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THEME

THEME PATTERNS AND COHESION IN
ANTHILLS OF THE SAVANNAH (CHINUA
ACHEBE) DESCRIPTION AND INTERPRETATION

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DEDICATION

To my parents and all those who contributed to my education. May they find here the pride and honor of their effort!

May God bless you!

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General Introduction

GENERAL INTRODUCTION.

Former linguists language study has been for years a work on spoken discourse. They tried to decipher the message encoded in it. So, language is a communicative matter. It is used for social interaction. Then grammatical structure can be used to express more than one function such as seeking information with interrogative sentences, delivering a message with declarative sentences and expressing a feeling with exclamatory sentences.

Later, descriptive linguistics won a great interest for written text in order to study how language can be analysed and interpreted.

According to Van DIJK (1979), Text linguistics, widely defined is any work in language devoted to text as a primary objective of inquiry. Text linguistics, seen in this broad sense should be closely linked to its precursor rhetoric. We can understand through DIJK's view that text embodies features which enable it to be a real text.

In this research work, we will have to use Halliday's branch of linguistics known as systemic functional linguistics to carry out a research work entitled "THEME PATTERNS AND COHESION IN *ANTILLS OF THE SAVANNAH* BY Chinua ACHEBE. Indeed, this novel is a prose work of a Nigerian well-known writer ACHEBE.

In that novel, we are going to show how a message is structured at the starting point to express a complete thought. Many scholars have reflected on 'theme' domain. For Halliday, theme is the point of departure for a message.

Theme and cohesion analysis cannot be achieved without supplying their meaning. Then arises the concept interpretation which is an action or a process of interpreting something.

Our work is subdivided in five chapters. The first chapter deals with literature review. The second is about theoretical framework. The third chapter

concerns mode description clause identification and theme description. The fourth deals with theme pattern scale and cohesive pattern. The last is about discussion of findings.

In the first two chapters we will develop the linguistics theories on which our topic is rooted and we'll also illustrate the different scholars who worked on the grounds of the theme patterns and cohesion. Throughout the last three chapters, we'll identify the different clauses in the samples of texts, the cohesive devices, through which an analysis of theme and cohesion, and the discussion of findings will be fulfilled.

CHAPTER ONE

LITERATURE REVIEW

CHAPTER ONE: REVIEW OF LITERATURE

Literary text has been for a long time field of literary criticism through the study of samples of writing namely drama, short stories, pieces of prose, novels etc. But very soon, an intimate relationship will be pointed out between linguists and literature. As a matter of fact, linguists take interest in the analysis of literary texts. Stylistics has therefore become domain in which the different approaches of literary text analyses have been observed, since stylistics is the linguistic analysis of literary text.

Whereas a given group of linguists thought that literature represents data which can be accounted for in terms of models of linguistic description, another group thought that literature represents data which cannot be so accounted for. From this antagonism two key-concepts came under discussion: description and interpretation.

We are going to deal with the terms description and interpretation, with regard to some points of view of some scholars, then, focus will be put on some approaches suggested by linguists for the analysis of literary texts.

What do description and interpretation mean? And what is the use of these concepts in regards to linguistics and literature? There is no doubt that literary analysts make use of these two concepts to explain literary texts, and as such, we can advocate with Leech (1965) in his article "The Bread I break": Linguistic Description and literary interpretation are different but "complementary ways of explaining texts."

Having a glance in *Oxford Advanced Learner's Dictionary of Current English* by A.S. Hornby (1989), "Describing is saying in words what somebody or something is like." (P:314) More linguistics, R.L. Trask (1999) in *A Dictionary of Grammatical terms in Linguistics* defines description as "saying linguistics facts as they are observed to exist." (P: 134) Linguists sharing

this approach are known as the descriptivist. From the preceding definition what is common to grasp is that description is a tool of current use in literature and in everyday events. What about interpretation?

Referring to the former dictionary cited above, interpretation is the process of "understanding something, or of deciding the meaning of something" (Hornby 1985).

From these definitions of description and interpretation, we can obviously say that interpretation embeds subjectivity whereas description is inclined to objectivity. As such interpreting a text is deciding a possible meaning of that text.

What use to linguists are description and interpretation in linguistics and literature?

Following Halliday (1970) "Linguistics is not and will never be the whole of literary analysis..." (Descriptive Linguistics in Literature Studies P70). What we have to understand with him, is that language description in literary text can be separated from the interpretation of that text. He explains his view through an interpretation of his work on William Golding's "The Inheritors". His work in this article has been essentially, the application of ideational function to the analysis of the novel. Through the same work of analysis he has also noticed that transitivity is the theme of the cited novel and come to a conclusion that transitivity patterns contribute to the artistic whole through the functional significance of the semantic options which they express" (Halliday: 1976.)

According to **Spencer** and **Gregory** (1970: 60) it will be difficult to believe that the study of literature can be simply assigned to the mere description of linguistic features which are assumed to give the means of interpretation of the text. The inferable conclusion from that position is that description precedes interpretation. That is logically true in the sense that what we interpret must be

known as it exist before trying to give it a possible meaning. This leads once to the complementary view of description and interpretation announce by **Leech** (1965).

The opposition to that point of view comes from **Hill** who does not agree with the separation of description and interpretation. According to his argumentation there are so many features to describe that: “the decision to describe certain ones constitutes a specific way of reading the text, whether or not the reasons for his decision are made explicit. In this sense, description apart from interpretation”. He then makes a conclusion that “within stylistics, linguistic description and interpretation cannot be separated”.

Summing up all the preceding positions, we come to two levels of conclusion: the one is that description and interpretation are both explanatory tools of literary texts, as mentioned earher, and the other that description is different from interpretation, because these concepts belong to two different fields of appreciation: objectivity and subjectivity. As such the two concepts will require separate use in our work, as suggested by Halliday. After having discussed oncontentions related to the concepts of description and interpretation, the question to be answered is how some linguists tried to apply linguists in literary texts.

In fact, and for most time, linguistic theories areapphed to the analysis literary texts. This is according to Halliday the best way of fulfilling a significant analysis:

“If the linguistic analysis is to be of any value or significance at all, it must be against the background of general description of the language” (1970: 68).

Through the M.A. thesis of Etienne IWIKOTAN we know about the three main points on which **Leech** (1965) has focused his description of

linguistics theory: cohesion, foregrounding, and cohesion of foregrounding. According to the work, **Leech** defines cohesion as “the ways in which independent choices in different point of a text correspond which or presuppose one another forming a network of sequential relationships”.

Independently from his work, **Halliday** and **Hassan** explain that: “cohesion occurs where the interpretation of some element in the discourse is dependent on that of another...” (1974).

Let's note that the cohesion is part of our research work and as such its importance is obvious the analysis of a text. The second point of description is foregrounding. At this level, **Leech** has shown how words which do not normally occur together collocate in the poem (“break” and “joy” in “broke the grape’s joy”). He refers to it as a collocative clash. The third point is cohesion of foregrounding (relation among foregrounding features) such as the predominance of monosyllabic words in the text as a whole (breads, break, oat, crops, blood).

In “Description Linguistics in Literature Studies”(1970) M.A.K; **Halliday** makes dual descriptive work on the poem by **W.B. Yeats**: “Leda and the Swan. On one hand, he has analyzed the use of deitic “the” and he has demonstrated that it has three main functions: anaphoric, cataphoric and homophoric. He has also demonstrated that there are numerous nominal groups and as effect, the verbal items are highly “deverbalized” that is to say that they perform nominal roles. These verbal items are mainly, according to the analysis, those denoting violence such as : "loosening", "beating", "staggering",. On other hand, three extracts from novels by **John Braine**, **Dylan Thomas**, and **Angus Wilson** (p: 64) have been the focus of **Halliday's** other analysis. In those extracts he concentrates on nominal group and lexical sets. He has displayed the statistical distribution table of nominal group patterns and their composition (with lexical modifier or qualifier...) of each extract (p: 65). From that table he comes to

the conclusion that the main lexical sets to which lexical items are assignable: "room" "furniture", and "décor" (197.0:65).

