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THEME

**ANALYSING LEXICAL COHESION IN
TEXTS A DESCRIPTIVE ANALYSIS OF
ONE IS ENOUGH (FLORA NWAPA)**

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DEDICATION

I dedicate this research work to:

✠ The Lord Almighty for his protection and his inspiration.

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SAMBIENI Pascal, ADIGBAN Amma and HOUNZANGLI T. Débora.

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Introduction

As undergraduate an English Linguistics student, I often answer, when asked, that Linguistics is "the scientific study of language", but I scarcely seek information about the origin of that interesting discipline which has certainly attracted my attention since the introductory courses in my first year at the University. It is a permanent thirst for a deep knowledge about linguistics that led me to search for its starting point that I wish to mention at the beginning, of this research project.

The issue of language study and analysis has been of great importance for thinkers and philosophers since the far remote antiquities. However, according to *The New Encyclopedia Britannica* (1982), the word Linguistics was first used only in the middle of the 19th century to emphasize the difference between newer approaches to the study of language that was then developed and the more traditional approach of Philosophy. The differences here are largely matters of attitude, emphasis and purpose. The Philologist is concerned primarily with the historical development of languages as it manifests in written texts and in the context of the associate literature and culture. The linguist, though he may be interested in written texts and in the development of language through time, tends to give priority to spoken languages and to the problems of analyzing them as they operate at a given point of time, without reference to their history. The linguist is interested in all languages in principle, not merely in the great literature of the languages of the world.

The same encyclopedia states that the field of linguistics may be divided into three dichotomies: Synchronic versus Diachronic, Microlinguistics versus Macrolinguistics, and Theoretical versus Applied. A synchronic description of a language describes the language as it is at a given time; a diachronic description is concerned with the historical development of the language and the structural changes that have occurred in the language features over a long period of time.

Microlinguistics suggests that languages should be analyzed for their own sake and without reference to their social function, the manner in which they are acquired by children and so on. On the opposite, Macrolinguistics embraces all the aspects of language. Theoretical linguistics works out theories about the structure of languages, whereas the aim of applied linguistics is the application of the findings and techniques of the scientific study of language to a variety of practical tasks.

Language stands for the medium of communication, that is, the art and techniques of using words effectively to impart messages, information, ideas or thoughts as by behaviour, speech, signals or writings. It is structured for use throughout literary texts like: novels, essays, poems, magazines and so forth. But we often have some difficulties to respect this structure. The latter depends on factors quite different from those required in the structure of a single sentence. Some of these factors are cohesion and coherence. I got more about these difficulties in the fourth year during a presentation on "Discourse semantics: Cohesion in English", (Halliday and Hasan, 1976) while studying lexical cohesion. This presentation allowed me to know that I cannot explore a text without making use of cohesive features through which one can analyze a text according to its environment. These features are reference, substitution, ellipsis, conjunction and lexical cohesion. The first four ones are grammatical cohesion.

As the topic suggests: "Analyzing lexical cohesion in texts: A descriptive analysis of *One Is Enough* by Flora Nwapa", this research work will be dealing with the descriptive analysis of lexical cohesion on an African novel entitled *One Is Enough* by Flora Nwapa, a great contemporary writer who is appreciated by most of her readers.

The objective in concentrating this descriptive analysis on Lexical cohesion is multifaceted:

a) deepening our knowledge and extend it to the level of those who have the same difficulties like us;

b) Showing as Hoey said that: "the most important form of cohesion is Lexical cohesion";(Hoey, 1991:9, *Patterns of Lexis in Text*. Oxford :Oxford University Press)

c) demonstrating that lexical cohesion analysis raves the way to how words in a text relate to each other or how they combine to build up lexical sets; .,:";

d) Carrying out a research work on texts in which lexical cohesion is the result of chains of related words that contribute to the continuity of lexical meaning.

The method we wish to use in this work-is that of sampling which consists in selecting some passages (samples) from the novel, analyzing them and then generalizing the conclusions we draw to the rest of the .novel. Here, three passages are selected and put under analysis. The whole processes will befully detailed in the body of the research work.

As regards the outline of our work, it comprises four main chapters. The first chapter is entitled introduction and literature Review. It is the introduction about the introduction and an overview of what has 'been done so far on the field we want to explore in this project in so far as it is not a new area of research. Indeed, eminent linguists have developed many approaches to text study and some are related to lexical cohesion analysis. In reviewing some of those works, we are trying to shape a background for our project. The following chapter is centred on the theoretical framework. It exposes the theory of lexical cohesion. It gives the definition of key concepts on this theory. Chapter three is the application of the theoretical framework to the novel. It goes about the summaries of the novel and the three extracts chosen for illustration first, and then, the analyses of the ties defined in the previous chapter. And finally, chapter four comes up with the discussion of findings and tentative interpretation derived from my analyses. Just after comes a conclusion, which

like the introduction, is not numbered. To give simplicity to this work, I mainly refer to Halliday and Hasan to shape the document. The techniques used are those that they use in Cohesion in English(Chapter 6, Chapter 7). I finally put the three extracts in the appendices of this research work.

CHAPTER ONE: INTRODUCTION TO THE PROBLEM

The first chapter shows the aims I intend to reach, the problem which lead me to choose this topic, the importance of the study, and its limitation.

1.1- The purpose of the study

The purpose of this study is to show the importance of Language in communication. Language stands as the medium of communication, that is, the art and techniques of using words effectively to impart messages, information, ideas or thoughts as by behaviour, speech, signals or writings. It is structured for use throughout literary texts like: novels, essays, poems, magazines and so forth. But we often have some difficulties to respect this structure. The latter depends on factors quite different from those required in the structure of a single sentence. Some of these factors are cohesion and coherence. I got more about these difficulties in the fourth year during a presentation on "Discourse semantics: Cohesion in English", (Halliday and Hasan, 1976) while studying lexical cohesion. This presentation allowed me to know that I cannot explore a text without making use of cohesive features through which one can analyze a text according to its environment. These features are reference, substitution, ellipsis, conjunction and lexical cohesion. The first four ones are grammatical cohesion.

This research work aims to deal with the descriptive analysis of lexical cohesion on an African novel entitled *One Is Enough* by Flora Nwapa, a great contemporary writer who is appreciated by most of her readers.

This study also aims to deal with the three different fields of Linguistics which are Synchronic versus Diachronic, Microlinguistics versus Macrolinguistics, and Theoretical versus Applied and to show how they are linked and the differences among them. I had an experience when I was, in secondary school. When I was given a text or some sentences to work on, I was used to make necessary efforts to translate them into my mother tongue and

thereby got the deepest understanding I could get .I remember my teacher once said this “when I read your copies or listen to you, your sentences are Fon tinted .You speak Fon thinking that you are speaking English “.I couldn’t understand what he meant that day.

My second experience is that when I was asked to translate some French sentences into English, I used to use the French and English words alike if they have the same spelling thinking that they have the same meaning. But at university, I learned about false friends and then discovered that the context in which false friends were used by almost all the students in secondary school was not the right one.

The teachings I received at university made me understand my first experience in secondary school. Some phonetic and grammatical teaching I was given in English department led me to conclude that not only do the EFL students ignore the influence of their mother tongue and the first foreign language they had acquired have on their English production, but also that some EFL teachers do not draw their students’ attention on that fact. The previous languages of the students then influence their English production phonetically, grammatically, semantically etc. After realizing this obvious fact, I have made up my mind to carry out some research work on it.

This work could thus be a help to EFL students and teachers and then attract their attention on the different influences the previous language of the students can have on their English acquisition in all the secondary schools in general and in the secondary schools where Fon language is spoke in particular. It will help teachers to predict or foretell the mistakes the Fon students can make in their English acquisition process. This research work is then a stepping stone for the teachers in their teaching methods.

1.2- The statement of the problem

In African society, children are very important for every family so any couple is expected to get at least one. The inability for a woman to bear children in a couple exposes her to many things. First of all, people consider her as a witch and they may criticize her that she has eaten her own children in her womb. Another aspect is that she is likely to be dismissed by her husband so he could take another wife able to bear him children.

In the south of Benin, the native language of Fon students (Fon) and the two foreign languages (French and English) are used with variable degrees according to how they are mastered. In this linguistic matter, Fon and French transfer to English is noticeable. There are many types of transfers. One can talk of phonetic transfer, types of transfers. One can talk of phonetic transfer and semantic transfer.

In many cases, words' pronunciation is not the same in all the languages. Some words which have the same pronunciation in two or more languages are sometimes misused. Such transfers are phonetic transfers. The grammatical transfer affects the learning of the structure of the languages and their syntax. The graphic transfer affects the words spelling whereas semantic transfer influences the words' meaning. Knowing the linguistic rules of those two foreign languages is very crucial for their acquisition. Talking particularly about French language, the students master more or less the rules, at least better than their mastery of English linguistic rules. This is due to the fact that the students started learning French from primary school or even from nursery school as prior acquired foreign language (L2-1). But English is learnt in secondary school as the second acquired foreign language (L2-2). In one way or the other Fon and French influence the learning of English language in the forms of phonetic, lexical, grammatical semantic and graphic transfers.

Lexical cohesion related to the structure of the English language and the ways its words are arranged in this situation in meaningful sentences is then important. It then has to do with syntax which is the study of the form, positioning and grouping of the elements that go together to make up a sentence. In other words, syntax refers to the arrangement of words in a given order to have grammatically accepted phrases or sentences in a language.

That transfer occurs at any level in grammar: personal pronouns, the place of adjectives, adverbs and the place of articles etc.... On their study of Second Language Acquisition (SLA) of learners, researchers came to study how learners' language compares to the target language. They also dealt with the field of error analysis in a second or a foreign language acquisition established in 1970s by SP Corder and Colleagues.

Error analysis is an alternative to contrastive analysis through which applied linguists sought to use the formal distinction between the learner's first and second language to predict errors in the structure of sentences. Error analysis shows that contrastive analysis was unable to predict a great majority of errors, although its more valuable aspects have been incorporated into the study of language transfer.

There are different types of errors. There are omissive, additive and substitutive or relative to word order. They can be classified by how apparent they are: overt errors such as "I angry" are obvious even out of context. I can assess them according to the degree to which they interfere with communication: global errors make an utterance difficult to understand, while local errors do not. In the above examples, "hungry" would be a local error since the meaning is apparent and anyone who masters English and knows that English learners can easily make such a mistake may understand what the learner means by saying that.

1.3- The significance of the study

My study is significant because it shows the importance of language which allows human being to interact among themselves. This study also aims to deal with the three different fields of Linguistics which are Synchronic versus Diachronic, Microlinguistics versus Macrolinguistics, and Theoretical versus Applied and to show how they are linked and the differences among them. It also seeks information about the origin of Linguistics which is an interesting discipline dealing with the different element which make a language structured.

