To put it the other way around, I can say through extract 3 that the author has advocated the promotion or the emancipation of women claiming that the supremacy of women over men or the equality between them, hence is supposed to become a reality and this is fully remarkable in the passage in terms of statistics. Indeed, 18 out of 33, that is, 54,54% of anaphoric reference items for example, are about Ayoko and her mother who represent women in general. The reference items about female characters being positively foregrounded, really explain the writer's challenging attitude vis-à-vis men.

Here are the 18 reference items:

(C1) (Siegbo and Ayoko (the two women, each other)

(C2) (her, her – Siegbo)

(C3) (she – Siegbo)

(C4) (my – Siegbo)

(C5) (my- Siegbo)

(C28)(we – Siegbo– and Ayoko)

(C 32) (us – Siegbo– and her daughter)

(C36) (her, her, himself Siegbo)

(C38) (She, she- Siegbo)

(C41) me – me Ayoko

(C42); (C43) (I,I – Ayoko

(C44) (her – Ayoko)

C45(she – Siegbo)

(C47) (She her ayoko)

(C50) (She – my, I Siegbo)

(C51) (Yourself, you-Ayoko)

(C57) (me – Siegbo)

(S62) (you –Ayoko)

I use the following sentences as a focus for my discussion in the sense that they help clarify my point as they are the author's own attitude to the overall matter : (C11) This is a case beyond men ; (C12) You see the men there in council in the palace, their heads bowed, their foreheads creased and (C13) you think they will come up with the big solution ; (C14) Sometimes they stumble on the right answer ; (C15) but in most cases they come to the wrong one, like anybody else ; (C16) we women know when they've made a wrong decision; (C17) But as no big calamity occurs we keep quiet to save their face.

At this level, I can say that the challenge the author is taking vis-à-vis men, using herself as the voice of women, is encoded in (C11) this is a case beyond men. In search for a solution for a situation likely to wrong the whole community, a woman dares to exclude men. Moreover, Siegbo is made to represent the voice of women in the passage. In fact, she is too critical vis-à-vis the men. This is justified in the selection of some lexical items in the sentences below: The word “bowed” in the head bowed” and the word “creased” in “their foreheads creased in (C12) express the men's hypocrisy in general. In that view of the matter, Siegbo considers that when the men bow their heads or crease their forehead, it denotes that they are giving the impression of seriousness in whatever they do, which is false.

In other words, the men hypocritically pretend to always be capable of finding the right solution. Yet, this is fortuitous and haphazard. This fortuitous way of finding the right solution is encoded in the frequency adverb phrase “Sometimes” and the material process “stumble” in (C14): “Sometimes they stumble on the right solution.” Siego is precise on the fact that men must not be taken for supermen and that they are humans like women, they are

not different from anybody and as such they are regularly mistaken. This judgement is seen in (C₁₅) “but in most cases they come to the wrong one.”

Experientially then, Emecheta has made us know about a social reality : the kind of silence generally observed by women in the society does not account for their naivety, and (C₁₆) and (C₁₇) reveal the women’s awareness of men’s weaknesses as well. So the predominance of reference items in extract 3 which are well organized to give cohesion to it, expresses the women’s claim via the author for freedom, equal social standing in an environment greatly dominated by men. Indeed the chapter from which the passage is taken is accordingly entitled “women’s war.”

As to the homophoric, comparative and other cohesive features, they are also about women identified through the character of Ayoko and her mother.

A general survey allows me to say that what is true in extracts 1 and 2 is equally true in extract 3. That’s the reason why I have decided to give no further comment on the remaining cohesive chains.

On the whole, extract 3 like the preceding ones, is more monologous than anything else. Although it is not rhetorical, it is lecture-like, that is, persuasive by nature with rational argument.

Conclusion

To round off, I shall say that what I have tried to do in this dissertation, is to make an analysis of cohesion in Buchi Emecheta's novel *The Rape of Shavi*.

This analysis has required that I examine several cohesive features notably the lexicogrammatical ones: reference, substitution, ellipsis and lexical relations which, in fact, constitute the way of achieving cohesion.

To reach this goal, I have selected three extracts and each of them has been analysed. As a matter of fact, a general Survey of the three extracts under study enables me to state that the author has used a great deal of linguistic features in general and cohesive ones in particular.