Another approach of conclusion of cohesion theory has been dealt by **Eliane MONTEIRO** (1999) in her thesis. In her work which topic is "Linguistic incongruities and Cohesion in Black English Vernacular with special Referenceto *A Raisin in the Sun* by **Hansberry Lorraine**" she introducedthe concept of cohesion and agreed with **Halliday** and**Hasan** that "a text has texture, and this is what distinguishes it from something that is not a text."

Indeed, her purpose in that work has not been the basic cohesive elements, but to point out some English vernacular aspects used by Negroes in U.S. and shows that it may be deficient, but it makes sense, so it is cohesive. She did this through and analysis of a passage and she concluded that black American English is highly structured and cohesive.

With **Olga ZODEOUGAN** (1999), cohesion has also been her concern in her thesis entitled: "*A Comparative study of Okot P'BITEK's Song of Lawino and Song ofOcol through Register variables*". "In her work, after pointing out theimportance of genre, therole of the Register and cohesion in a text, she underlined how cohesion is provided in poems. This last aspect of her work will be for great help for our work as cohesion is part of the topic of our research work.

On his part **Calixite A. OKOUNMASSOUN** has also dealt with cohesionin his research work: "Coherence and cohesion in *A Walk in the Night* (2002-2003) by Alex LA GUMA ". In his work and through the three extracts on which he based his analysis he outlines the use of the various coherent andcohesive resources.

From the use made of these cohesive resources, he has shown that his work is a proot-test for existence of "text". And displayed the condition under which a passage can be called a "text."

Moreover, **Hasan**(1985 -1989) quoted by Celestin Y. AMOUSSOU in his M. A. thesis has used transitivity patterns, mood and tense selection to draw and demonstrate the themes of isolation and passivity from Murray's Poem: *The Widower in the Country* (1971). She has drawn a conclusive analysis according which the participant roles have revealed that the doer role is played by the widower only referred to as "I" that most processes are mental predicative expressed by the simple future tense and supported by the simple present tense. There is no verbal process and the overwhelming mood is declarative. From all this analysis she concludes that the poem is about the Isolation and passivity of widower.

On the ground of the theme pattern, we have gone through the M. A. thesis Innocent Sourou KOUTCHADE (2004). In his thesis entitled: "Theme patters in Chinua ACHEBE, *sA Man of the people*, he has shown through mode description of the extracts that the novel of Chinua ACHEBE is mixed mode story. The textual analysis allows him to remark that the novel has a rhetorically planned turn-taking organization so-as to enable the reader to understand his message and the same analysis points out Chief Nanga's demagogy.

As far as his cohesion analysis is concerned, he notes that the lexical strings used in the text show the minister's desire to invite Odile to his house in the capital, to quote some we have, "invite," "come," "capital.," "guestroom," "parlour", and "bathroom". To sum up, his work is an account the linguistic tools which Chinua ACHEBE used to convey his message.

In his research work: "Systemic-Stylistic-Analysis: A comparative inquiry into the language of John Pepper Clark's and Wole SOYINKA's ""ABIKU" (Linguistic-description) and poetic interpretation), Celestin AMOUSSOU (2000) quotes Halliday (1970) in the following terms: the linguistic study of literature is textual, and it is not different from any other textual description, it is not a new branch or a new kind of linguistics but: application of existing theories and methods. What the linguist does when faced with any other text that he is going to describe" (Halliday 1970: p67).

Following **Halliday** in this view; it is clear that, what we are going to do, had been to some extent tried before. As a prof Innocent KOUTCHADE's work is in fact an entry to Chinua ACHEBE's language description and interpretation of the specific linguistic concepts of theme patterns and cohesion Chinua ACHEBE's *A Man of the people*, rather than a large range of language description and interpretation of the same author. In addition an interpretation is always context dependent.

In sum through this chapter, we tried to point out the different concepts of description and interpretation according to some scholars, the different approaches as viewed by linguistics for the analysis of a literary text.

However no analysis can be exhaustively achieved without taking into account the mode and linguistic organization in which the literary text under analysis is produced, be it written or oral. The next chapter will show a brief summary of the systemic linguistics.

CHAPTER TWO

THEORETICAL FRAMEWORK

CHAPTER TWO: THEORETICAL FRAMEWORK

The approach adopted in this research work is the Systemic Functional Linguistics. According to this approach language is characterized as a tri-stratal semiotic system, involving discourse-semantics,lexico-grammar and phonology.

Systemic linguistics makes up three main claims: language use is functional, its function to make meanings and three meanings are influenced by the social and cultural context in which they are produced. The functionality of this approach lies through the question and answers to these questions: what do people do with language? How many meanings do they make in language? And how is language structure to make those meanings? The answers to those questions will require the application of some systemic linguistic concepts to samples of speeches or writings such poetry or drama, pieces of prose, which are produced in a given contexts. In this research work, we are concerned with the analysis of a prose work. But before moving to this there is necessity to know better about the notion of, themes patters, and cohesion. This is done by drawing mainly on EGGINS (1994) in her book: An Introduction to Systemic Functional Linguistics.

2.1. Theme patterns

FollowingHalliday through Egging (1994), the textual strand of meaning is concerned with the potential the clause offers for its constituents to be organized differently, to achieve different purposes. In English language the textual meaning is expressed largely through the ordering of the constituents. Halliday(1974:95-97) describes it as the “relevance” or “enabling” metafunction. Two key systems constitute the expression of textual meaning in a clause: The system of theme and the Information Structure. The only textual system we will examine deeply is that of theme, and we will also identify the different types of theme; and study how the choice of what gets to be the theme

in an English clause contributes highly to the communicative effect of the message.

In general, theme refers to a formal category, the left-most constituent of a sentence. According to Halliday (1985 à 39), It is “the starting point of the message, it is what the clause is going to be about..” Its identification is based on order contains the “given” or familiar information to the context.

Example: Chris was smiling a mirthless smile (p: 25).



Theme

(p13) His Excellency’s deep anxiety had been swiftly assuaged by his young



Theme

As far as rheme is concerned it is the part of clause in which the theme is developed or commented. It contains the “new” or unfamiliar information..

Examples: Chris was smiling a mirthless smile(p 27)



Rheme

(13). His Excellency’s deep anxiety had been swiftly assuaged by his young



Rheme

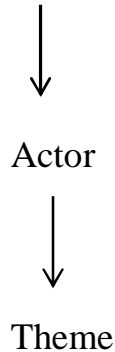
After having dealt with theme and rheme, what are the different types of themes?

2-2- Types of themes

2-2-1- Topical Theme

The topical theme refers to the element of the clause to which a transitivity function (actor, sensor, or circumstances) can be assigned, and which occurs in the first position.

Examples: Chris called Ikemon the telephone... (p 24).



Here the important principle to remember is that every clause must contain one and only one topical theme. When we identify a topical theme in a clause we can consign all the remaining clause constituents to rheme role.

2-2-2- Interpersonal theme

This refers to constituents which occur on first position and to which can be assigned a mood label. This concerns the unfused finite (in interrogative) and modal adjuncts: mood; polarity; vocative and comment.