It is significant because it provides teachers and students of Linguistics with some guidelines to deepen their knowledge of this noble discipline. This study also aims to deal with the three different fields of Linguistics which are Synchronic versus Diachronic, Microlinguistics versus Macrolinguistics, and Theoretical versus Applied and to show how they are linked and the differences among them.

It is also significant because it provides deeper insights into the learners and teachers' preferences for classroom activities by showing the activities beginner learners like/dislike while participating in class. The study examines the similarities and the differences Synchronic versus Diachronic, Microlinguistics versus Macrolinguistics, and Theoretical versus Applied and draws the pedagogical implications which can be taken into account to motivate students to study this discipline. This presentation will allow students to know that they cannot explore a text without making use of cohesive features through which they can analyze a text according to its environment. These features are reference, substitution, ellipsis, conjunction and lexical cohesion. The first four ones are grammatical cohesion. This study is significant in that it can help English teachers realize the reason for some choices made by students.

This is the right place to give the real meaning of my topic. What do I mean by “lexical cohesion”? Language transfer can be noticed in other areas of language production beyond the choice of words made by the learner. George

Yule said “in the study of world’s cultures, it has become clear that different tribes not only have different languages, they have different world’s view which are reflected in their languages” (Yule 1985:195). It is obvious that the way Africans speak French differs from people to people. People from Senegal speak French in the way that it is influenced by their native language. This language distinguishes them from the way Beninese speak French language. This is so, because language reflects culture and also is the expression of culture. Then, I can easily distinguish Senegalese accent from Beninese one.

In the introduction to their book *Learner’s English* Michael Swan and Bernard Smith point out that English of a non-native speaker will almost always bear some hints of the accent of their mother tongue, so that one can recognize and talk about someone having a Germanic accent, a French accent or an English accent. It is relevant that all the aspects of English language are likely to carry Fon or French accents while listening to the Fon students in any part of Benin.

There is always a distinction made between mother tongue and foreign languages in the process of learning a language. A mother tongue is the first language one learns as a child. To be more explicit, it is the language spoken by the speech community one belongs to. But when English speaking students in the United States for instance learn French or German in their schools, they are learning a foreign language.

Second Language Acquisition (SLA) is the process by which people learn languages in addition to their native language. The language to be learnt is often referred to as the target. Benin students in general and the Fon students in particular learn the following foreign languages in their educational system: French (L2-1) and English (L2-2). This study is still significant because it can pave the way to future research related to the field.

1.4- The scope of this work

This research work aims to dealwith the descriptive analysis of lexical cohesion on an African novel. That is why my study goal is to develop strategies to motivate students of Linguistics. So, as mentioned in the title of the topic, "Analyzing lexical cohesion in texts: A descriptiveanalysis of One Is Enough by Flora Nwapa".

All the aspects of the topic are not entirely covered or detailed. Any other consideration than analyzing lexical cohesion in texts is beyond the scope of this research work.

CHAPTER TWO: LITERATURE REVIEW

I would not continue this research work without making reference to those who have already investigated in the field under consideration. Therefore, it is worth pointing out the contents of their findings by relating it to my research work.

Hornby (1995) in *Oxford Advanced Learner's Dictionary of Current English* defined Linguistics as "the scientific study of language or of a particular language". Then, linguists have been concerned with the descriptive analysis of literary texts like: novels, plays, short stories, essays, novellas, poems, magazines and so forth. But, the problem was that they did not share the same point of views on how to proceed with this application. We then wanted to know how description and interpretation could help them in the analysis of literary texts. We will therefore bring in this part of our work softie lights on the meaning of description and interpretation and what scholars thought about these two terms.

According to Hornby (1995) in *Oxford Advanced learner's Dictionary of current English* "description is saying in words what somebody or something is like", that is to say in words what somebody or something resembles. So, it can help to say how a text is in literature. Besides, he defined descriptive linguistics as "the description of how language is actually used without giving rules for how it ought to be used" whereas interpretation is "the explanation of what something means". That is to say that interpretation is the perceptive idea we have about something.

On his part, Halliday (1970) thinks that the description of the language of literary text can be separated from the interpretation. In his article entitled "*Description linguistics in literary studies*" he doesn't go beyond the simple description of language patterns as he said "linguistics will never be the whole of

literary analysis'' (P. 70). But we should mention here that he has tried an interpretation in his work on William Golding's novel *The Inheritors*.

As far as Spencer and Gregory (in *Freeman* 1970: 60) are concerned, they have demonstrated that the study of literature cannot be limited to the description of linguistic features that they assume to give the means of interpretation of a text. We will then deduce that description and interpretation are complementary to support Leech's (1965) point of view on the matter when he advocates in his article "*This Bread I Break*" from "*Linguistic Description and Literary Interpretation*" that description and interpretation are different but have complementary ways of explaining literary texts. The climax is that description and interpretation are both used to explain literary texts.

Concerning Hill (1970), he asserted that "Description refers to saying what things are, and interpretation to saying what they mean". On his part, Hill was not of the same opinion with the separation of the two terms. So, he gave reasons that there are so many features to be described that "the decision to describe certain ones constitutes a specific way of reading the text whether or not the reasons for this decision are made explicit". In this sense, description apart from interpretation may be considered merely as an implicit form of interpretation. Then, he brought to an end that "within stylistics, linguistic description and literary interpretation cannot be separated" (P. 8).

I can conclude from the different point of views that description and interpretation are two different tools but complementary because one cannot interpret something without describing it first. Only description is more objective because the way a lot of people describe a text submitted to their application can be alike. On the contrary, interpretation is subjective because there are different ways of interpreting the same text and this depends on the understanding of one or another. Different interpretations can be derived from only one description. After the viewpoint of each author on the link between

description and interpretation, let's now deal with some of their application of this link to samples of literary texts.

Halliday (1970) proposed that the best way of arriving at a significant analysis is the application of the existing linguistic theories to the analysis of literary text. This way, he said: "If the linguistic analysis of a literary text is to be of any value or significance at all, it must be done against the background of a general description of the language" (1970:68).

As far as Celestin AMOUSSOU (2000) is concerned, he was in harmony with Halliday (1970) in his dissertation thesis entitled *"A comparative inquiry into the language of John Pepper CLARK's and Whole SOYINKA's ABIKU* (linguistic description and poetic interpretation), on the fact that the linguistic study of literature is a textual description and it is not different from any other textual description, it is the application of existing theories and methods and not a new branch or a new level or a new kind of linguistics. The linguist does the same thing when he faced with a literary text or any other text that is going to be described.

Halliday (1970) in *Descriptive linguistics in literary studies*, made an application based on a poem by W. B. Yeats, *"Leda and the Swan"*. His first analysis is based on the use of "the" in the poem. He has shown that it carries no identification power but indicates that the presence of something else does. This something else may be either in Modifier or Qualifier elements of nominal group, in linguistic or situational context or in the Head of the nominal group itself. He cleared that if there is a Modifier (other than "the") or Qualifier in the nominal group "the" is cataphoric. But, if there is the occurrence of a lexical item, in the preceding context, which is either the same item as the Head of the nominal group or from the same lexical set, "the" is cataphoric if not "the" is homophone. Also, he has shown that the lexically most powerful verbs do not function grammatically as verbs but are functionally shifted to become other

parts of speech. This is to say that verbal items are considerably deverbalized. The second analysis concerns the application of three extracts from novels by John Brin, Dylan Thomas and Angus Wilson. Here, he focuses his attention on the analysis of the prose passages on nominal group patterns, lexical sets and cohesion.

In his book *The study of language* George Yule has focused his description on the theories of lexical relations. He cleared that not only can words be treated as 'containers' or as fulfilling 'roles', but they can also have relationships. He defined lexical relations as the procedure used in the semantic description of languages and which consists in "characterizing the meaning of a word not in terms of its component features, but in terms of its relationships to other words". For illustration, he said that if we are asked to give the meaning of the word '*conceal*' we might simply reply it's the same as '*hide*' or give the meaning of '*shallow*' as the opposite of '*deep*' or the meaning of '*daffodil*' as 'it's a kind of flower'.

Benedicte ZODEOUGAN (1999) showed in her dissertation entitled: *A comparative study of OKotP'bitek's song of Lawino and song of Ocol through register variables*, how important is the context of culture, and then mentioned the role of register and cohesion in a text. After she mentioned that lexical relations "refer to how a writer / speaker uses lexical items (nouns, verbs, adjectives, adverbs) and event sequences to relate to the text".

In her dissertation entitled *"Analysing cohesion in texts: a descriptive analysis of Things Fall Apart by Chinua Achebe"*, Médessè A. S. Robertine SAHO (2005) pointed out that some grammatical items such as prepositions, pronouns, articles, auxiliary, verbs, and others cannot be taken into account into lexical relations.

In this literature, I have discussed the relationship existing between Linguistics and Literature. Then we have tried to present some key concepts

such as description and interpretation, which are very important in text analysis. In addition, we have presented an account of a few linguistic analyses of some literary works carried out both by scholars and graduate students in English linguistics. All those applications of linguistics to literature prove very fruitful in that they help a better understanding of literary works.

CHAPTER THREE: THEORETICAL FRAMEWORK: LEXICAL COHESION

The word "text" according to Halliday and Hassan is used in linguistics to refer to any passage, spoken or written, of whatever length that does form a unified whole. So, any speaker or reader of English has to know whether the passage of the language which is more than one sentence in length, he or she hears or reads forms a unified whole or is just a collection of unrelated sentences. In texts, we frequently give the meanings of words in terms of their relationships. The analysis of one of these relationships is nothing but the analysis of lexical relations or lexical cohesion. But, before dealing with lexical cohesion, let's first define cohesion.

2.1-Definition of key concepts

2.1.1-Definition of cohesion

Cohesion is a semantic concept which helps\ the reader make the relationship between two different words within a sentence or between sentences. A sentence being an ideal string of words formed in accordance with the grammatical rules of a language, it tends to determine the way in which cohesion is expressed. As a unit of grammar, it is higher than the clause, just as the clause is higher than the phrase and the phrase is higher than the word. We need to hang together sentences even if its relations are in a sentence. For example, when the same entity is referred to twice within a sentence, for its realization, we use the rule of the pronominalization.

Eg1: Coffi puts off Coffi's hat and throws Coffi's hat away.

Coffi puts off his hat and throws itaway.

When we speak of cohesion in a text, we have to bear in mind the concept of texture, in fact, texture is used to express the property of being a text: "A text has texture, and this is what distinguishes it from something that is not a text ", Brown G. and Yule G. (1983).

A text, itself refers in linguistics to, according to Halliday and Hasan, (1976), *Cohesion in English*, (p.23) 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; and it is coherent with respect to itself and therefore cohesive. A text can be spoken or written, prose or verse, dialogue or monologue. It is a unit, not of form but of meaning, that is the relations of meaning that exist within the text. In other words, there exists cohesion only when one element is interpreted by reference to another. There appears the concept of tie which is the term to design two cohesively related items. It is then a term that is used to refer to two items which have a relation in common. The different kinds of cohesive ties are: reference, substitution, ellipsis, conjunction and lexical cohesion. This chapter concentrates on the definition of some keyconcepts of lexical cohesion.