There are several reference relations and the external organization of the conjunctive relations as well as lexical relations; all this showing that the passages at stake are written text. As to conversations, I must say that most of them are more reported ones than direct ones. Beside, there is realization that the style, simple in nature, is the same throughout the extracts and the novel as a whole. Moreover, I have the feeling that Emecheta abstains from rhetorical expressions and because she is dealing with factual social realities that no one can deny. To cut it short, there is no need convincing or persuading one's surrounding of what seems evident for them. Under this circumstance, rather than using a rhetorical language, she prefers to talk about thing through reference relations, a simpler way of drawing the reader's attention to whatever is happening around him / her.

In fact, by reference patterns, it is easier to point to participants, problems or situations located or occurring in a near or farther environment. As to lexical and conjunctive relations I can say that the former allows the author to name things explicitly whereas the last permits to establish a visible link / connection between things, participants situations and processes encoded in sentences, clauses or texts with regard to the way they occur sequentially in time and space. For example, Emecheta uses lexical items to criticize men's attitude vis-à-vis

women in the society by openly claiming for women's rights in a way or another. Therefore *The Rape of Shavi*, partly exploited in this dissertation, can be regarded as a cohesive text although more could have been said about cohesion which is a very broad branch of linguistics. Hoping that this dissertation about cohesion will be a useful linguistic tool or guide for the students of linguistics or even for any prospective writer, I wish I would go more deeply into furthering my researches about this concepts were I allowed to a hold doctoral thesis in the linguistic field./.

REFERENCE LIST

Corpus

1-Emecheka B. (1983). *The Rape of Shavi*. London:Collins Publishing Group

A -BOOKS

2-Aaron, E.J. (1993). *The Little Brown Compact Handbook*. New York:
Harper Collins College Publisher.

3-Achode,C.S. *Research Methodology in Human Sciences*. A Series of
Seminars in Research Methodology. DELLCE / FLASH / UNB

4- Beau, M. (1985). *L'art de la These*. Paris: ed. la découverte.

5- Doselaer, J.(1984). *Methodologie pour réaliser un travail de fin
d'études*. Bruxelles: Ed CRID.

6-Eggins, S. (1994). *An Introduction to Systemic Functional linguistics*. London:
Pinter Publishers.

7-Fowler, R. (1985). *Linguistic Criticism*. Oxford: Oxford University
Press.

8-Geoffrey, L. et al.(1982). *English Grammar for Today*.London :McMillan
Publisher LTD,.

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

10-Hasan, R. (1985). *Linguistics, Language and Verbal Art*. Oxford:
Oxford University Press

11-Hornby, A.S. (1985). *Oxford Advanced Learner's Dictionary of
Current English*. London: Oxford University press.

12-Hosey, (1991). *Patterns of Lexis in Texts*. Oxford: Oxford UniversityPress

13-Ngara, E. (1982). *Stylistic Criticism and the African Novel* .London:

Heinemann.

14-Saussure, F. de (1916), *Course in General Linguistic*. New York: Mc Graw Hill.

15-Todorov, T. (1965). *Théorie de la littérature*. Paris:Ed. du Seuil .

16- Wolfgang,D.U. and Water G.(1978).*Current Trends in text Linguistics*. Berlin: New-York.

17-Yule, G. (1996). *The study of language*. Cambridge: Cambridge University Press.

B- DISSERTATION AND ARTICLES

18-Allagbe, A.A.(2009). *Analyzing cohesive patterns in texts: A descriptive and Interpretative analyses of china Achebe's Arrow of God*. □Unpublished□ Maîtrise Thesis defended at the Université d'Abomey- Calavi: Benin.

19-Akpodji, R.M.S. (2007). *Discourse Semantics: cohesion in Things Fall Apart (Chinua Achebe)* Unpublished Maîtrise Thesis defended at the Université d'Abomey- Calavi: Benin.

20-Godonou, F.D. and Sonon, P.G. (2007). *Analysing lexical cohesion in text: A descriptive analysis of one is Enough (Flora NWAPA)*. Unpublished Maîtrise Thesis defended at the Université d'Abomey- Calavi: Benin.

21-Grim, E.J. (1978). "Narrative Studies in oral Texts" in *Current trends in Texts Linguistics* Cornel University and summer Institute of Linguistics.

22-Halliday, M.A.K. (1971). "Linguistic Functions and Literary Style: An inquiry into the language of William Golden's *The inheritors* in S.B. Chatman (ed), *Literary Style*. London and New-York: Oxford University Press.