- 1- **Polarity Adjuncts:** yes/no as a sub-category of modal adjuncts, standing in for an ellipsed mood constituent or as continuity adjunct performing a textual role in the clause.
- 2- **Comment adjuncts:** Include adverbial expressions of attitudes where that attitude relates of the entire clause;
- 3- **Vocative Adjuncts:** are adjuncts used for direct address (EGGINS: 1994 p 278).

Example: Did anyone invite you?



(Finite) Interpersonal

I Thoughteveryone, even, you, knew that. (p 49)



(Mood Adjunct)



Interpersonal

Let's note that in the interpersonal theme case, when the clause begins with an interpersonal theme, we must keep analyzing until we have a topical element after that we can consign all the remaining constituents to the rheme role.

Example: LiterallySam is now my boss... (p 59).



(Adj. mood)

(subject)



Interpersonal topical

Dick, the most awful thing about power is not that it corrupts... (p.51)



(Vocative adjunct)



Theme

2-2-3- Textual Theme

Textual theme refers to elements which do not express any interpersonal or experiential meaning but play an important cohesive role between clause and their context. They are namely continuity adjuncts and conjunctive ones.

1- Continuity Adjuncts: are words occurring in first position and used in spoken dialogue to indicate that there is a connection between the interactants' speech. The commonest continuity adjuncts are: Oh, well, yea, no....,

2- Conjunctive Adjuncts: they are elements placed in first position and serve to link clauses or sentences. The commonest are: and, but, however, so therefore, occurring before the first topical theme is a Clause. Egging, 1994 p 281 (9.4.3.)

Example: Well you know I am exaggerating a tittle. (p 59)



(Continuity adjunct)



Theme

And that's always deadly in the long run.



(Continuity adjunct)



Theme

2-3- Discourse semantics patterns

This part has to do with the highest stratum of language that is the stratum of meaning. It is referred to in systemic linguistics, namely by Martin (1992 a) as the discourse-semantic stratum of language. In this stratum there are two main types of patterns: the semantic patterns of meaning and the discourse patterns of Cohesion and Coherence through which the clauses of a text come to have a semantic unity.

When we analyse phonology,lexico-grammar, and discourse-semantics, the main unit is respectively: phoneme, clause, text.

What can be described as a text? According to Halliday and Hassan (1976), text is “any passage (of language) spoken or written of whatever length, that does form a unified whole”.

What is to understood from these linguists is that a text has to be a meaningfully unified whole. In other words, “texture” which is defined as what holds the clauses of a text together to give them unity.

Texture is realized through two main dimensions: the contextual coherence and cohesion.

2-3-1- Contextual Coherence

Coherence refers to the way a group of clause or sentences relate to the context.

Contextual coherence is therefore all the contextual properties of clause or sentences. Two types of coherence are distinguished: the situational or registerial coherence and the generic coherence.

A text has situational coherence when we can think aon situation in which the clause of the text could occur. In other words it is when we can specify a field, mode and tenor for the entire collection of clauses.

A text has generic coherence when we can recognize the text as an example of particular culture or genre.

2-3-2- Cohesion

Cohesion refers to the way we relate or tie together bits of our discourse.

Halliday and **Hassan** explain:

“Cohesion occurs where the interpretation of some element in the discourse is dependent on that of another. The one presupposes the other in the sense that it cannot be effectively decoded except by recourse to it. When this happens, relation of cohesion is set up; and the two element, the presupposing and the presupposed are thereby at least potentially integrated into a text.” (1976: 4 original emphasis).

In other words, what **Halliday** and **Hassan** point out is that there is a semantic tie between an item at one point in a text and an item at another point. The presence of the tie makes at least one of the items dependent upon the other for its interpretation. How therefore cohesion realizes texture in text? The answer to that question leads us to describe the different ties of cohesion, which are: the reference ties, the lexical relations, the conjunctive relations and the conversational structure.

2-3-2-1- Reference Ties

The cohesive tie of reference refers to how the writer/ speaker introduces participants (people, places, and things) and then keeps track of them once they are in the text.

Example: Louise was so bent on proving she had a mind of her own she proved instead totally frigid in bed despite weekly visits to the psychiatrist (p 58).

The reference tie consists of two main form of reference: *the exophoric reference and the endophoric reference*.

1) *The exophoric reference* is the cohesive tie made when the writer/reader or speaker/listener share an immediate context.

2) *The endophoric reference* creates the internal texture of the text through three main kinds of reference.

3) *The anaphoric reference* refers to the referent appearing at an earlier point in the text or speech.

4) *The cataphoric reference* refers to when the referent has not yet appeared but will be provided subsequently.

5) *The esphoric reference* refers to when referent occurs in the phrase immediately following the presuming referent item (within the same nominal group/noun phrase; not in separate clause).

The other type of reference, we could also mention here is that of comparative reference with which the identity of the presumed item is retrieved not because it has already been mentioned/said in the text, but because an item with which it is being compared has been mentioned.

In sum, through reference patterns of a text, we know about: which participants are the major ones; of there is consistency in the participants developed and where most items are retrieved from, which tell is about the semantic dimension of textual meaning. Referential choices in turn relate to the mode.

2-3-2-2- Lexical Relations

The cohesive resource of lexical relations refers to how the writer/ speaker uses lexical items (nouns, verbs, adjectives, adverbs) and events sequence (chains of clauses and sentences) to relate to the text consistently to its area of

focus. There are two main kinds of lexical relation: Taxonomic relations and expectancy relations.

1-Taxonomic lexical relations refer to where a lexical item relates to another through either class/sub-class or Part whole relations.

Example: insect..... fly (noun)

Mouth.....head (noun)

2-The expectancy relation is where there is a predictable relation between a process (verb) and either the doer of that process, or the one affected by it.

These relations link nominal elements with verbal elements.

Example: crow.....fly (verb)

Dog.....bark (verb)

3-The lexical relations tell us about the semantic dimension of experiential meaning being realized in a text. The lexical relations choices relate to the field dimension of the context.

2-3-2-3- Conjunctive relations

The cohesive pattern of conjunction refers to how the writer creates and expresses logical relationships between the parts of a text. Halliday (1985: 302-309) distinguished three main types of conjunctive relations: elaboration,; extension, and enhancement.

1-Elaboration is a relationship of restatement of clarification whereby one sentence is a re-saying or representation of a previous sentence. The conjunctions used to express this relation are: *in other words, that is, I mean, for example, for instance, thus to illustrate, to be more precise, actually, in fact...*

2- Extensionis a relationship of either addition or variation. The conjunctions used here are: *and, also, moreover, in addition, but etc...*

3-Enhacement refers to ways by which one sentence can extend on the meanings of another, in terms of dimensions such as time, comparison, cause, condition or concession. Here the conjunctions involved are: *at the same time, soon, after, likewise, similarly, so because, if not, etc...*

The conjunctive patters refer to external logical relations or to the writer's internal organization of the events in his/ her text. The external conjunctive structure of text realizes experiential meanings while the internal conjunctivestructure realizes textual meanings consequently conjunctive relations relate to two aspects of the context of situation: field and mode.

2-3-2-4- Conversational Structure

The conversational structure is an additional cohesive pattern of texture in spoken interactions. It describes how the interactions negotiate the exchange of meanings in dialogue. Conversational structure involves two components: the choice of speech functions and the type of exchange structure.

1-The speech functions refers to the speech acts performed. We can distinguish four main functions: the statement, the offer, the command, and the question.

2- Exchange structure refers to sequences of jointly negotiated speech functions or exchanges.

The conversational structure relates to interpersonal meaning. What is finally deducible from the above description, is that although a text is physically made up of grammatical units, it is not just a collection of clauses; there must be texture and each of the texture patterns have relation with the different types of meaning.