2.1.2-Definition of lexical cohesion

Lexical cohesion is, as the name implies, lexical. It is the cohesion that arises from semantic relationship between words. All that is required is that there is the same recognizable relation between the words. It may be in term of sameness or difference. Halliday and Hasan in *Cohesion in English* (1976: 274) define it as the "cohesive effect achieved by the selection of vocabulary". Lexical cohesion is commonly viewed as the central device for making texts hang together experientially, defining the aboutness of a text. That is, it makes the most substantive contribution for making up texts. For illustration, according to Hasan and Halliday's own analysis, *coherence and cohesive harmony* (1984: 181 - 219), around fifty percent of a text's cohesive ties are lexical.

Lexical cohesion is typically used in contexts where there is identity of reference, and for this reason, the cohering lexical item is usually accompanied by "the" or other anaphoric reference item. In other words, lexical cohesion

consists in selecting the same lexical item twice or selecting two that are closely related. Lexical cohesion can be divided into two major categories: Reiteration and Collocation, both of which involve presupposition.

2.2-Types of lexical

cohesion2.2.1-Reiteration

According to Halliday and Hassan, the most important lexical cohesion is reiteration. It is defined as a form of lexical cohesion which invokes the repetition of a lexical item, at the one end of the scale; the use of a general word to refer back to a lexical item, at the other end of the scale; and a number of things in between. Reiteration is divided into four classes. It covers repetition, Synonymy or near-synonymy, superordination, or a general item...

2.2.1.1 Repetition (same word)

A reiterated item can be a repetition of the same word and in most cases it is accompanied by a reference item typically "the".

Eg₂: Celine bought a lot of mangoes. She brought the mangoes home.

("Mangoes" is repeated in the second sentence and is accompanied by "the").

2.2.1.2 Synonymy / near - synonymy

A reiteration may be of a word by another word which is its synonym. Synonyms are two or more forms with very closely related meanings, which are often, but not always, intersubstitutable in sentences.

Eg₃: All bought a new hat.

She paid that cap at Dantokpa's market.

But, "Estelle had one answer correct on the text", its near-synonym "reply" would sound odd.

CHAPTER FOUR: SUMMARIES OF THE NOVEL, THE EXTRACTS, AND THE DESCRIPTIVE ANALYSIS OF THE EXTRACTS

A descriptive analysis cannot be done without making use of sentences, particularly of clauses. Then, the practical analysis of lexical cohesion in literary texts requires a work on samples of clauses. So, in the perspective to explore this linguistic theory, we have chosen three extracts from *One Is Enough* by Flora Nwapa, a Nigerian female writer who is appreciated by most of her readers. The practical analysis here is nothing more than the application of the theory to the samples of clauses of the extracts. But, before the application of the theory, we will first and foremost deal with the summaries of the novel and the selected extracts.

3.1-Summary of *One Is Enough*

Flora NwanzuruahuNkiruNwapa was born on January 18, 1931 in Ugwuta, East Central State, Nigeria. She began her career as an author with the * publication of *Efuru* in 1966 and for 27 years thereafter her untimely death in 1993, she was demonstrably prodigious writer who publishes works in others genres besides the novel. Nwapa is often credited with being the first-Igbo African woman to publish in English). In her third novel *One Is F wugh*, published in Tana Press in Enugu, Nigeria, in 1981, she treats the five main themes of motherhood, childlessness, marriage, female economic independence and the reinvention of the Igbo African woman in either a traditional village or a contemporary city.

In fact, *One Is Enough* is a story of a woman's struggle to find independence and fulfil life of her own. Nwapa concentrates on disproving

through her major female character, Amaka "the erroneous belief that without a husband a woman was nothing" (P 24). At 30 and after six years of happy marital life, Amaka has had no child in her husband's place, she is barren. Despite this, the couple lives in peace. Her mother - in - law disturbs this otherwise peaceful domestic situation. Her interference and dominant voice push Obiora into a secret second marriage from which two sons are issued. During her verbal furious attack, upon the unsuspecting Amaka, her mother - in - law informs her about the arrival of the co - wife and children. Since she is never free, she moves to Lagos to make a fresh life, to start all over again. In order to become a successful and wealthy business woman, Amaka behaves like everybody in Nigeria and uses methods such as corruption. Then, she becomes involved in a love affair with a catholic priest, Izu, which leads to an,unexpected but welcomed pregnancy. She gives birth to twins, two lovely boys. But, "she neither wanted to be a wife any more, nor be a mistress, or even a kept woman- She wanted a man, just a man and she wanted to be independent of this man, pure and simple "(P 100). She should then decide that one is enough. Her parents' strategy failed to celebrate this marriage that had been postponed indefinitely.

3.2-Summary of the three extracts chosen

The first extract has been selected from page 13 "to page 17 (Chapter 2). It mainly focuses on Amaka and her mother - in -law. The latter after discovering that her son's wife Amaka is incapable of bearing a child, decides to finish with her. She then goes to many doctors so that they can make her son's wife pregnant, but in vain. So, with her mother's agreement, Obiora marries a second wife in secret by whom he has two sons. When his mother informs Amaka of this, she expresses shock, outrage and disappointment.

The second extract has been chosen from page 77 to page 81 (Chapter 7). It centers on Amaka. She talks of business with Izu. She is to go to the Brigade Headquarters in the morning where she will meet a Brigadier who will give her

next contract papers. After being paid, she makes a lot of plans: pay back the dowry, go abroad to see a gynecologist, buy a house and join the cash Madam Club. With the help of a Rev. Father, she buys a car. Then, she goes to see her sister, Ayo, who, as usual, is with her circle of friends. They welcome her and tell her to join the club, which she does by paying the fees. Later, she drives to Adaobi's place where Mike welcomes her with open arms.

The third extract has been taken from page 146 to 151 (chapter 13). It is the outcome of the story narrated in the novel. Amaka succeeds in tempting a catholic priest (father Mclaid) called Izu by whom she becomes pregnant and gives birth to twins. But as a matter of fact, Amaka does not want to get married any longer. Her mother and the society influence do not bring her into this kind of marriage since she does not love Izu or rather her vision about marriage is not the same. In the end, as fate would decide, Izu has an accident and his marriage with Amaka has been postponed indefinitely.

3.3-Analysis of lexical cohesion ties in the extracts

3.3.1-Extracts

S_x symbolises the number of sentences in this extract.

3.3.1.1-Reiteration

One cannot study lexical cohesion patterns in a passage without drawing the reiteration chains. The first extract chosen has (139) sentences and contains a lot of participants. So, only the reiteration patterns can allow us to know which of these participants are the major ones.

The statistics show that in this extract reiteration appears in the proportion of 79.21 %.

3.3.1.1.1-Same words (repetition) -59.40%-

- (S₁)Obiora's- (S₁₇) Obiora- (S₆₂) Obiora- (S₇₁) Obiora- (S₉₃) Obiora's -(S₉₈) Obiora- (S₉₉)- Obiora- (S₁₀₀) Obiora.

- (S₃) Amaka-Amaka - (S₇) Amaka- (S₅₈) Amaka- (S₇₅) Amaka's- (S₉₀) Amaka (S₉₄) Amaka- (S₉₈) Amaka- (S₁₀₂) Amaka- (S₁₃₂) Amaka- (S_{n3}) - (S₁₃₆) Amaka- (S₁₃₉) Amaka.
- (S₁) Mother - (S₈) mother-in-law - (S₉) Mother - (S_{,,}) Mother - (S₂₇) mother - (S₅₆) Mother - (S₆₆) mother-in-law's - (S₆₇) Mother - (S₇₄) Mothers -
- (S₇₅) mother - (S₉₈) mother - (S₍₁₀₁₎) mother-in-law - (S₁₁₆) mother -(S₁₃₃) mother-in-law - (S₁₃₆) mother-in-law-(S₁₃₇) Mother- (S₁₄₀) mother-in-law.
- (S₄₄) son's-son - (S₁₄) son-(S₁₈) son - (S₁₉) son - (S₂₁) son - (S₃₇) son -(S₄₄) son - (S₄₇) son's - (S₅₃)son - (S₅₆); sons-sons-sons-sons- (S₆₂) Son- (S₆₇)son's-sons(S₇) son- (S₈₁) son - (S₈₃) son -(S₈₄) son (S₈₆) son - (S₈₉) son.
- (S₁) wife - (S₄₇) wife- (S₆₇) wife - (S₆₈) wife -(S₆₉) wife - (S₇₃)wife - (S₉₇) wife - (S₁₀₅) wives - (S₁₁₅) wives -(S₁₂₁) wife - (S₁₂₂) wife- (S₁₂₄) wife - (S₁₂₅) wife-(S₁₂₆) wile-wife-(S₁₂₇) wives-(S₁₂₈) wives-(S₁₃₃) wife.
- (S₂₆) husband - (S₂₈) husband's - (S₆₉) husband - (S₈₆) husband - (S₉₁)husband - (S₉₄) husband - (S₁₁₂) husband's - (S₁₁₃) husband - (S₁₁₅) husband - (S₁₁₆) husband's - husband - (S₁₁₈) husband - (S₁₁₉) husband - .(S₁₂₀) husband-(S₁₂₁) husband's - (S₁₂₂) husband's - (S₁₂₄) husband - (S₁₂₈) husband - husbands -(S₁₃₃) husband.
- (S₂₁) children - (S₂₅) - child - (S₂₈) child - (S₁₃₄) children.
- (S₂₃) doctor - doctor - (S₂₅) doctors - (S₅₀) doctors - doctors.
- (S₄₁) barren - (S₄₂) barren - (S₁₃₃) barren.
- (S₂₈) woman- (S₆₁) woman - (S₁₂₈) woman.
- (S₁₀₄) men - (S₁₂₅) man - (S₁₂₇) men - (S₁₂₈) man.
- S₍₂₇₎ pregnant - (S₄₆) pregnant.
- (S₇₇) friends - (S₉₆) friends- (S₉₇) friends.

- (S1) times - (S5) time - (S6) times - (S9) times - (S81) time - (S84) time(S117) times - (S126) times.
- (Si) years - (S9) years - (S15) years - (S34) years -(S42) year - (S80) years - (S85) year- (S88) years - (S92) year - (Sn2) year's.
- (S1) ago - (S9) ago - (S42) ago - (S80) ago.
- (S78) money - (S92) money - (S93) money.
- (S38) plight-(S39) plight.
- (S1)six - (S5) six - (S6) six - (S9) six - (S15) six - (S80) six.
- (S1)many - (S2) many - (S49) many - (S104) many - (S114) many - (S137)many.
- (S20) house - (S55) house - (S66) house - (S82) house - (S86) house.
- (S87) car - (S90) car - (S96) car - (S99) car.
- (S82) age-grade - (S85) age-grade - (S124) age-grade.
- (S15) one - (S21) one-one - (S36) one - (S91) one -(S129) one. .
- (S55) tomorrow - (S137) tomorrow.
- (S53) stopped - (S135) stopped.
- (S15) day - (S117) day - (S121) days - (S129) day- (S131) days.
- (S1) home - (S119) home.
- (S96) good - (S121) good - (S123) good - (S125) good - (S127) good - (S131)
- (S95) proud - (S102) proud - (S103) proud.
- (S35) surprised - (S70) surprised - (S71) surprised.
- (S3) reply-(S139) reply.
- (S7) hear - (S8) heard - (S10) hear - (S11) hear - (S14) hear - (S20) heard.
- (S11) today - (S12) today - (S13) today.
- (S50) watched - (S51) watched.