23- Hasan, R. (1978). "Text in the Systemic-Functional Model" in *Current trends in Texts*

Linguistics. Macquarie University.

- 24- Noutchogbe, J. and Akpa, A.C. (2007). *Analysing and Discussion of Conjunctive Cohesion in NO LONGER AT EASE (By Chinua Achebe)*. Unpublished Maîtrise Thesis defended at the Université d'Abomey- Calavi: Benin.
- 25- Robert and L. Stephen (1978), "Filed analyses of discourses" in *Current trends in Texts Linguistics*. Cornell University and Summer Institute of Linguistics.

C-WEB SITES

WWW eNotes.com. / buchi – emecheta – Criticism / emechita buchi. (Visited on Nov 21st 2011.) about Biographical information.

Appendix

Extract 1: (PP 1-4)

S* stands for sentence and the indices are sentence numbers.

It was good to rest after such a long drought (S₁). King Patayon had thought it was going to carry every man, woman and child away to their ancestors (S₂). Evidently this time the ancestors had not been ready to receive them (S₃). Even to fifty-year-old, slow thinking and easy going king Patayon, descending to the ancestors, however beautiful Ogene the river goddess had said it was not a rosy prospect (S₄). Not that he distrusted the prophets and priests of Ogene (S₅). It was just that nobody had been to the ancestors and back to tell them what it was like (S₆). The priests and prophets claimed that the dead ones spoke through them (S₇), but Patayon, indulgently called “the slow one” by his subjects, sometimes had his doubts (S₈). The priests and the prophets were very useful in instilling fear into the mind of the people of Shavi, by adding a tinge of the supernatural to everything (S₉). So the king was not going to go out openly and asked the people (S₁₀). “But how do we know the dead really do speak through the priest (S₁₁) ? They were doing their works (S₁₂) and he was doing his (S₁₃). And on a day like this, when everything was working as expected, why should he complain (S₁₄) ? It was blissful to sit with one’s advisers, reminisce leisurely about the past and ponder a little about the future (S₁₅). For the present, there was plenty to eat and the children were in excellent health (S₁₆).

The sun was going down in the West (S₁₇). The date palms threw long spindly shadows and the palace walls fat, robust ones, as if in competition (S₁₈). Among the shadows colourful birds sang twitteringly in their nests (S₁₉).

The palace parrots hopped about in their cages, impatient with the twittering birds (S₂₀). Even the king’s bush cat sat lazily by its master, looking from one end of the vast palace compound to the other, or stretching and letting out a watery yawn before starting to

lick himself (S21). From nearby lakes, which had decided the founding fathers to settle here in Shavi, and given them their goddess Ogene, water and fish, a breeze wafted over the palace walls through the date palms and into the king and his closest friends, reclining together in the pizza (S22). Two of the palace dogs started to bark at the same time (S23), but in that relaxed welcoming tone known to Patayon, from which he could guess that whatever was approaching was not dangerous : One of his wives perhaps, or one of his many children, or a friend (S24).

There was no need for him to stir (S25). He merely changed from resting on one arm to the other, selected another toothpick and started to rid the gap in his teeth of the particles of roasted goat he and his men had eaten for the afternoon meal (S26). He had hardly settled down to this, when he saw six of his chiefs slowly making their way to the pizza (S27). They walked leisurely, looking very dignified, not only because it was a restful afternoon, now bordering on early evening, but also because they were chiefs, middle-aged, and above all, men (S28). Middle age such as theirs demanded dignity (S29). They were not ruffled by the barking of the dogs (S30). The chiefs, as if they were one man, knelt on one knee, moved their white body cloth from their shoulders to their armpits and bowed their head (S31). King Patayon smiled, inclined his head in return and motioned them with his hands to get up (S32). He gestured them to their seats (S33) and the chiefs, slowly but with subtle calculation, moved, three to each side of the king (S34).

They too reclined on the scented skin of animals that had been scattered on all the elevated sitting places built into the inside walls of the palace (S35).

Young boys, who worked in the palace as servers and bodyguards, padded in like silent locusts, distributing chilled coco-palm drinks, honeyed brushmeat, nerve-relaxing grass, Jenja nuts and eggs (S36). Despite their busy air, not a word was spoken (S37).