CHAPTER THREE

***MODE DESCRIPTION,
CLAUSES IDENTIFICATION***

CHAPTER THREE: MODE DESCRIPTION, CLAUSES IDENTIFICATION AND THEME ANALYSIS

3-1- Summary of the extracts and Mode Description

3-1-1-Summary of the extracts

Extract 1

Beatrice particularizes her love for Christopher. She finds Chris compatible with her, because irresistibly she has no reservation about Chris. However she has tried to be cautious with the attitude towards Chris because his love is deepened in her mind. The only occasion Chris addresses an invitation, she was very confused.

Extract 2

MrOriko and Beatrice comment the circumstances and conditions of Ikem's kidnapping with the neighbor couple of Ikem. They show the brutality and inhuman ways of his treatment with great fear.

Extract 3

After been declared wanted, Christopher fled. The soldiers make an incursion to Miss Okoh finding about Chris. Through this incursion they brutalizeElewa and destroy many materials in the house. They pretend in search of the lost 'horse'.

3-1-2- Mode description approach to extracts

TEXT	MODE
Text 1	Entirely in written narrative by the author, expressing how Beatrice particularizes her love for Chris with the use of pronouns ‘I’ and ‘he’ referring to Beatrice and Chris.
Text 2	Starts with a brief written narrative but ends largely in narrative dialogue through which the author shows the discussions between Mr Oriko, Beatrice and the neighbor couple, on the condition of Ikem’s kidnapping. It shows the exactions of the military dictatorship Ikem’s ‘hand was inside hand cuff’ and his face ‘was dard’.
Text 3	Starts with a written narrative and ends with written dialogue, through which the author shows the misdeeds of the military regime. In an incursion made to Miss Okoh, the soldiers brutalize Elewa and pretend in search of the lost ‘horse’ referring to Chris.

3-2- Clause identification

TEXT 1

CLAUSE NUMBER	CLAUSES
1-	My experience with Chris was, of course, entirely different
2-	He seemed [2 a]
2a	To understand everything about me [2b]
2b	Without asking a single question
3-	In those days he would very often startle me with insights about little things like colours or food or behavior [3a]
3a-	I like or didn’t like [3b]
3b-	And I would ask [3c]
3c-	But how did you know?

4-	And he would smile [4a]
4a-	And say [4b]
4b-	I am a journalist [4c]
4c-	Remember [4d]
4d-	IT's my business [4 ^e]
4 ^e -	To find out
5-	Just the way he said [5a]
5a-	It would melt any woman
6-	Emotionally then I had no reservation whatsoever about Chris from the word go
7-	But intellectually I had to call into full play my sense of danger
8-	In a way I felt like two people living inside one skin not two hostile tenants but two rather friendly people, two different enough [8a]
8a-	To be interesting to each other without being incompatible
9-	I really clearly [9a]
9a-	That the very frist time we met the thought [9b]
9b-	That flashed through my mind was [9c]
9c-	To be envious of his wife
10-	And yet it was weeks before [10a]
10a-	I could bring myself [10b]
10b-	To probe delicately about her, not directly through chris but via a third party, Ikem
11-	But such was the carefully balanced contrariness induced in me by Chris [11a]
11a-	That the news of his wife's nonexistence [11b] did not bring total satisfaction
11b-	Though it admittedly gave me a measure of rehref
12-	There was a small residue of disappointment at the bottom of the cool

	draught, [12a]
12a-	So to say
13-	Was it the disappointment of the gambler or the born fighter cheated out of intoxication of contest and chanapvictory.?
14-	Or did the affair lose some of its attraction for me [14a]
14a-	Because deeps inside I was not unlike the dreadful, cynical aunt in the village [14b]
14b-	Who believed [14c]
14c-	That nothing so good could wait this long for me [14d]
14d-	To stumble upon?
15-	What an awful thought!
16-	Even when I found myself begin [16a]
16a-	To pick and choose what dress or what make up [16b]
16b-	To wear [16c]
16c-	Whenever I thought [16d]
16d-	I might run into him [16e]
16e-	I simply dismissed it as a little harmeless excitement [16f]
16f-	I was entitled [16g]
16g-	To indulge in [16h]
16h-	As long as I remembered [16i]
16i-	To keep a sharplook- out
17-	It was in a supermarket one Saturday morning [17a]
17a-	I think [17b]
17b-	Ikem gave me an opening [17c]
17c-	To ask about Christ's wife
18-	I don't remember the exact details now [18a]
18a-	But I think [18b]
18b-	It was a vague invitation [18c]

18c-	To go with him, his girlfriend and Christ to some friend of their's birth party
19-	I said no for one reason or the other [19a]
19a-	But also managed [19b]
19b-	To ask [19c]
19c-	As offhandedly as I could [19d]
19d-	Where Chris's wife was anyway [19e]
19e-	Or was he one of those [19f]
19f-	Who will pack their wife conveniently away to her mother and the village midwife [19g]
19g-	As soon as she misses her period

TEXT 2

CLAUSE NUMBER	CLAUSE
1-	The front door was locked [1 a]
1a-	So they went to the back and through the kitchen door to [13]
1b-	Which the houseboy held a spare key
2-	The feat was in shambles
3-	Books and papers and clothes were strewn everywhere in the living-room and in the master and spare bedrooms
4-	An alarm clockly among shards of its broken glass beside the bed
5-	The house boy was repeating [5a]
5a-	What he had already told Chris on the telephone a short while ago [5b]
5b-	When there was a tap on the door [5c]

5c-	And a woman came in uncertainly and the a man
6-	They were Ikem's neighbours in the adjacent flat
7-	The man, a civil servant recognized the commissioner for Information at once
8-	Good morning, sir [8a]
8a-	He said
9-	Finding the commission [92]
9a-	There seemed [9b]
9b-	To have lifted his morale [9c]
9c-	And removed some of the gloomy timidity evith [9d]
9d-	Which he had come in
10-	Agnes, [10a]
10a-	This is the commission for information, MrOroko
11-	Sir, [11a]
11a-	This is my wife
12-	Good morning, sir [12a]
12a-	Said Agnes the wife also brightening up considerably
13-	Thank you
14-	Have you seen anything of your neighbor?
15-	Since last night?
16-	The man looked at Beatrice questioningly [16a]
16a-	And then around the room and the open doors
17-	There is nobody else here
18-	You know [18a]
18a-	Who I am
19-	This is Beatrice Okoh, senior, secretary, finance
20-	We are not police or security, just friends of MrOsodi
21-	Did you see anything?