- (S₆₇) first - (S₆₈) first.
- (S₇₆) community - (S₁₂₀) community.
- (S₁₂₀) society - (S₁₃₄) society.
- (S₈₃) everyday - everyday.
- (S₈₃) younger-younger - (S₁₁₅) younger - (S₁₃₃) young.
- (S₈₃) older-older - (S₁₂₁) old - (S₁₃₁) old.
- (S₅₅) live - (S₁₂₀) lived (S₁₂₁) life - (S₁₂₂) life- (S₁₃₄) live.
- (S₁₆) hushed up - (S₅₂) hushed up - (S₅₃) hushed up.
- (S₅₀) flared up - (S₅₃) flared up.
- (S₆₆) town - (S₆₇) town - (S₆₉) town - (S₇₃) town -town - (S₇₄) town.
- (S₁₀₀) people - (S₁₀₇) people.
- (S₁) married - (S₉) married - (S₃₆) married - (S₈₀) married - (S₈₁). married –
- (S₈₄) married - (S₉₂) married - (S₁₀₃) married - (S₁₃₂) marry.
- (S₁₉) know - (S₂₆) know - (S₃₈) know - (S₄₅) know - (S₇₈) know - S₇₁) know
- (S₉₉) know - (S₁₀₆) know - (S₁₀₇) know-know - (S₁₁₁) knew - (S₁₁₇) knew
- (S₁₂₀) knew - (S₁₂₅) know.
- (S₈₂) started - (S₈₅) started.
- (S₈₈) bought - (S₉₀) bought - (S₉₁) bought - (S₉₃) buy - (S₉₆) bought - (S₉₇)
bought - (S₁₀₁) bought - (S₁₀₄) buy - (S₂₈) buy.
- (S₉₃) Peugeot-Peugeot 504 - (S₁₀₄) Peugeot 504.
- (S₅₈) began - (S₁₂₈) began - (S₁₃₃) began.
- (S₁) visited - (S₅) visited - (S₉) visited.
- (S₃) said - (S₇) said - (S₉) said - (S₂₂) said - (S₂₃) said - (S₂₄) said - (S₃₈)
said - (S₄₂) said - (S₉₉) said (S₁₂₇) saying.
- (S₁₅) waited-wait.
- (S₂₂) saw - (S₂₄) saw - (S₅₀) see - (S₅) were - (S₅₂) see - (S₅₄) saw-see. (S₁)
continued - (S₈) continued.
- (S₆) asked - (S₉₄) asked - (S₉₉) asked.

- (S₁₇) came - (S₃₁) have come - (S₄₄) came - (S₅₆) will come.
- (S₄₄) tell - (S₅₀) have been told - (S₆₃) told - (S₆₈) told - (S₇₀) told - (S₈₁) to tell - (S₉₄) told - (S₉₇) told - (S₉₈) told.

3.3.1.1.2-Synonymy/ near-synonymy (14.85%)

- (S₂₆) incapable of bearing a child - (S₄₁) barren. .
- (S₁) times - years - (S₁₂₂) days.
- (S₉₇) friends - (S₈₃) age - grade.
- (S₁₂) end - finish - (S₅₄) stopped.
- (S_i) home - (S₂₁) house - (S₂₈) place - (S₈₃) town.
- (S₅₉) began - (S₈₆) started.
- (S₀) visited - (S₁₇) came - (S₁₃₃) arrival,
- (S₂₈) woman-(S₁₃₃) girl.
- (S₃) said - (S₆) asked - (S₆₁) told.
- (S₂) go ahead - (S₃) reply - (S₄) answer.
- (S₇₇) community - (S₁₂₁)society.
- (S₃₄) blessed - (S₉₅) proud.
- (S₂₁)heard - listened.
- (S₇₉) money - (S₉₇) price.
- (S₅₅) angry - (S₅₈) shocked.

3.3.1.1.3-Superordination (2.97%)

- (S₁) mother - son - wife - (S₂₀) father - (S₂₁) children - (S₂₂) doctor - (S₂₆) husband - (S₂₉) woman - (S₇₈) enemies - (S₈₃) age-grade - (S₉₇) friends-(S₁₀₁)people - (S₁₀₅) men- (S₁₃₄) young.
- (S₈₈) car - (S₉₃) engine.
- (S₁) home - (S₂₁) house - (S₂₈) place - (S₅₅) school - (S₇₇) community -(S₈₃) town - (S₁₂₁)society.

3.3.1.1.4-General words(1.98%)

- (S₂₇) I know your mother very well
- (S₂₉) She is a woman I admire very much.

3.3.1.2-Collocation

It appears in the proportion of 20.79%.

3.3.1.2.1 Systematic relationship (19.80 %)

3.3.1.2.1.1 Complementaries(2.97%)

- (S₁) Mother - (S₂₀) father.
- (S₂₉) woman - (S₁₂₆) man.
- (S₁) son - (S₈₅) daughter.

3.3.1.2.1.2 Antonyms(7.92%)

- (S₅₅) angry -(S₁₀₃) proud.
- (S₁₃₂) old- (S₁₃₄) young.
- (S₇₃) unkind - (S₇₇) fair.
- (S₁₈) stupid - (S₃₂) clever.
- (S₅₄) stopped - (S₈₆) started.
- (S₅₉) began-(S₁₂) end.
- (S₄) answer - (S₆) asked.
- (S₇₈) friends - enemies.

3.3.1.2.1.3-Converses(1.98%)

- (S₁) wife - (S₂₅) husband.
- (S₈₄) younger - older.

3.3.1.2.1.4-Meronyms(0.99%)

- (S₈₈) car-(S₉₃) engine.

3.3.1.2.1.5-Co-hyponyms (5.94%)

- (S₁)Mother - (S₂₀) father - (S₁)son - (S₂₀) children.
- (S₁)wife- (S₂₅) husband.
- (S₂₉) woman - (S₁₂₉) man.
- (S₉₃) Volkswagen - (S₉₄) Peugeot.
- (S₁)Obiora - (S₃) Amaka.
- (S₇₈) friends - enemies.

3.3.1.2.2-Non-systematic relationship (0.99%)

- (S₂₃) doctor - (S₄₁) barren.

The lexical study in the first extract makes us notice that words in it relate much more through repetition than general word. Its statistical study reveals 80 lexical strings consisting of 14 major strings with 10 head items of longest strings. The reiteration relation shows the highest and greatest strings. On the other hand, the collocation relations are developed in two items strings.

3.3.2-Extract2

The study of lexical cohesion in a passage demands the relations of reiteration and collocation. P_x symbolises the number of sentences in the extract.

3.3.2.1-Reiteration

The proportion of reiteration in this extract is 82.43%.

3.3.2.1.1-Same word(reiteration) (67.57%)

- (P₁) Amaka - (P₁₁) Amaka - (P₁₃) Amaka - (P₂₄) Amaka- (P₂₆) Amaka-(P₅₄) Amaka- (P₆₀) Amaka- (P₆₉) Amaka- (P₉₁)Amaka- (P₉₅) Amaka- (P₉₈) Amaka -(P₁₁₀) Amaka- (P₁₁₈) Amaka- (P₁₃₅) Amaka - (P₁₃₈) Amaka .
- (P₄₀) Adaobi - (P₉₆) Adobi's - (P₉₇) Adaobi's- Adaobi- (P₁₀₁) Adaobi -(P₁₀₉) Adaobi - (P₁₁₀) Adaobi - (P₁₁₁) Adaobi - (P₁₁₂) Adaobi - (P₁₁₅) Adaobi.
- (P₉₇) Mike - (P₉₈) Mike - (P₁₀₉) Mike - (P₁₁₇) Mike - (P₁₃₅) Mike.
- (P₄₀) Ayo - (P₄₁) Ayo - (P₄₇) Ayo - (P₅₀) Ayo - (P₅₁) Ayo - (P₅₂) Ayo
- (P₅) boy- (P₆) boys -(P₈) boy.
- (P₂) car - (P₄) car - (P₇) car - (P₅₅) car - (P_{5e}) car - (P₇₀) car-car-(P₁₀₁) car- (P₁₀₇) car - (P₁₁₆) car - (P₁₂₀) car - (P₁₃₂) car - (P₁₃₇) car.
- (P₃) people- (P₂₃) person - (P₆₅) people - (P₆₆) people - (P₇₁) people.
- (P₉)Izu-(P₃₇)Izu.
- (P₁₁) Brigade Headquarters-Brigadier (P₁₉) Brigadier - (P₂₃) Brigadier.
- (P₁₂) twenty-five per cent-(P₂₅) twenty-five per cent.
- (P₁₁) morning- (P₁₃) morning.
- (P₂₇) Onitsha- (P₃₇) Onitsha - (P₁₃₂) Onitsha - (P₁₃₄) Onitsha. "
- (P₂₇) Lagos- (P₃₈) Lagos - (P₄₄) Lagos - (P₆₀) Lagos - (P₈₁) Lagos - (P₈₉) Lagos -(P₁₁₈) Lagos - Lagos - Lagos - (P₁₁₉) Lagos.
- (P₂₉) Cash Madam Club - (P₄₃) Cash Madam - (P₅₆) Cash Madam - (P₉₄) Cash Madam.
- (P₈₆) five hundred naira- (P₉₁) five hundred naira.
- (P₅₆) Congratulations- (P₁₀₂) Congratulations.
- (P₁₁₇)God-(P₁₁₈)God.