King Patayon, known as the slow one, hated approaching any topic in haste (S 38). After a quarter of a century of his reign, his men had come to value this and to accept this long communicative silence as the behaviour demanded within the palace walls (S39). The king knew his men came to the palace for a reason, though he didn't know what it was (S40), but since they were using his own method in approaching the matter, he didn't wish to hurry them (S41). So with them, he changed from reclining on one arm to the other, and gazed at the shadows lengthening along the palace walls (S42). As the silence was getting longer than usual, Patayon smiled into vacancy (S34). His men had come to complain about something, something embarrassing (S44), so they didn't know how to start (S45) and he wasn't going to help them (S46). The king and his men had sworn with their life blood that no one should oppress or use his position to treat the other sub humanly (S47).

They had learnt through their ancestors what it was to be enslaved, and Shavi prided herself on being the only place in the whole of the Sahara, where a child was free to tell the king where it was that he had gone wrong (S48). And the child knew that not only would he not be punished but also that he would be listened to and his suggestions might even be incorporated into the workings of the kingdom (S49). That king Patayon and his fathers before him had been able to do this and still retain their respect and dignity was always a marvel to other kingdoms around (S50). Then, as if on cue, one of the men started to talk banalities (S51). King Patayon, the slow, smiled again and joined in the spirit of the game (S52). Then there was a rustle, subtle yet determined from the part of the palace that belonged to the king's wives (S53). Patayon, who had eight of them, and was about to marry a ninth, knew from experience the rustle of each woman's waist wrap and body cloth (S54). He could tell that that particular nervous rustle was coming from no other than his senior wife, the trouble-maker and great talker, Shoshovi (S55).

Extract 2: (PP 117)

y* stands for the sentences whereas the indexes represent sentence numbers

It was late evening and Anoku the chief priest had had a really tiring day (Y₁). He'd been up early, to make sacrifices to the big lake (Y₂) which the king had asked him to do in order to find out about the disappearance of one of the albino people (Y₃), the one they called Ronje (Y₄). It had puzzled them all (Y₅).

One minute he was there (Y₆), the next he had vanished (Y₇). He had tried to convince himself that no-one in Shavi had anything to do with the man's disappearance (Y₈), but somehow he couldn't be sure that this was the case (Y₉). Everybody in Shavi knew Anoku hadn't liked the arrival of the albinos (Y₁₀), but he wouldn't go as far as to harm a single hair on any of their heads (Y₁₁), since they had been unanimously accepted as humans (Y₁₂). The king didn't say he suspected Anoku (Y₁₃), he had simply said through Egbongbele, "Anoku, one of the men has disappeared mysteriously" (Y₁₄). May be you can find out what's happened to him (Y₁₅).

Anoku had felt like shouting to establish his innocence (Y₁₆), but this wasn't the way things were done in Shavi (Y₁₇). So he waited, counting his fingers and muttering to himself (Y₁₈).

Then he asked, "Where does the council want me to start my search ?" (Y₁₉). Mensa, the great council talker, had at this point asked permission to speak (Y₂₀). He reminded Anoku of his powers and his dignity and the fact that he was Ogene's spokesman on earth (Y₂₁). He said that Anoku's question was irrelevant (Y₂₂). The king was to rule (Y₂₃), and Anoku was to search and pray about anything mysterious (Y₂₄). Anoku had looked up (Y₂₅), the veins on the side of his head showing in criss-cross patterns as he chewed and spat (Y₂₆). A thin man, he was always chewing Jenja (Y₂₇), and with his hair completely covered, reminded one of a walking dead (Y₂₈). He peered ghoulishly at the king and his men and said

(Y₂₉), “I will ask the Ogene goddess” (Y₃₀). His dry answer had settled the matter at the time (Y₃₁).

He had now spent over ten days, killing fowls and birds, praying and concentrating hard on what could have happened to the albino (Y₃₂), but still he was none the wiser (Y₃₃). Tomorrow, the Shavi rest day, Ibu day, he would be expected to make a speech about all he had found (Y₃₄). Each family had contributed a bird at least (Y₃₅), and therefore he wasn't going back to tell them that he didn't know what had befallen the albino (Y₃₆).

He was now on his way home, taking a short cut to his dwelling (Y₃₇). He didn't want to go the palace way (Y₃₈), even though that route was flatter and less laborious (Y₃₉). So he took the hilly, rocky way, stopping for breath on his near dark evening (Y₄₀), he was surprised to see bright lights coming and going from the place of the albino's crash (Y₄₁). Being tired as well as curious, he sat down wearily on a clump of stones and watched (Y₄₂). While he was deep in concentration, noting every move of the albinos and Assogba's helpers (Y₄₃), the talk he was going to give the council came to him (Y₄₄).