22-	Pleased [22a]
22a-	To meet you madam
23-	I was fast asleep [23a]
23a-	When Agnes woke me up [23b]
23b-	And said [23c]
23c-	There were two jeeps outside
24-	Army jeeps?
25-	So I went to the window to look [25a]
25a-	And she was right
26-	There were two jeeps standing in the yard [26a]
26a-	And by that time, the people were banging on our neighbor's
27-	Then after some time we could hear the door open
28-	Did they identify themselves?
29-	Did they say [29a]
29a-	Who they were?
30-	I think they said [30a]
30a-	They were from state research council
31-	Yes, [31a]
31a-	That's [31b]
31b-	What they said
32-	And we heard him say [32a]
32a-	That he was coming [32b]
32b-	Before he opened the door
33-	Yes?
34-	We were not sure [34a]
34a-	That they were soldiers
35-	You know [35a]
35a-	How armed robbers can sometimes say [35b]

35b-	They are soldiers
36-	So we were afraid [36b]
36a-	To go out
37-	That's understandable
38-	When exactly did this happen?
39-	They were her exactly on-fifteen or so
40-	And they left at around two-thirty
41-	That was [41a]
41a-	When they came out with our neighbor
42-	How many were they?
43-	They plenty-o
44-	Some came inside [44a]
44a-	And some staiped outside
45-	My husband said [45a]
45a-	They must be up to ten [45b]
45b-	But I didn't count
46-	Did you get any vehicle numbers?
47-	I tried to [47a]
47a-	But they parked under the umbrella tree [47b]
47b-	So the security light could not since [47c]
47c-	There for me to see the number well
48-	Was he rough-handled?
49-	Listen [49a]
49a-	You can speak without fear
50-	Unless inside the house
51-	But outside they did everything quiet
52-	So there was no struggling or pushing or something like that... [52a]

52a-	Outside?
53-	No
54-	I didn't see anything like that
55-	But our neighbor's hand was inside hand-cuff, [55a]
55a-	Said the wife, [55b]
55b-	And his face...
56-	We couldn't see very well sir
57-	As I told you [57a]
57a-	I was dark...
58-	His face? [58a]
58a-	Asked Chris Turing fully to the wife
59-	Whether his face was swell up
60-	It was too dark
61-	So we don't know [61a]
61a-	Whether it was because of the dark or [61b]
61b-	That his face was swell up
62-	Thank you very much
63-	You have given us the first solid information
64-	You need not worry
65-	We shall not mention you any way
66-	Thank you su, [66a]
66a-	Tank you Madam
67-	This our country na war
68	Na only God go save person

TEXT 3

CLAUSE NUMBER	CLAUSE
1-	The car lights first, sensed in the vague indeterminacy of unformed dreams, [1a]
1a-	And then the harsh crunch of tyres on the pebbled drive way
2-	She sprang to her feet
3-	Out of the glass louvers she could see three jeeps unmistakable in the night from sinister, narrow, closely-set eyes of headlamps
4-	Her heart thumping, [4a]
4a-	She rushed to her bedroom [4b]
4b-	Snatched a tough pair of jeans her wardrobe [4c]
4c-	Leapt into them [4d]
4d-	Zipped up [4e]
4e-	And belted
5-	Then she searched [5a]
5a-	And pulled out another pair
6-	Elewa was standing beside her
7-	Put this on quick!
8-	Then she pulled out two dressing gowns
9-	A number of heavy knocks on the door
10-	Miss Okoh
11-	This is state security
12-	Open up at once!
13-	She put on her dressing gown [13a]
13a-	Helped Elewa into hers [13b]
13b-	And ordered her back into she spare bedroom with hand-and-

	head gestures
14-	Miss Okoh
15-	This is the last warning
16-	Open the door now
17-	State security
18-	I am coming
19-	Well [19a]
19a-	Hurry up
20-	She took the bunch of keys from the sideboard [20a]
20a-	And began to unchair the iron grills
21-	Her hands were shaking [21a]
21a-	So violently she couldn't get the key into the key hole
22-	Elewa snatched the bunch from her [22a]
22a-	Turned the padlock [23a]
23a-	Snatched back the keys [23a]
23b-	And whispering, [23c]
23c-	Go inside! To Elewa [23d]
23d-	Who ignored the command [23e]
23e-	Turned the lock in the steel and glass Cristal door
24-	It was wrenched out of her grip [24a]
24a-	And swing outwards
25-	Then a huge soldier rushed [25a]
25a-	In pushing the two women aside so powerfully to his right [25b]
25b-	And left in a dry breast-stroke movement [25c]
25c-	That sent Elewa, slight as a reed, down on the floor on her bottom
26-	Easy, sergeant!

27-	This from an officer [27a-
27a-	Who followed less dramatically
28-	Three others came in after the officer [28a]
28a-	While the rest stayed at the door
28a-	While the rest stayed at the door
29-	Miss Okoh?
30-	Yes
31-	I am sorry [31a]
31a-	To disturb you at this hour
32-	But I have instructions [32a]
32a-	Search your flat
33-	May I proceed?
34-	What kind nonsense question be dat
35-	Ok, sergeant
36-	I will do the talking
37-	So keep quiet!
38-	Well, [38a]
38a-	Yes, Miss Okoh [38b]
38b-	There are certain things [38c]
38c-	We are looking for [38d]
38d-	But it is not our practice [38e]
38e-	To discuss them first
39-	Incidentally, I advise [39a]
39a-	That anybody in the flat should come out right away
40-	All the exists are guarded [40a]
40a-	And anyone trying [40b]
40b-	To escape [40c]
40c-	Will be shot

41-	Is that clear?
42-	Now we will proceed
43-	He deployed his men to different locations in the flat with the silent gestures of a field commander
44-	There after he went from one sector to another supervising the operations
45-	Beatrice followed him at a discreet distance
46-	The red-eyed sergeant [46a]
46a-	Who was given charge of Beatrice's bedroom [46b]
46b-	Was executing it with vengeance
47-	He had pulled out the bed sheets off the bed [47a]
47a-	And thrown them on the floor [47b]
47b-	Where he walked all over them [47c]
47c-	As he frenziedly darted from one object to another
48-	It was fortunate [48a]
48a-	That Beatrice never learnt [48b]
48b-	To lock suitcases and things
49	So the sergeant's fury had nothing [49a]
49a-	To wrench open
50-	He merely split clothes everywhere
51-	The officer came in [51a]
51a-	And asked him again [51b]
51b-	To go easy [51c]
51c-	And picked up the bed sheets himself [51d]
51d-	And threw them back on the bed
52-	As the captain turned his back [52a]
52a-	Beatrice caught in the eye of the sergeant a flash from the utmost depths of contempt and hatred

53-	Miss Okoh, [53a]
53a-	Excuse my asking
54-	Who is this young lady
55-	She is Elewa... [55a]
55a-	My girlfriend...
56-	Your girl friend?
57-	Interesting
58-	What does she do?
59-	What do you mean?
60-	I mean [60a]
60a-	Does she have a job?
61-	Yes
62-	She is a sales-girl in a Libanese shop
63-	Does she live with you normally?
64-	No, [64a]
64a-	She is visiting
65-	I see

After having identified clause, we are going to study how theme patterns are built in clauses

Chapter four

***Pattern scale and
cohesive patterns***

CHAPTER FOUR: PATTERN SCALE AND COHESIVE PATTERNS

Practical analysis: theme pattern scale

4-1- Theme analysis in *Anthills of the Savannah*

This part is concerned with the analysis of the three main kinds of themes: textual, topical and interpersonal that are identified through the three texts.

- **THEME-TYPES IN TEXT 1**

CLAUSE NUMBER	THEME		
	<i>Textual</i>	<i>Interpersonal</i>	<i>Tropical</i>
1-			My experience with Christ
2-			He
2b-	Without		
3-	In those days		He
3a-			I
3b-	And		I
3c-	But (how)		
4-	And		He
4a-	And		
4b-			I
4d			It
5-	Just		He
5a-			It
6-		Emotionally (then)	I
7-	But (intellectually)		I
8-	In a way		
9-			I

9a-	That (the first time)		We
9b-	That		
10-	And (yet)		It
10a-			I
11	But		Such
11a-	That		The news of his wife's non existence
11b-	Though		It
12-			There
12a-	So		
14-	Or		
14a-	Because		I
14b-			Who
14c-	That		Nothing so good
15-	What		
16-	Even (when)		
16c-	Whenever		I
16d-			I
16e-			I
16f-			I
16h-	As long as		I
17a-		I think	
17b-			Ikem
18-			I
18a-	But	I think	
18b-			It
19-			I
19a-	But (also)		

19c-	As Offhandedly As		I
19d-	Where		Chris's wife
19c-	Or		
19f			Who
19g-	As soon as		She

From the above theme-table, it can be noticed that textual themes are used in clauses: 2b, 3, 3b, 3c, 4, 4a, 5, 7, 8, 9a, 9b, 10, 11, 11a, 11b, 12a, 14, 14a, 14c, 15, 16, 16c, 16h, 18a, 19c, 19d, 19e and 19d.