- (P₃₅) Peugeot 504- (P₁₃₈) Peugeot 504.
- (P₁₁) contract papers- (P₁₃) contract paper - (P₁₄) contract - (P₂₃) contract paper - (P₆₅) contracts - (P₈₃) contract - (P₁₁₁) contract.
- (P₁₄) Half a million naira- (P₂₄) Half a million naira.
- (P₂₉) house- (P₃₁) house - (P₃₂) house - (P₃₇) house - (P₇₄) house - (P₁₁₄) house.
- (P₃₄) bungalow- (P₃₇) bungalow - (P₈₁) bungalow.
- (P₁₄) barracks- (P₁₆) barracks.
- (P₃₇) home- (P₄₀) home - (P₆₉) home - (P₉₇) home.
- (P₃₄) bedrooms- (P₉₇) bedroom.
- (P₁₁₂) a piece of land- (P₁₁₃) a piece of land.
- (P₁₁₅) whisky- (P₁₁₆) whisky.
- (P₁₁₆) driver- (P₁₂₃) driver - driver - (P₁₂₄) driver - (P₁₂₆) driver.
- (P₁₂₅)driving licence- (P₁₂₆) driving licence..
- (P₃₅) Father- (P₅₀) father.
- (P₃₃)buy- (P₇₇) buy - (P₁₁₄) buying,
- (P₅) wall- (P₁₇) wall.
- (P₃₅)friend- (P₄₁) friends - (P₁₀₉) friend - (P₁₁₉) friends,.
- (P₃₈)first-first - (P₈₇) first
- (P₄₄)Nigeria- (P₄₅) Nigerian - (P₄₇) Nigerian - (P₆₃) Nigeria,
- (P₄₄) plane- (P₅₄) plane.
- (P₅₇)second hand-(P₆₉) second hand-(P₇₀) second hand,
- (P₆₁)woman- (P₈₃) women - (P₉₄) women.
- (P₅₉) brand new- (P₁₀₄) brand new.
- (P₆₆)time- (P₆₈) time
- (P₆₃)modest- (P₇₉) modesty, ,
- (P₇₂) ladies- (P₈₁) ladies

- (P₈₃) room-room.
- (P₆₂)sister- (P₇₃) sister - (P₈₂) sister - (P₉₂) sister - (P₁₀₆) sister
- (P₁₁₅) opened- (P₁₁₆) opened.
- (P₁₁₅) poured- (P₁₁₆) poured.
- (P₁₁₈) fortunes-fortunes.
- (P₁₀₀) made - (P₁₁₈) made - unmade - makes - unmakes.
- (P₁₂₁) enemies - enemies.
- (P₉₄) great - (P₁₁₈) great.

3.3.2.1.2-Synonymy/ near-synonymy(10.81%)

- (P₁₄) barracks - (P₂₉) house - (P₃₄) bungalow - (P₃₇) home - (P₉₆) place.
- (P₃) begin - (P₃₃) start.
- (P₂₆) arrived - (P₅₄) came.
- (P₇₂) ladies - (P₈₃) women. (P₆₆) time - (P₈₁) year.
- (P₁₁₄) buying - (P₁₃₈) purchase.
- (P₂) car - (P₁₂₀) four wheels.
- (P₂₇) mother - (P₆₉) Mama.

3.3.2.1.3-Superordination(2.70%)

- (P₂₉)house- (P₃₇)home - (P₈₀) town - (P₉₆) place.
- (P₃) people- (P₂₇)mother - (P₃₅)father - friend (P₅₀) children - (P₆₂)young - (P₇₂)ladies - (P₁₂₁) enemies.

3.3.2.1.4-General word (1.35%)

- (P₁₂₀) And this car, these four wheels.

3.3.2.2-Collocation

As far as collocation is concerned, it covers 17.57% of this extract.

3.3.2.2.1-Complementaries(1.35%)

- (P₂₇) mother - (P₃₅) father.

3.3.2.2.2-Antonyms(8.10%)

- (P₄₁) friends - (P₁₂₁) enemies.
- (P₃) begin - (P₈₀) start.
- (P₃₃) difficult - (P₄₉) easy.
- (P₉₈) stopped - (P₁₀₀) start.
- (P₁₁₈) made- unmade.
- (P₅₇) second hand - (P₅₉) brand new.

3.3.2.2.3-Converses (2.70%)

- (P₁₀₀) wife - (P₁₁₂) husband.
- (P₁₀₂) congratulations - (P₁₀₃) Thank you.

3.3.2.2.4-Co-hyponyms (5.40%)

- (P₉₅) Champagne - (P₁₁₅) whisky.
- (P₂₇) mother - (P₃₅) father - (P₅₁) children.
- (P₁₀₀) wife - (P₁₁₂) husband.
- (P₄₁) friends - (P₁₂₁) enemies.

As far as the lexical study of the second extract is concerned, the strings show the author's interest in places and people. 60 lexical strings with 6 major are drawn. We also notice the absence of meronymy and D meronymy. Since the scene is based on people and places, it is then a conversation between people in some different places.

Concerning reiteration, repetition ranks first. Collocation is not to be overlooked.

3-3-3-Extract 3

Here, we will proceed in the same way as in the second extract. Lx symbolizes the number of sentences in the extract.

3.3.3.1-Reiteration

The statistics show **84.13%** of reiteration in extract **3**.

3.3.3.1.1-Same word (repetition) (60.32%)

- (L₁) Ayo - (L₃) Ayo - (L₉) Ayo - (L₁₀) Ayo - (L₁₁) Ayo - (L₁₉) Ayo - (L₃₄) Ayo - (L₄₀) Ayo - (L₄₂) Ayo - (L₅₃) Ayo - (L₅₉) Ayo - (L₈₁) Ayo - (L₈₃) Ayo.
- (L₃) Amaḱa - (L₄) Amaḱa - (L₇) Amaḱa - (L₁₀) Amaḱa - (L₄₂) Amaḱa - (L₄₃) Amaḱa - (L₄₇) Amaḱa - (L₅₁) Amaḱa - (L₅₂) Amaḱa - (L₅₉) Amaḱa - (L₆₁) Amaḱa - (L₆₇) Amaḱa - (L₇₇) Amaḱa - (L₇₉) Amaḱa - Amaḱa - (L₈₂) Amaḱa - (L₈₉) Amaḱa - (L₉₁) Amaḱa - (L₉₆) Amaḱa - (L₉₇) Amaḱa - (L₁₅₀) Amaḱa.
- (L₁₇) Izu - (L₂₀) Izu - (L₂₁) Izu - (L₄₆) Izu - (L₄₉) Izu - (L₅₁) Izu - (L₅₆) Izu - (L₅₈) Izu - Izu - (L₆₂) Izu - (L₇₄) Izu - (L₇₇) Izu - (L₉₂) Izu - (L₉₆) Izu - (L₉₈) Izu - (L₁₀₈) Izu - (L₁₁₄) Izu - (L₁₂₁) Izu - (L₁₄₃) Izu - (L₁₄₅) Izu.
- (L₄) Nanny - (L₈) Nanny - (L₂₃) Nanny - (L₄₅) Nanny - (L₇₂) Nanny - (L₈₄) Nanny - (L₈₉) Nanny.
- (L₁) mother - (L₉) mother - (L₃₂) Mother - (L₄₂) mother - (L₄₈) mother-in-law - (L₅₂) Mother - (L₅₆) Mother - (L₅₉) mother - (L₇₉) mother - (L₁₈₈) mother.
- (L₁₁₂) Ikoyi - (L₁₁₄) Ikoyi.
- (L₃₂) father - (L₇₇) father - (L₁₉₀) father - (L₁₃₄) father.
- (L₂) marry - (L₂₀) marry - (L₂₂) marry - (L₂₇) marry - (L₈₄) marry.

- (L₇₇) marriage - (L₈₀) marriage - (L₈₈) marriage - (L₉₂) marriage - (L₉₃) marriage - (L₉₇) marriage.
- (L₇₀) wife - (L₇₁) wife - (L₇₅) wife.
- (L₄₃) comment - (L₈₉) comment.
- (L₉₉) lady - (L₁₀₂) lady - (L₁₀₄) lady - (L₁₂₈) lady.
- (L₁₃₇) Bishop - (L₁₃₄) Bishop - (L₁₃₅) Bishop - (L₁₄₄) Bishop - (L₁₄₅) Bishop.
- (L₁₃₄) son - (L₁₃₅) son.
- (L₃₁) twins - (L₅₈) twin - (L₇₈) twins - (L₁₀₀) twins.
- (L₃) house - (L₇) house - (L₉) house - (L₄₂) house - (L₉₈) house - (L₁₀₄) house - (L₁₀₅) house - (L₁₁₁) house - (L₁₂₈) house.
- (L₁) home - (L₁₈) home - (L₅₁) home - (L₆₇) home - (L₇₇) home - (L₇₇) home –
- (L₇₈) home - (L₉₇) home - (L₉₉) home.
- (L₇) taxi - (L_m) taxi - (L₁₁₂) taxi - (L₁₂₀) taxi - (L₁₂₂) taxi - (L₁₃₇) taxi.
- (L₇) hailed - (L₁₁₁) hailed.
- (L₈) driver - (L₄₈) driver - (L₁₁₂) driver - (L₁₂₀) driver - (L₁₂₃) driver - (L₁₃₂) driver - (L₁₄₂) driver - (L₁₄₃) driver.
- (L₁₅) hide - hide.
- (L₁₂) Lagos - (L₁₆) Lagos - (L₆₅) Lagos.
- (L₂₆) love - (L₂₈) love.
- (L₃₂) hear - (L₃₅) heard — (L₃₈) hear - (L₇₉) heard.
- (L₉) car - (L₄₇) car.
- (L₄₇) schnapps - (L₇₃) schnapps.
- (L₁₃₇) died - (L₁₄₆) death - (L₁₅₀) death.
- (L₁₃₀) hospital - (L₁₃₇) hospital - (L₁₄₃) hospital.
- (L₉) handbag - (L₁₁₀) hands - (L₁₁₆) hands - (L₁₁₉) hands - (L₁₁₄) hand - (L₁₄₇) hand.

- (L₂₄) Opportunity - (L₆₆) opportunity.
- (L₇) dashed out-(L₁₁) dashed out.
- (L₂₅) lifetime - (L₇₁) life - live -(L₁₄₇) life.
- (L₃₄) surprised - (L₄₃) surprised.
- (L₄₅) morning - (L₇₇) morning - (L₁₀₀) morning - (L₁₂₉) morning.
- (L₇₈) news-(L₇₉) news.
- (L₁₄₇) sinned - (L₁₄₈) sin.
- (L₉) jump into - (L₁₁₁) jump in.
- (L₁₄₆) escape-(L₁₅₀) escape.

3-3-3-1-2 -Synonymy/ near-synonymy (17.46%)

- (L₃₄) asked - (L₄₅) demanded.
- (L₁₃₄) son - (L_{14i}) child.
- (L₇) house - (L₁₈) home.
- (L₉) car-(L₇) taxi.
- (L₂₄) opportunity - (L₈₁) fortune).
- (L₉) jump into - (L₁₂₂) entered.
- (L₂₈) come - (L₁₄₂) arrive.
- (L₅₁) travel - (L₇₇) go.
- (L₁₀) listened - (L₃₅) heard.
- (L₅₁) travel - (L₉₇) journey.
- (L₂₆) love - (L₇₉) like.

3-3-3-1-3 -Superordination (6.34%)

- (Li) mother - (L₃₂) father - (L₇₁) wife - (L₈₇) husband.
- (L₆₀) children - (L₆₇) relatives.
- (L₉) car - (L₁₄₃) vehicle.
- (L₃) house - (L₁₈) home - (L₅₈) place - (L₁₃₂) hospital.