Extract 3: (Chapter 12 PP 96-97)

C represents the sentences and the indexes are the sentence number.*

After Ayoko had told her mother, Siegbo, all, the two women held each other and indulged in bitter tears for a very long time (C₁). Then Siegbo wiped her eyes, started to wiggle one of her toes and stared into vacancy (C₂). After a while, she sighed (C₃).

“What a terrible fate for a little like you, my daughter Ayoko (C₄). But words are like rags (C₅).

If you throw them that way, they go there (C₆), if you throw them this way, they come here (C₇)”.

“Should we tell father then (C₈)” ? Ayoko asked between sobs (C₉). “Your father ! Goodness no, Ogene forbid (C₁₀) ! this is a case beyond men”, Siegbo smiled (C₁₁) “You see

the men there in council in the palace, their heads bowed, their foreheads creased (C12), and you think they will come up with the “big solution” (C13). Sometimes they stumble on the right answer (C14), but in most cases they come to the wrong one, like anybody else (C15). We women know when they’ve made a wrong decision (C16), but as long as no big calamity occurs, we keep quiet to save their face (C17). But this, that has happened this morning, is one thing we can’t afford to see muddled (C18).

As I said, it’s like rags (C19). If we allow men to throw them into the wrong corner, the whole stability of Shavi will be affected (C20). Can you imagine what would happen if it emerged that Ogene hadn’t told the truth (C21) ? “How do you mean, mother (C22) ?” Ayoko asked, in a small voice (C23). Oh, my daughter, many things happened at your birth (C24). Your father said Ogene had told him that you would be the future Queen of Shavi (C25), and that when you are Queen, Shavi will be blessed (C26). Ever since, we’ve received cows, grains, everything from the palace because of you (C27).

If we disclosed this calamity, Ogene would be proved false (C28), and so would your father (C29), and everybody would start doubting Ogene and wondering why they should obey the king (C30). If we told your father, he would let his anger rule him and do some terrible things to those albinos to get his own back (C31) and, after that, what would happen to the rest of us (C32) ? No, my daughter, we’ve never had a case like this in Shavi before (C33), so women will deal with it (C34) it is our war” (C35).

Ayoko watched as her mother went into her room, took out her outdoor cloth and wrapped it around her plump body with Jerky determined movements, muttering to herself all the while (C36).

Ayoko could hear her saying, “Ogene, you are a woman, you should understand” (C37). When she came out, she said,” Ayoko, wipe your tears and go about your work as if nothing had happened” (C38). Ayoko’s eyes opened wide (C39). “What, mother, are you

asking me to go on and prepare food for father (C40) ? Ogene would kill me (C41). I have been polluted (C42). I mustn't go near the palace" (C43)". Siegbo looked at her fifteen-year-old daughter, beautiful, young, trusting and pure, and felt proud of her (C44). She had raised her in the culture of the land, taught her what was right and wrong without any shade of grey (C45). For the first time, she was confronted with human dirt, evil, indignity and violation (C46). For this, she would need a new set of rules, which Siegbo had not taught her (C47). Time was short to start that now (C48). They must act quickly to save the fabric of Shavi life (C49). So she said, "My daughter, I think your father was right (C50).

Those leper-looking creatures are not humans (C51). You can only be violated by humans (C52). Animals cannot violate human beings (C53), because there are no such laws in the animal kingdom (C54). So say nothing to anybody (C55).

Go in and wash yourself properly and go about your work (C56). Leave the rest to me (C57). You have not been violated (C58). The creature, ronje is an animal (C59), for what human would destroy a beautiful person like you (C60) ? And we can't let an animal destroy you, daughter of the great priest of Ogene, the would-be Queen mother (C61). Do you not know that after the next day season, you are moving into the palace so that my grand-children will one day reign in Shavi (C62)? Dry your tears, daughter, and go about your work with a young face (C63). Leave the war to us, the mothers (C64).