These element themes, which represent fifty-five percent of the whole quantity of themes in this text, express the cohesive and internal organization. For interpersonal themes which occur only in clause 6, 17a and 18a, represent five percent and show that it is mainly a narrative where there is no dialogue interaction. As far as topical themes are concerned they also represent four percent and vary only from nouns to pronouns (I, We, She). The nominal elements vary from nouns referring to the author's experience: "my experience" "Chris's wife", the news of his wife's non-existence "nothing so good" etc., to those referring to proper noun "Ikem" "Chris". Once again the use of these experiential elements express that writer in this text shares his experience with the reader/listener.

THEME-TYPES IN TEXT 2

CLAUSE NUMBER	THEME		
1-	-	-	The front door
1a-	So	-	They
1b-	Which	-	The houseboy
2-	-	-	The flat
3-	-	-	Books and papers and clothes
4-	-	-	An alarm clock
5-	-	-	The houseboy
5a-	What	-	He
5b-	When	-	There
5c-	And	-	A woman
8-	-	Good morning	-
8a-	-	-	He
9a-	-	-	There
9c-	And	-	-
9d-	Which	-	He
10-	-	Agnes	-
10a-	-	-	This
11-	-	Sir,	-
11a-	-	-	This
13-	-	Thank you	-
15-	Since (last night)	-	-
16-	-	-	The man
16a-	And (then)	-	-
17-	-	-	There
18-	-	-	Your

18a-	Who		I
19-			This
20-			We
22-	-	Pleased	-
23-	-	-	I
23a-	When	-	Agnes
23b-	And	-	-
23c-	-	-	There
25-	So	-	I
26-	-	-	There
26a-	And (by that time)	-	We
27-	Then (after some time)	-	We
29a-	Who	-	They
30-	-	I think	They
30a-	-	-	They
31-	-	Yes	-
31a-	-	-	That
31b-	What	-	They
32-	And	-	We
32a-	That	-	He
32b-	Before	-	He
33-	-	Yes?	-
34-	-	-	We
34a-	That	-	They
35-	-	You know	-
35a-	How	-	Armed robbers

35b-	So	-	We
37-	-	-	That
38-	When (exactly)	-	That
39-	-	-	They
40-	And	-	They
41-	-	-	That
41a-	When	-	They
42-	How many	-	-
43-	-	-	They
44-	-	-	Some
44a-	And	-	Some
45-	-	-	My husband
45a-	-	-	My husband
45b-	But	-	I
46-	-	-	You
47-	-	-	I
47a-	But	-	They
47b-	So	-	The security light
47c-	There	-	-
49-	-	-	You
51-	But (outside)	-	They
52-	So	-	There
53-	-	No	-
54-	-	-	I
55-	But	-	Our neighbour's hand
55b-	And	-	-
56-	-	-	We
57-	As	-	I

57a-	-	-	It
59-	-	-	We
59a-	Whether	-	We
60-	-	-	It
61-	So	-	We
61a-	Whether	-	It
61b-	That	-	His face
62-	-	Thank you (very much)	-
63-	-	-	You
64-	-	-	You
65-	-	-	We
66-	-	Thank you	-
66a-	-	Thank you	-
67-	-	-	This
68-	-	-	Na

As far as text 2 is concerned, all the types of theme are also used. The textual themes in this text are essentially conjunctions such as “so” “which” “when” “what” “and” “since” “then” “before” “that” “As” “whether” and are used in clauses: 1a, 1b, 5a, 5b, 5c, 9c, 9d, 15, 16a, 23a, 23b, 25, 25a, 26a, 27, 29a, 31b, 32, 32a, 32b, 55b, 57, 59a, 61, 61a, and 61b. These elements schematized represent about 30% of the whole elements as theme in this text. The use of these elements aims at pointing out the cohesive aspect of the text.

As far as interpersonal elements are concerned, it is noticeable that they are in lower proportion apart from “Good morning” (g), “Sir” (11) “thank your” (13, 62, 66, 66a,), “pleased” (22), “I think” (30), “yes” (31,33). These

elements represent eleven percent of the whole schematized elements. But compared to the text 1, text 2 is in part a dialogue between MrOriko, Beatrice and the neighbor couple on Item's kidnapping.

The experiential elements as themes in this text are most numerous and represent 50% of the total number of themes in the text. The large use of this type of themes is understandable in the sense that the neighbor couple as a witness of what happened in Ikem's flat has to share the most possible what it has seen. Therefore we have the elements such as "the front door" (1), "the houseboy" (1a) "the flat" (2) "Books and papers and clothes" (3) "an alarm clock" (4). Moreover, the elements "the people" (26a), armed robbers (35a), "some" (44,44a), "the security light" and the use of a set of the pronoun "they" (1a, 29a, 30, 30, 31b, 34a, 35b, 39, 40, 41a, 43, 45a, 47a, and 51 can also constitute another semantic field of Ikem's flat "invaders" that's the soldiers.

The themes used in this text also include pronouns such as "I" (18a, 23, 25, 45b, 53, 57) "we" (57a, 60, 61a,) the existential elements "there" (5B, pa, 17, 23c, 26, 52) and common and proper nouns "a woman" (5e), "the man" (16), "My husband" (45), "Agnès" (23a) referring to the couple experiences of the event.

• **THEME –TYPES IN TEXT 3**

CLAUSE NUMBER	THEME		
	<i>Textual</i>	<i>Interpersonal</i>	<i>Topical</i>
1-	-	-	The car lights
1a-	And (then)	-	The harsh crunch of tyres
2-	-	-	She
3-	Out of the grass louvers	-	She
4-	-	-	Her hat
4a-	-	-	Her hat
4a-	-	-	She
4e-	And	-	-
5-	Then	-	She
5a-	And	-	-
6-	-	-	Elewa
8-	Then	-	She
10-	-	Miss Okoh	-
11-	-	-	This
13-	-	-	She
13b-	And	-	-
14-	-	Miss Okoh	-
15-	-	-	This
18-	-	-	I
19-	-	Well	-
20-	-	-	She
20a-	And	-	-
21-	-	-	Her hands

21a-	So (violently)	-	She
22-	-	-	Elewa
22b-	And	-	-
23-	Then	-	Beatrice
23b-	And	-	-
23d	-	-	Who
24-	-	-	It
24a-	And	-	-
25-	Then	-	A huge soldier
25a-	In	-	-
25b-	And	-	That
25c-	-	-	That
26-	-	Easy	-
27a-	-	-	Who
28-	-	-	Three others
28a-	While	-	The rest
29-	-	Miss Okoh?	-
30-	-	Yes	-
31a-	-	-	I
32-	But	-	I
34-	What (kind)	-	Nonsense question
35-	-	Ok	-
36-	-	-	I
37-	So	-	-
38-	-	When	-
38a-	-	Yes	-
38b-	-	-	There
38c-	-	-	We