3.3.3.2-Collocation

The percentage of collocation is 15.87%).

3.3.3.2.1-Systematic relationship (15.88%)

3-3-3-2-1-1 Complementarys (4.76%)

- (L₁)mother - (L₃₂) father.
- (L₇₆) daughters - (L₁₃₄) son.
- (L₇₁) live - (L₁₃₇) died.

3.3.3.2.1.2-Antonyms (1.59%)

- (L₄) answered - (L₃₄) asked.

3.3.3.2.1.3-Converses (3.18%)

- (L₇₁) wife - (L₈₇) husband.
- (L₉₅) night-day.

3.3.3.2.1.4-Comeronyms (1.59%)

- (L₄₅) supper – (L₁₀₇) breakfast.

3.3.3.2.1.5-Co-hyponyms (4.76%)

- (L₁) mother – (L₃₂) father (L₁₃₄) son – (L₇₆) daughters – (L₆₀) children
- L₍₇₁₎ wife – (L₈₇) husband
- (L₈₄) priest – (L₁₃₃) Bishop.

Here, the lexical study shows that the author is much more interested in places and people. These people are talking about marriage and life in different places. We also notice that words in this extract relate much more through repetition thancomeronymy. There is the absence of general word and meronymy. Its statistical study reveals 50 lexical stings. 10 are major with 8 head items of longest strings. The reiteration relations show the highest and greatest strings.

STATISTICAL TABLE

Lexical cohesivities	Extract N°1										Extract N°2							
	Reiteration				Collocation						Reiteration				Collocation			
	SW	NSyn	Sup	GW	Systematic Relationship					NSR	SW	NSyn	Sup	GW	Com	An	Conv	Co-Hyp
Data	59,4	14,9	2,94	1,98	2,97	7,92	1,98	0,98	5,94		0,99	67,57	10,81	2,70	1,35	1,35	8,10	2,70
Percentage	79,21				20,79						82,43				17,57			
Total	100%										100%							

Extract N°3									
Reiteration				Collocation					
SW	Syn	Sup		SR	Comp	An	Com	Con	Co-Hyp
60,32	17,46	6,34		15,88	4,76	1,59	3,18	1,59	4,76
84,13				15,87					
100%									

Legend

GW : General Word Sw: Same word An: antonymy Syn: Synonymy Com: comeronymy
 Sr: superordination comp: complemetarie Conv: converse Co-Hyn: co-hyponyms Sr: systematic relationship

In the three extracts, repetition is the most common tie and it appears in the proportion of more than half. Then follow synonymy and superordination. General word, meronymy, comonymy and non-systematic relationship are almost nonexistent. After analyzing the lexical cohesion ties in the novel with a special focus on the three passages, we realize that we have come across most aspects of the lexical cohesion theory presented in chapter two of this work. A discussion of the linguistic patterns uncovered in the analysis is the concern of the next chapter.

CHAPTER FIVE: DISCUSSION OF FINDINGS AND TENTATIVE INTERPRETATION

As pointed out in the literature review, description is an objective way of saying what somebody or something is like. And in the particular context of this dissertation, it is an artistic tool used in literature to say what a text is or how it is presented. Whereas, interpretation has been generally defined as a subjective judgment one has on something, a subjective reading of a fact or something and taken in the perspective of our work, it is a personal understanding one derives from the analysis of a literary artefact. To back it up, Hill's (1987) opinion can be considered here as summarizing the issue. According to him, "description refers to saying what things are and interpretation to what they mean". After analyzing the lexical cohesion ties in chapter three, we gave an interpretation of the extracts since not all linguistic features can be interpreted. Only patterns that • directly relate to our background knowledge about the field developed in the novel are taken into account. In so doing, we avoided an unrealistic and unreliable interpretation. As a matter of fact, we focused on common features shared by the extracts that exemplify the general message conveyed by Flora Nwapa to carry out the interpretation.

In the first extract, the repetition concentrates much more on "*son*" than on Obiora's "*mother*" or on "*Amaka*". It is during a verbal furious attack on Amaka that her mother - in - law uses this word and in most of the cases, it is preceded by "my". She then means that her son is dear for her, as all children are dear for their parents, especially for their mother. The first time she uses "my son" is in Si. The way she asks this question means that she is in bad mood, she is angry because after six years of marriage, Amaka is incapable of bearing a child. She is barren. So, she decides to finish with her. To get this clear in Amaka's mind, she tells her that she is told by many native doctors that she is barren. From what has been said so far, we can deduce the themes of motherhood and childlessness that are developed in the novel. Let's notice that the important capacity of

reiteration, particularly of repetition, in this extract emphasizes the importance of narration. This repetition is also used by women. This can be explained by the fact that women are by nature talkative. Also, the use of collocation shows the author's ability to choose from alternative words the one which suits best to a given context. Thus, in S₅₅, the word "*angry*" is best convenient; its antonym S₁₀₃ "*proud*" does not suit well.

In the second extract, the great repetition of "*Amaka*" proves that she is the main character of this extract. In fact, the words "*Izu*", "*Brigade Headquarters*", "*morning*", "*contract papers*", "*half a million naira*", "*twenty-five per cent*" show that Amaka talks with Izu, then goes to the Brigade Headquarters to get her contract papers. She is paid half a million naira, twenty-five per cent of it is hers. Then, she makes a lot of plans: pay back the dowry, buy a house, and join the Cash Madam Club. The use of terms like "*Lagos*", "*car*"; "*house*" laysan emphasis that Amaka is doing well in Lagos since she can buy a car and a house of her own. She is economically independent. Besides, the repetition here shows that the myth of male superiority and the importance of wifhood are destroyed in *One Is Enough*.

The analysis of the third extract shows people are talking of marriage in different places. Ataka, who is declared barren by native doctors and even by gynaecologists, is pregnant and has given birth to twin babies, two lovely boys. The father of the children is Rev. Father Mclaid. This pregnancy has come (supposedly) in a miraculous manner since Izu is a man of God who has taken a vow of chastity and, therefore, cannot be priest and "father" (pun intended). But Ataka does not want to "*marry Izu*". Her "*mother*" and her sister "*Ayo*" have not succeeded in pushing her into this "*kind of marriage*" (L₈₇). When she informs Izu that the date for the marriage has been postponed indefinitely, he is exasperated. All these reiterated show that literate women want to impose themselves; they want to impose their authority. They want to do what their heart tells them and not what people tells them to do.

From a general view, we can say that the use of reiteration in *One Is Enough*, especially repetition, draws much more the reader's attention to the lexical cohesion of the novel. Through collocation, it is realized that the way languages operate, some words can co-occur with certain words but not with other words.

The message that Flora wants to convey through the salient linguistic choices we come across is that it is high time we stopped considering women as second-class citizens. They are equal to men since we are all God creatures and the same before the law. They have to be considered as such in all domains. They do not want to suffer any more in one way or another. They need freedom. When it was specifically put to Nwapa in a December 1992 interview by critic Marie Umeh that the poet and one-time President of Senegal Leopold Sedar Senghor has insisted "African women have always been liberated" the novelist, responded emphatically "Yes!" (Nzegwu, F., 2003). This, we think, is the real meaning of the novel under study. In using the phrase *One Is Enough* to entitle her novel, Flora is making reference to Amaka's declaration:

'Asa wife, I am never free. I am a shadow of myself. As a wife, I am almost impotent. I am in prison, unable to advance in body and soul. Something gets hold of me as a wife and destroys me. When I rid myself of Obiora, things started working for me. I don't want to get to my wifely days. No, I am through with husbands. I said farewell to husbands the first time I came to Lagos.' (P.127). So, to be a wife is to be in prison and one prison is enough, one is enough. Moreover, the circular text written ends with the novelist's beginning that Amaka wants to be the mother of babies and that one husband has been more than enough.

Considering the social and cultural contexts in which the novel was written, Nwapa challenges the "victimhood" or the "subordinated woman" trope that has been the standard focus and orientation of anti-African colonialist scholarship on Igbo/African women. As Nzegwu shows, Efuru and Idu, heroines

in *Efuru* and *Idu* (respectively) as well as Amaka in *One Is Enough* (irrespective of the controversy that the character in this novel has generated among critics) achieve both material and social success and recognition for hard work in their communities which expect women as well as men to succeed. Nwapa often stressed, according to Nzegwu, during interviews with scholars and journalists, that from her childhood, she lived among very strong women, and all this influenced her writing and that is why she projects women as great achievers. Women in her community, Igbo-land, and all in Africa, do not want to suffer any more. One suffering is enough, one is enough.

By and large, this chapter has allowed us to account for the linguistic tools used by the authoress to convey her message. We have also tried to read beyond the lines and see how these tools contribute to lexical cohesion in the three extracts. Simply put, those linguistic tools in the extracts have really contributed to the identification of the prominent topics of the novel.

PRESENTATION OF EXTRACTS RELATED TO THE NOVEL

EXTRACT ONE

Obiora's mother continued:

'Tell me, my son's wife, since you married my son, six years ago, how many times have I visited your home? Go ahead and tell me how many times'.

And she paused so that Amaka could reply, Amaka said nothing.

'Well, since you cannot answer me, I will tell you. This is the sixth time I have visited you'. Amaka swallowed, and shifted her position, said to herself: 'Well, I asked for this. Six times indeed!'

'Did you hear me?' her mother-in-law continued. 'Yes, Mother, I heard you. You said you had visited six times, since we were married six years ago. I can hear you very well, Mother.'

'Whether you hear or not, it will end today. Everything will end today when I finish with you. The hold you have on my son will end today. Do you hear me? I have waited for six years, and I cannot wait for even one day more. Didn't you see how I hushed up Obiora when he came in to interfere? He is a stupid son. Sometimes I wonder whether he is my son. But I know he takes after his useless father, making a lot of fuss without backing his fuss with action.' If my son heard me, if he listened to me, his house would have been full of children by now.

'Let me take your points one by one. You said you saw a doctor, or are about to see a doctor who could treat you and make you pregnant. I say you are a liar. All the doctors you saw said you were incapable of bearing a child. You were dishonest not to tell your husband that he was wasting his strength on you. I know your mother very well. Do you think that if she had no child in her

husband's place that she would stay? She is a woman I admire very much. We have a lot in common. But I should have thought she would have come to me so that we would have put our heads together and plan what to do. Well, she thought she was clever. I am going to tell her that I am cleverer. She was blessed and I was not. Maybe that was what she meant by keeping quiet all these years. I am surprised at her. She was the only one I considered when my son wanted to marry you. But it did seem as if she had changed or that she had become wicked. Tell me, you said I knew your plight. What is your plight? You are barren. That's all barren.' A year or so ago, you said you had a miscarriage. My son came to tell me. I laughed at him. I did not let him know that you were deceiving him. So, my son's wife, you were never pregnant and you never will be. Get that clear in your mind. I have been told this by many native doctors and some of the doctors you have visited as I mentioned earlier.' Yesterday, when I talked to you and you flared up, didn't you see how I watched you? I watched you and sized you up and saw that you were a big fool; didn't you see how I hushed tip my son this morning? I hushed him up too last night, and stopped him from striking you because he wanted to strike you when you flared up. I thought they said those who went to school did not get angry easily, that they controlled their temper, unlike us who did not see the inside of a classroom nor bore the teacher's whips. My son has two sons and tomorrow the mother of these sons will come and live in this house with her sons. We have performed all the ceremonies and she is coming. At this, Amaka was utterly shocked. She began to tremble. She could no longer control her emotions. She held on the bed, so she did not faint. Obiora has two sons by another woman. And he never told her? Impossible. How could he do that to me? She was brought back to herself by her mother-in-law words.