CONTENTS

DEDICATION	i
ACKNOWLEDGEMENTS	ii
CONTENTS	iii

Chapter 1: Introduction and Critical Literature review

1.1 Introduction	1
1.2 Critical Literature Review	3

Chapter 2: Theoretical Framework

2.1 Reference	8
2.1.1 Presenting reference	9
2.1.2 Presuming reference	9
2.1.3 Homophonic reference	9
2.1.4 Exophoric reference	9
2.1.5 Endophoric reference	10
2.1.5.1 Anaphoric relation	10
2.1.5.2 Cataphoric relation	10
2.1.5.3 Esphoric reference	10
2.1.5.4 Comparative reference	11
2.1.5.5 Bridging reference	11
2.1.5.6 Locational reference	11
2.2 Lexical relations.....	11
2.2.1 Taxonomic relations.....	12
2.2.2 Classification	12
2.2.3 Co-hyponymy.....	12

2.2.4 Class or sub-class	12
2.2.5 Contrast	12
2.2.6 Similarity	12
2.2.7 Composition	13
2.2.8 Expectancy relations	13
2.3 Conjunctive relations	13
2.3.1 Elaboration	14
2.3.2 Extention	14
2.3.3 Enhancement	15
2.4 Conversational structure	16
2.5 Substitution and ellipsis	16

Chapter 3: Description of the three extracts.

3.1 Extract 1.....	17
3.1.1 Reference	17
3.1.1.1 Anaphoric reference	17
3.1.1.2 Cataphoric reference.....	19
3.1.1.3 Exophoric reference	19
3.1.1.4 Homophoric reference	19
3.1.1.5 Bridging reference	21
3.1.1.6 Locational reference	22
3.1.1.7 Comparative reference	22
3.1.2 Lexical relations	23
3.1.2.1 Taxonomic lexical relations.....	23
3.1.2.2 Superordination/general class of nouns	23
3.1.2.3 Sub-class/Hyponyms	24

3.1.2.4 Similarity	23
3.1.2.5 Repetition.....	24
3.1.2.6 Composition	25
3.1.2.7 Meronyms	25
3.1.2.8 Co-meronyms	25
3.1.2.9 Expectancy relations.....	26
3.1.3 Conjunctive relations	26
3.1.3.1 Elaboration	26
3.1.3.2 Extension	26
3.1.3.3 Enhancement	27
3.1.4 Conversational structure	27
3.2 Extract n°2.....	30
3.2 Reference	30
3.2.1 Anaphoric reference	30
3.2.1.2 Cataphoric reference	30
3.2.1.3 Esphoric reference	29
3.2.1.4 Exophoric reference	30
3.2.1.5 Homophoric reference	31
3.2.1.6 Bridging reference	31
3.2.1.7 Locational reference	31
3.2.1.8 Comparative reference.....	31
3.2.2 Lexical relation	32
3.2.2.1 Taxonomic lexical relation.....	32
3.2.2.2 Superordination/General class of nouns	32
3.2.2.3 Class/Sub-class	32

3.2.2.4 Contrast	32
3.2.2.5 Similarity	32
3.2.2.6 Repetition	32
3.2.2.7 Composition	33
3.2.2.8 Expectancy relation.....	33
3.2.3 Conjunctive relation.....	33
3.2.3.1 Elaboration	34
3.2.3.2 Extension	34
3.2.3.3 Enhancement.....	34
3.2.4 Conversational structure	34
3.3 Extract n°3	37
3.3.1 Reference	37
3.3.1.1 Anaphoric reference	37
3.3.1.2 Cataphoric reference.....	38
3.3.1.3 Esphoric reference	38
3.3.1.4 Exophoric reference	38
3.3.1.5 Homophoric reference	38
3.3.1.6 Bridging reference	39
3.3.1.7 Locational reference	39
3.3.1.8 Comparative reference	40
3.3.2 Lexical relations	40
3.3.2.1 Taxonomic lexical relations	40
3.3.2.2 Superordination	40
3.3.2.3 Class/Sub-class	40
3.3.2.4 Contrast	40
3.3.2.5 Similarity	40
3.3.2.6 Repetition	41
3.3.2.7 Composition	41
3.3.2.7.1 Meronyms	41

3.3.2.7.2 Co-meronyms	41
3.3.2.7.3 Expectancy relations.....	41
3.3.3 Conjunctive relations	42
3.3.3.1 Elaboration	42
3.3.3.2 Extension.....	42
3.3.3.3 Enhancement	42
<u>Chapter 4: Discussion of the findings</u>	44
Conclusion	55
Reference Lists.....	57
Appendix	60