38d-	But	-	It
39-	-	Incidentally	I
39a-	That	-	Anybody
40-	All	-	The exists
40a-	And	-	Anyone
42-	Now	-	We
43-	-	-	He
44-	There after	-	He
45-	-	-	Beatrice
46a-	-	-	Who
47-	-	-	He
47a-	And	-	-
47b-	Where	-	He
47c-	As	-	He
48-	-	-	It
48a-	That	-	Beatrice
49-	So	-	The sergeant's fury
50-	-	-	He
51-	-	-	The Officer
51a-	And	-	-
51c-	And	-	-
51d-	And	-	-
52-	As	-	The Captain
52a-	-	-	Beatrice
53-	-	Miss Okoh	-
54-	-	-	Who
55-	-	-	She
56-	-	YourGirlfriend?	-

57-	-	Interesting	-
58-	-	-	What
59-	-	-	What
60-	-	I mean	-
61-	-	Yes	-
62-	-	-	She
64-	-	No	-
64a-	-	-	She
65-	-	-	I

In the 3, as in the preceding text, the textual elements thematized are also conjunctions because of the awareness of the internal texture. Thistypes of theme is about 30% of the total elements thematized in the text as far as mood elements are concerned, they are mostly non-existent in text and represent 14%. These mood elements as point of departure contain polarity adjuncts such as ‘‘well’’ (19) "yes" (30, 38a, 61), "no" (64), "ok" (35) and other element such as "interesting" (57), "I mean" (60), "incidentally" (39) and the proper noun Miss Okoh" (10, 14, 29 and 53) which show the interaction between characters in the text thus the written dialogue.

Considering the experiential elements used as themes, variety of topical themes are : Pronouns, nouns and nominalized elements. Pronouns such as "I", "she", "it", and "we" are dominant in this passage referring to "Miss Okoh" "Elewa and both.

Some more complex nominalized elements are also used "the harsh crunch of tyres"(1a), "the car lights" (1), "her hat" (4) "her hand" (21), "a huge soldier" (25), three others" (28) "the rest" (28a), "nonsense question" (34), "the exits" (40), "thesergeants fury" (49), "the officer" (51), "the captain" (52).

All these elements show that the narrator gives information to the reader/listener. This information here is perceived throughout these preceding elements recurring to the realities of any military system of force. Moreover, through the thematization of existential elements such as "mere" (38b) and the elements "this" (11, 15.) the narrator reinforces the given information.

4-2- Cohesion Analysis in *Anthills of the Savannah*

The cohesive aspects on which focus will be put here are those cited in the theoretical part. They are: reference, conjunctive relation, lexical and conversational structure.

4-2-1 References

Let's signal first that, our way of analyzing reference throughout the three extracts, will be to write out the referents and all related items referring to them. The different chains will be drawn from and be accounted for. The other slight references will also be pointed out with the indication of the sentence(s) and its number.

- **References chain in text 1**

- (S₁) My (S₂) he me (S₃) me I (S₆) I (S₇) I-my (S₈) I- (S₉) I- my (S₁₀)- I, myself (S₁₁) me (S₁₄) me-I-me (S₁₆) I-myself-I-I-I-I-I- (S₁₇) I-me (S₁₈) I-I (S₉) I-I.
- (S₂) He (S₃) he-(S₄) he-I-my (S₅) he (S₉) his (S₁₁) his (S₁₆) him (S_{19e}) he
- (S₁₈) him-his
- (S₁₉) those-their
- (S₁₉) her-she-her
- (S_{4,5,11,13}) it (anaphoric)
- (S₉) we (anaphoric)
- (S₁₄) it's (anaphoric)
- (S₁₄) this (demonstrative)

- (S₁₇-S₁₈)itbridging
- (S₁₉) where (location-place)

From the referential ties analysis, two important chains can be noticed: the longer and the shorter. In the longest chain from (S₁) to (S₁₉) the endophoric item "I" is predominant with the variants "me", "my", "myself" which all refer to the narrator who is Beatrice. Throughout this longest chain the absence of "you" can be noticed. All these patterns indicate that it is highly narrative.

From (82) to (819) the shortest chain pinpoints the predominance of the endophoric item "he" with the variants "his" "him" referring to Chris.

As far as the accessory chains are concerned, there are three, the first in (S₁₈) with the variant "him" and "his" refer to Ikem. The second is in (S₁₉) "those" "their" referring to the indefinite one. And the last accessory chain in (S₁₉) "her", "she", "her", as variants refer to the indefinite wife Beatrice is referring to. Let's point out some other types of reference in the text.

Indeed the exophoric references are "Chris", "Ikem" and "Beatrice" through which, both the narrator and the reader share semantic context of these names.

- **Reference chain in text 2**

(S₆) they (S₈) he (S₉) his-he (S₁₁) my (S₁₃) you (S₁₄) you-your

(S₁₈) you (S₂₃) I-me (S₂₅) I-she (S₂₇) we (S₃₀) I (S₃₂) we

(S₃₄) we (S₄₁) we (S₄₅) our MY-I (S₄₆) you (S₄₇) I-me

(S₅₉) you (S₅₄) I (S₅₅) our (S₅₆) we (S₅₇) I (S₅₇) we (S₆₁) we

(S₆₂) you (S₆₂) you (S₆₃) you (S₆₄) you (S₆₅) you (S₆₆) you- (S₆₆) your

(S₂₈) they themselves they (S₃₀) they – they –(S₃₁) they (S₃₄) they (S₃₉)
they (S₄₀) they (S₄₁) they (S₄₂) they (S₄₃) they (S₄₄) some-some (S₄₅) the (S₄₇)
they (S₅₁) they.

- (S₁₈) I (S₂₀) we (S₂₂) you (S₃₅) you (S₅₇) you (S₆₃) us (S₆₅) we.

- (S₃₂) him-he-he (S₄₈) he (S₅₅) his (S₅₈) his (S₅₉) his (S₆₁) his

(S₃) everywhere (location-place)

(S₄) Its (possessive)

(S₅) there (location –place)

(S₉) there (location-place)

(S₁₀) this (demonstrative)

(S₁₁) this (demonstrative)

(S₁₉) this (demonstrative)

(S₁₉) else (comparative)

(S₁₇) here (location-place)

(S₁₈) there (location-place)

(S₂₃) there (location place)

(S₂₆) that (demonstrative)

(S₃₀) Research council (exophoric)

(S₁₁) the commissioner for information (exophoric)

(S₁₉) Senior Secretary Finance (exophoric)

(S₃₁) that (demonstrative)

(S₃₂) that (bridging)

(S₃₄) they (bridging)

(S₃₅) they (endophoric)

(S₃₇) that (demonstrative)

(S₃₉) here (location-place)

(S₄₁) here (demonstrative)

(S₄₇) the umbrella tree (exophoric)

(S₅₇) it (bridging)

(S₆₀) it (bridging)

(S₆₁) it (bridging)

(S₆₁) that (bridging)

(S₆₇) that (demonstrative)

In this text, there are two main chains and two accessory chains.

The first main chain (S6) (S66) includes the items “I”, “he”, “she”, “we” and “you” with variants “my”, “his”, “me”, “our” referring to Ikem’s neighbor’s; that is the man, the woman and both. The items “I” and “we” are numerous and show that the man and his wife are the main narrator because they relate the event.

The second main chain from (S28) to (S51) shows the item “they” and its variant “themselves” which refer to the soldiers who have captured Ikem. The excessive use of “they” in this chain indicates that “the invaders” that is the soldiers are the subject matter of the couple’s report.

The use of the indefinite items “some” (S44) in this chain emphasizes the fact.

As far as the two accessory chains are concerned, the first included the items “we” and “you” referring to both MrOriko and Beatrice. The dual sense of these items shows the interaction between the both duos that is “MrOriko-Beatrice” and “the man-his wife”.

And as said earlier in mood description, this part is largely narrative dialogue. The second chain shows the item “he” and its variants “his” referring to Ikem.