'My son's wife and mother of his sons wanted you thrown out of this house. But I told her I would have none of it that you will not be thrown out because you are the first wife. I too am the first wife of my husband. So I told her categorically that you would not be thrown out.'

'Obiora, my son, was surprised at me. I said to, him, "Why are you surprised? I am not unkind to your wife. Others mothers would have thrown her out, not me. Amaka's mother if she were in my shoes would have thrown her out, not me. Thai's me. I am fair, and there is nobody fairer than I am in this community of ours.

'That's why I keep telling you that you are very foolish, that you didn't know who your friends or your enemies were. You went to school, and you havethis business that is making little money so you think you know everything. You know absolutely nothing.

'The next thing I want to tell you are that you have nothing at all towards the advancement of my son since you married him six years ago. Look around and you see others married at the time you were married. My son has not started building a house yet, nor had he done anything for his age-grade in this town. 'And look at you, looking younger and younger everyday while my son is getting older and older every day. You and Uzoka's daughter got married at the same time. Her husband and my son belong to the same age-grade; they started working the same year. Look at him now; he has built himself a house. He has changed his car twice since then. But you and my son will continue to drive the car he bought two years after his marriage to you... and ...'

Amaka no longer listened. It was she who bought the car and presented to her husband. One thing she begged of him was that he should not say that she bought it. It was the second year of their marriage and Qbiora's Volkswagen had knocked engine and there was no money to send it in for repairs. So Amaka asked about the price of a Peugeot, went to the bank, and withdrew all the money she had and gave it to her husband, and told him to buy a Peugeot 504. Her husband could not believe it. He was so proud of her. He told his friends when they came to see the car that his good wife had bought it.

Amaka intervened and told their friends that Obiora was being modest, and that in fact his rich mother had bought the car for them. When the guests

left, Obiora asked her the meaning of the lie. All she said was that she did not want anybody to know that she bought the car. She felt that people might look down on him.

'But you bought it, Amaka. I am proud of you. I am proud I married you. My God, how many men can boast of wives presenting them with the raw cash to buy a Peugeot 504? Just tell me,'

"I know, darling. I know, but I don't want people to know. Let's keep it to ourselves, please."¹

What then was her mother-in-law talking about? But for her. Obiora would have been fired from the Ministry because of his carelessness and over-trusting nature. She it was who went to his Permanent Secretary in Enugu and told him all she knew about her husband's involvement in the whole matter. So her husband, rather than losing a year's seniority, was merely reprimanded. Others who were involved lost their jobs, benefits and gratuities. Many wives bore her a grudge because she was able to help her husband while they were not.

And what was her husband's mother talking about .looking younger and younger while her husband aged? Was she responsible for this as well? For all she knew, she fed her husband three times a day. What she gave her husband was what she ate. And she was always at home, no matter how busy she was, to have a meal with her husband.

But she knew that in the society in which they lived, particularly in her own community, a wife took the blame of her husband's failure in business or life in general. In the good old days, a wife also took the praise for her husband's success in life. Alas, it was no longer so, for the pattern of life was changing. A husband was content if his wife got rich by dint of hard work or good fortune. He relaxed and let his wife spoil him. He bragged to his age-grade: 'If you want to know a good wife and how a man should be treated, just consult my wife.'

Limes changed, and men began to assert their masculinity over their industrious wives. Men made fun of husbands, at drinking places and functions, whose wives were well-to-do, saying: 'Look at him, just take a good look at him. Lie is less than a man, depending on a woman to buy his shirts for him, to spread out the mat for him. One day, instead of him, forking her, she will fork him.' And they spat to show their disgust. Amaka longed for the good days, but then could not see herself ever going the whole hog. For instance, her mother-in-law would be right if she suggested that Amaka should marry a wife for her husband now that it was confirmed that she was barren. She herself would take care of the young girl and the children when they began to arrive. But she could not bring herself to do, that just then because of the changes and pattern of life in that society. Amaka suddenly realised that her mother-in-law had stopped speaking, and was looking at her angrily.

'Mother, I am sorry,' she said. 'You have told me many things which I must think about. Let us talk again tomorrow.'

Quickly Amaka got off the bed and ran, out of the room before her mother-in-law could reply.

EXTRACT TWO

Amakadashed out frightened. If his car was stolen, then the truth would come out. People would begin to ask questions and then...The car was there. The boy was still there. Other boys had joined him. Buthe did not give them the name of the owner of the car. 'If you stay with me, theowner will give us money when he comes', said the boy.Izu did not go just then. As he drank the beer, they talked business. Amakawas to go to the Brigade Headquarters in the morning where she would meet aBrigadier who would give her the next contract papers. All it entailed was twentyfive percent of the profit.Amaka was there in the morning, got the contract paper and nearly swooned. Halfa million naira's worth of contract for building a wall round some barracks. She was a go-getter. She went to the barracks and was astonished to see that the job had been done. The wall had been erected. Perhaps she made amistake. So she went back to the Brigadier, but he was not in, so she told someone who was there. He told her that she must be foolish to talk in that way. She should just send her bill for payment. Was she the only one who did not know what was going on? If she had met the Brigadier, he would just take the contract paper from her and give it to another person.

Amaka was paid half a million naira within four weeks, twenty-five percent of it was hers. Amaka had finally arrived. She would now go to Onitsha, see her mother, pay back the dowry and come back to Lagos. Perhaps she would go abroad, tune herself up, see a gynecologist and have a really good holiday. No, she must first buy a house, so she could join the Cash Madam Club. Why not? So she hunted for a house, but saw none. But she could build a house on the site, as she had said she would. Now that it was difficult to buy one in Surulere,she would start building her own. Just a beautiful bungalow with three bedrooms would do, and plenty of grounds.

There was a friend of the Rev. Father who was selling his newly bought Peugeot 504. She got it for next to nothing, Izu helped her to get an architect who designed a bungalow for her and in under three months, her house was ready and she was set to go home to Onitsha. When she got back to Lagos, she would see whether she could manage going abroad, but first things must be done first. If she could not, then she would go next year. But she must see Adaobi and Ayo before travelling home.

Ayo was as usual with her circle of friends. They were going to have a big do shortly and they were discussing what they would wear. As cash madams, they would be different. They had branches all over Nigeria, and since this outing was taking place in Lagos, the members outside would hire a plane. They were not going to allow the Nigerian airways to mess up their outing. They had prepared for it and it must come off well.

Ayo knew the Nigerian Airways officials through her Permanent Secretary lover. She would go to him to make the necessary arrangements. It was quite easy. Ayo maintained a very good relationship with the father of her children. She still had her children living with her, because the legal wife could not bear to set eyes on either them or Ayo. Ayo kept her distance. What else did she want from her lover that she hadn't got?

The plane was arranged, and just as they were discussing what to wear, Amaka came in; chauffeur - driven.

Yes, I was told you had bought a car. Congratulations, one Cash Madamsaid.

'It's secondhand¹, Amaka said, playing down the whole thing.

'Second hand indeed. The car is brand new. Amaka, you are doing very well in Lagos. Congratulations', another woman said.

The trouble with my young sister is that she plays everything down. I tell her to talk big, that you are not recognized in Nigeria today if you are modest. If

you make a profit of two thousand naira, say you made twenty thousand. People will respect you and give you more contracts. Is there ever a time people are asked to get together and declare how much they have in the bank? Never. There is no such time.

So, Amaka, when you go home to Mama and they come to drink to the new car, don't tell them it is second hand. Of course, nobody talks of a second hand car these days, but a used car. You must let people know that you are doing well, and of course you are doing well.

Now, she turned to the ladies. My sister would like to join us in our club. She now lives in a house of her own.

Sis, please, not yet. I have not moved yet. I still have to buy the furniture and all that and...

What was I telling you? Modesty will kill you. Allow me to finish. Ladies, she came to Lagos a year ago and she has completed a bungalow and is about to move in, and she does not consider it a big achievement. Listen to me; you have done very well, my sister. There are women like you who were here during the war and did contract work, but are still living in one room, a rented room, in Yaba and Ebuta Metta and even Adjegunle.

So just allow me. You have arrived and you are now eligible to join our club. The fee is only five hundred naira. We have our meetings every first Sunday in the month. We are about to have an outing in Lagos next month which will be the talk of the town for a long time. So pay up.

Amaka opened her bag and gave her a check of five hundred naira.

Cross it, her sister said, and she did so. This is an exclusive club and I am not the one to mess up accounts. Great! The women shouted and welcomed her to their Cash Madam Club. They ate and drank champagne, and Amaka felt like one of them. Later she drove to Adaobi's place. At Adaobi's home, Mike was gardening and Adaobi was in the bedroom with their little daughter. Mike

stopped his work and welcomed Amaka with open arms lie was no longer jealous of her. His wife had won him over and made him start thinking of retirement rather than thinking all the time about this job. Yes, Adaobi said you had bought a car. Congratulations. Thank you. A brand new one at eight thousand naira, she lied. She was learning fast. Wasn't that what her sister had taught her? The car had cost her only about four thousand naira. We must celebrate. Adaobi came down quickly and embraced Amaka. She had been able to do a contract for both of them and had given Adaobi two thousand naira. Adaobi had bought a piece of land at Ikeja, and was planning to start building without a Word to her husband. Meanwhile, her husband had applied for a piece of land in Victoria Island and hoped for the best. He had also filled in the forms for buying a house at the Festac Village. Adaobi brought out a bottle of whisky and gave it to her husband, who opened it and poured some drinks. The driver opened the bonnet and boot of the car and drops of whisky were poured in from the bottle.

'We ask for God's blessings,' Mike said

We ask God's mercy,

Amaka to your health

Goodness will follow your footsteps

In this great city of Lagos

Where fortunes are made

Where fortunes are unmade

Lagos that makes and

Lagos that unmakes.

Your sojourn in Lagos

Has been a blessing

To you and to your friends

May your cup never dry.
And this car, These four
wheels Will take you,
safely Wherever you go.
No enemies will bar the
way When enemies are in
front May you be behind
May you be in front when enemies are behind?
You will go safely
And return safe. ;

Then he turned to the driver-and spoke sternly to him, how long have you
been a driver?

'Five years', the driver lied.

'Let me see your driving license. The driver brought out his driving
license.'

'But you told me you had driven for five years.'

'YesSir. I have driven for five years.' 'When did
you get your license?

'Oh, last year, but I had driven for four years without a license.'

'Can you drive a car to Onitsha?'

'I can,sir. I have driven many times to Onitsha.'

Mike turned to Amaka.'Watch him and never be soft with him. Never
allow him to use your car carelessly.' They went inside to eat and to celebrate
the purchase of Amaka's Peugeot 504.

EXTRACT THREE

Ayo went to her home first, got lunch ready and made her mother eat. Surprisingly enough, she ate very well.

When she was resting, Ayo went to a neighbour and phoned Amaka's house. The nanny answered the phone, and said Amaka was sleeping.

Tell her I'm coming right now. I will be there in fifteen minutes.

She dashed out, hailed a taxi and went straight to Amaka's house. It was Nanny who paid the driver. Ayo knew that if she went back to the house for her handbag, her mother would suspect and jump into her car before she had time or the guts to stop her.

Amaka listened to Ayo very patiently as she narrated all the events of the day.

Ayo, she said in tears. I realized I had now'hereto go in Lagos except to you. Can you believe me? Isn't it strange? I wanted to hide; but- there was nowhere to hide. I have nobody but you in Lagos. Adaobi, you know, cannot get over Izu and me, so I couldn't go to her. So we wandered around, did some shopping and, when we were tired, we came home. What am I going to do, Ayo?

"Marry Izu."

'Marry Izu?'

'Yes, marry him. Mother knows best. Don't throw away this golden opportunity. It comes once in a lifetime.' 'You know I don't love him.'

I know, but marry him. Love will perhaps come later on.'

'And if it does not come?'

'You have nothing to lose. You have your twins. Didn't you hear Mother when she told us about our father?'

'Did you believe her?'

'Didn't you? Asked Ayo, surprised.' 'I heard a different story.'

'From what quarter?'

'Of course. You are right that what you hear depends on the source, ' Amaka said. She went on, ' it does not matter whether what she told us was true or not, a lot should be learnt from what she said.'

Ayo did not tell her about the ear-ring. It would weaken her case. So together they drove back to Ayo's house and got their mother round to Amaka's house. If she was surprised at seeing Amaka, she did not comment. She was still in her fighting mood. She demanded supper as if she had not eaten anything since morning and Nanny prepared food quickly.

Izu was about two hours late in coming. He had a case of schnapps in the boot of his car and asked Amaka's driver to go and fetch it. He knew how to impress his would-be mother-in-law already. She embraced Izu and was cheerful almost immediately. There was no beating about the bush.

'Amaka, when would be convenient for you and Izu to travel home?'

'Mother, ' Amaka said, but quietly this time.

'Let's talk inside first,' Ayo said.

'We are not whispering anything inside. All has been said already.'

'It would appear that you are selling me to Izu, Mother.

'Meaning that I was responsible for your meeting Izu in the first place, that I spread the mat on which you and Izu slept and conceived the twins.'

Amaka and Ayo were so embarrassed at their mother's language that they said nothing again.

'Children of these days fail to grab an opportunity when it presents itself. Amaka is one of them. But, Izu, don't worry, don't mind her behaviour. She really had a rough time. You will treat her well. And let me warn you that if you don't, if you leave her and run after other girls in Lagos, I am going to make trouble. I can make trouble, and I can make peace as well. We shall go home next week to tell Amaka's relatives. You should tell your own as well. Then in

the middle of the month, let's say the second Sunday of next month, we shall expect you. You need a wife. A man in your position needs a good wife, to live a good life and ward off temptations.'

She called Nanny, who brought some glasses. She took a bottle of schnapps, opened it, and poured libations. She drank and gave Izu a drink. 'Give some to your wife,' she said laughing. Then she drank again and again, until her daughters thought she was going to get drunk and persuaded her to go to the bedroom, which she agreed to without a fuss.

Izu went home the next morning to arrange to go to Amaka's home. Amaka's mother went back home to spread the good news that the father of Amaka's twins was coming to perform the marriage rites. Everybody heard the news. Some members of the Cash Madam Club did not very much like the impending marriage and said so openly. Ayo accused them of jealousy and asked them whether they would honestly throw away that kind of fortune if it came their way.

Amaka was the only one who was indifferent to the whole thing. She took it stoically and refused even to discuss it with Ayi. Nanny had the courage one day to tell her mistress humbly but firmly that she did not have to marry the priest.

'If you don't feel like it, don't do it, she said. I am much older than you are, and know how you feel. So I can see you do not want him as a husband. Don't let your mother push you into this kind of marriage.' Amaka thanked Nanny, but made no comment.

The twins were growing and looking more like their father every day. Amaka's business was thriving beyond her expectations. What did she want in marriage with Izu? Every day, something told her that the marriage would not take place let alone work. It was a strange feeling which she could not explain. The feeling was there night and day and nagged her. It affected Izu, who was getting impatient about the way Amaka felt towards him. He was exasperated

when Amaka said that the journey to her home for the marriage rites had been postponed indefinitely. That night, Izu went away in anger and got himself drunk at a house party. Quite unconscious of what he was doing, he allowed a lady to take him home after the party and spent the night with her. He was alarmed in the morning when he woke up and saw her. But the lady was unruffled and smiled at him. She had nothing on except a pair of ear-rings and a gold chain. 'This is my house/he lady said.

It was then that Izu realized that he was not in his own house.

'However, don't worry. I shall have breakfast ready in five minutes,' she said and disappeared into another room.

Izu looked around. He saw his trousers on the floor, put them on and grabbed his shirt. His hands were shaking as he dressed. He quickly dashed out of the house, hailed a taxi and jumped in.' Ikoyi,' he said as the taxi driver looked enquiringly at him.

'Yes, I'll tell you when we get there,

They drove on and on, until Izu realized that they were not going towards Ikoyi at all.

'Where are you going?' His voice shook a little and he saw that his hands were also shaking. He tried to control himself. This was it. He was in the hands of armed robbers. It was then that he realized that the taxi driver was not alone.

There was somebody with him in front. He had not seen him when he entered the taxi. The driver did not even reply to his question. He and the other man began to talk. Izu did not understand them. It was still early. He looked at his wrist, but his watch was not there. He must have left it at the lady's house. It must be about six in the morning. But where was he?

Then, all of a sudden, he saw a bus speeding towards them very fast. The driver and his companion shouted, he raised his hands and that was all he could remember when he woke up in a hospital bed.

CONCLUSION

The very target of this research work on the theme "*Analyzing lexical cohesion in texts: A descriptive analysis of One Is Enough*" (Flora Nwapa) was to help to understand how words (vocabulary) contribute to the cohesion of a text, how reiteration and collocation are used to identify related words.

In the literature review, I have tried to enumerate some relationships between linguistics and literature study by description and interpretation of literary texts. I have defined Linguistics as "the scientific study of language or of a particular language". Then, linguists have been concerned with the descriptive analysis of literary texts like: novels, plays, short stories, essays, novellas, poems, magazines and so forth. But, the problem was that they did not share the same point of views on how to proceed with this application. I then wanted to know how description and interpretation could help them in the analysis of literary texts. I have therefore brought in this part of my work some lights on the meaning of description and interpretation and what scholars thought about these two terms.

So, it can help to say how a text is in literature. Besides, I have defined descriptive linguistics as "the description of how language is actually used without giving rules for how it ought to be used" whereas interpretation is "the explanation of what something means". That is to say that interpretation is the perceptive idea we have about something.

On another part, I think that the description of the language of literary text can be separated from the interpretation. It doesn't go beyond the simple description of language patterns as linguistics will never be the whole of literary analysis. But I should mention here that I have tried an interpretation in my work on William Golding's novel *The Inheritors*.

As far as the description of linguistics features are concerned, I have demonstrated that the study of literature cannot be limited to the description of

linguistic features that it assumed to give the means of interpretation of a text. I have then deduced that description and interpretation are complementary to support Leech's (1965) point of view on the matter when he advocates in his article "*This Bread I Break*" from "*Linguistic Description and Literary Interpretation*" that description and interpretation are different but have complementary ways of explaining literary texts. The climax is that description and interpretation are both used to explain literary texts.

Once again, description refers to saying what things are and interpretation to saying what they mean". On his part, some people do not agree or do not share of the same opinion with the separation of the two terms. So, I have given reasons that there are so many features to be described that the decision to describe certain ones constitutes a specific way of reading the text whether or not the reasons for this decision are made explicit. In this sense, description apart from interpretation may be considered merely as an implicit form of interpretation. Then, I have brought to an end that within stylistics, linguistic description and literary interpretation cannot be separated.

It has been noticed that linguists and writers have contradictory points of view. Some claimed that description cannot be separated from interpretation, but others asserted that the two terms are complementary. A brief account of some revealing linguistic analyses of text with some literary studies has been given on "*Leda and the Swan*" for example. Then ensued a theoretical framework on lexical cohesion. That section gave detailed definitions of the key concepts embedded in the lexical cohesion with illustrative examples. The following step has the application of the lexical cohesion theory to the novel. We have come across almost the lexical relations in the extracts. We have generally noticed that Flora Nwapa has maintained the same technique of writing through the novel. Also, lexical relations are organized in such a way to make the reader know where the story happens and what activities are the ones of the Nigerian women

in their dual role of mother and wife. These women and the African women in general want to obtain all or some of the rights and opportunities that men have. They want emancipation. The interpretation of the linguistic features contained in the novel via the extracts analyzed has showed that these patterns have helped in the identification of the fields that is the major topics developed in the novel.

Nowadays, all over the world, many languages are learnt as foreign languages to meet various needs. Among these languages, English is one of the major languages that speakers of other languages like to learn as second or foreign language in many countries. The English language has not become a worldwide language overnight. It has a history. In fact, the success of British colonial empire and the subsequent rise of the American industrial, technological, economic and political power boosted the English language to spread or emerge all over the world and become a worldwide medium of communication today. English language has impacted the world that international meetings are often held in English no matter the area of discussion: it may be in politics, diplomacy, commerce, science and the like.

Consequently, to make the worldwide communication easier, many countries in Asia, Europe, America and Africa have required the learning of English as a foreign language in schools. Sharing the same point of view with it fellow countries all over the world, Benin Republic adopted the teaching of English as a foreign language in its secondary schools. Actually, teaching English in Benin appears to be a relief from the current challenges of globalization and international business interactions the country is facing today.

To round off, I can say that there are many other aspects of cohesion that can be applied to this work by Nwapa. Cohesion stipulates that a text conveys simultaneously five types of cohesion. In this dissertation, we worked on only one of those types of cohesion, that is, lexical cohesion. An inquiry in the language of *One Is Enough* by Flora Nwapa with respect to

reference, substitution, ellipsis and conjunction will be a quite interesting research work in that it will add another very productive and critical dimension to the understanding of the novel.

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