Apart from these chains there is another set of references. It includes: bridging “it” (S57- S60-S61), “that” (S32-S34-S61),endophoric “they” (S35), demonstrative “this” (S10-S19-S67) “that” (S26-S31-S37-S41) anaphoric “he” (S5) possessive “its” (S4)exophoric “the umbrella tree” (S47), “the Research council” (S30) “the Commissioner for information (S11), Senior secretary Finance (S19).

- **Reference chain in text 3**

- (S₂) she-her (S₃) she (S₄) her-she-her-her (S₅) she (S₆) her (S₈) she (S₁₃) she-her (S₁₈) I (S₂₀) she (S₂₁) her-she (S₂₂) her (S₂₄) her (S₃₁) you (S₃₂) your (S₅₅) my (S₅₆) your (S₅₃) you.
- (S₃₁) I (S₃₂) I (S₃₃) I (S₃₃) I (S₃₆) I (S₃₈) we-our (S₃₉) I (S₄₂) we (S₄₃) he-his (S₄₄) he (S₄₅) him (S₄₇) he-he (S₅₀) He (S₅₁) him-himself (S₅₂) his (S₅₃) my (S₆₅) I .
- (S₁₃) hers-her (S₅₂) her (S₅₅) she (S₅₈) she (S₆₀) she (S₆₂) she (S₆₃) she (S₆₄) she.
- (S₄) theme (anaphoric)
- (S₅) another (comparative)
- (S₇) this (demonstrative)

- (S₁₀) Miss Okoh (exophoric)
 - (S₁₁) this (demonstrative)
 - (S₁₄) Miss Okoh (exophoric)
 - (S₁₅) this (demonstrative)
 - (S₁₇) state security(exophoric)
- (S₂₂) Elewa(exophoric)
- (S₂₃) this (demonstrative)
 - (S₂₄) It (anaphoric)
 - (S₂₈) others (comparative)
 - (S₃₁) this (demonstrative)
 - (S₃₄) dat (standing for “that” in standard English)
(demonstrative)
 - (S₃₈) there (location-place)
 - (S₃₈) it (bridging)
 - (S₃₈) theme (anaphoric)
 - (S₃₉) that (bridging)
 - (S₄₁) that (demonstrative)
 - (S₄₆) it (anaphoric)
 - (S₄₇) them (anaphoric)
 - (S₄₈) it (anaphoric)
 - (S₄₈) that (bridging)
 - (S₅₀) everywhere (location-place)
 - (S₅₁) them (anaphoric)

Throughout text 3, two main chains and one minor one can be pointed out. The first chain from (S₂) to (S₅₃), the most referential items are “she” and “I” with the corresponding variants “your”. All these items refer to Miss Okoh Beatrice.

The second chain points out the items ‘I’, ‘we’, ‘he’ with their respective variants ‘my’ (S₅₃), ‘our’ (S₃₈) ‘him’ (S₄₅) ‘himself’ (S₅₁) ‘his’ (S₅₂). The items ‘I’, ‘We’, ‘he’ refer not only to the sergeants, the officer, the captain but also to all of them, showing that there is invasion in the house where Beatrice and Elewa are.

As far as the minor chain is concerned, it is essentially the item ‘she’ (S₅₈-S₆₀-S₅₅-S₆₂-S₆₃ and S₆₄) with its variants ‘hers’, (S₁₃), ‘her’ (S₁₃ S₂₅) which refer to Elewa.

There are also other types of reference which can be pointed out: anaphoric ‘them’ (S₄), (S₄₇) (S₅₁), ‘It’ (S₂₄), (S₄₆), comparative ‘another’ (S₅) ‘other’ (S₂₈), demonstrative ‘this’ (S₇- S₁₁- S₁₅- S₂₃- S₃₁), ‘State Security’ (S₁₇), ‘Elewa’ (S₂₂), ‘Beatrice’ (S₂₃); location-place ‘there’ (S₃₈), ‘everywhere’ (S₅₀), bridging ‘It’ (S₃₈-S₄₈).

The anaphoric references mentioned earlier through the item ‘them’ refer respectively to ‘a though pair of jeans’, ‘certain things’, ‘the bed sheets’ and those through the item ‘It’ in (S₂₄), and (S₄₆) refer to ‘the lock’ and ‘charge’ item ‘It’ in (S₂₄), and (S₄₆) refer to ‘the lock’ and ‘charge’.

4-2-2- Conjunctive relations

The study of conjunctive relations in *Anthills of the Savannah* leads us to focus on the three functions: elaboration, extension and enhancement.

- **In text 1**

The relations here express logical relationship between the different parts of the passage. Here, we have 26 conjunctions among which only ‘because’, ‘whenever’, and ‘as offhandedly as’ are conjunctions, and 11 conjunctions of enhancement. The extension relation is expressed through ‘and’ (clause10); ‘but’ (clause 7, 11, 18a), so the passage is highly linked with ties.

These ties, as they express logical relationships between the part and the passage, they also encode the textual meaning. Here, we notice that the narrator is concerned with saying how things happened with Chris through recalling. That is why the narrator highly uses extensive and enhancement conjunctives which at the level of discourse-semantic express textual meaning.

- **In text 2**

Text 2 is also full of conjunctive relations which express logical relationships between the lexical items and the passage: extensive conjunctions and enhancement conjunctions. As for the passage: extensive conjunctions and enhancement conjunctions. As for the extensive conjunctions, “and” is used fourteen times and “but” four times. The following table shows the occurrence or the statistical distribution of the enhancement conjunctions, the extensive conjunctions and their number. These conjunctions (and, but) express textual meaning whereas the internal conjunctions which allow rhetorical organization of information include “when”, “and then”, “when”, “by the time”, “then after”, “before”, “so”, “as”, “whether”, “because”, “or”.

Table: Extensive and enhancement conjunction in text 2

Extensive conjunctions	Number	Enhancement conjunctions	Number
And	14	When	03
But	04	And then	02
		By that time	01
		Then after	01
		Before	01
		So	06
		Whether	01
		Because	01
		Or	03
		As	01
Total number	18		20

As we can deduce, the extract is highly linked with conjunctions so its different constituents stand together.

- **In text 3**

Text 2, texts 3 include two categories of conjunctions: the extension conjunctions and the enhancement ones. For the former category we have 15 “and” 2 “but”. As far as enhancement conjunctions are concerned we have: 1 “and then”, 4 “then”, 2 “as”, 1 “so”, and 1 “thereafter”. These conjunctions not only link the different constituents of the passage but encode the textual and experiential meaning.

4-2-3- Lexical relations

At this level of our analysis, the problem is to know whether the lexical items used fit the theme of the passage or not. In other words it is to know if the lexical items used are relevant to the subject-matter. Then a question arises: How do lexical items relate to each other in order to fit the area of focus? In each passage we have to focus our attention on some lexical items from which we can deduce what is being talked about. These lexical items are related either through taxonomy or expectancy.

- **In text 1**

In the passage let's focus our attention on some lexical items like, “affair”, “woman”, “smile”, “journalist”, “to ask”, “felt”, “friendly”, “hostile”, “interesting”, “met”, “wife”, “relief”, “satisfaction”, “attraction”, “girlfriend”, “conveniently”, “Chris”. This a list of items from which we can deduce what is being talked about. All the words used belong to the lexical field of “LOVE” or “AFFECTION”.

- *Expectancy related items*

Woman-attraction, friend-smile; wife-satisfaction; friendly-conveniently; in each pair, the items relate through expectancy.

Associating the item. "Attraction" with the lexical item "woman" is not surprising since one knows that woman embodies attraction also can give satisfaction and smile. What about taxonomically related items?

- *Taxonomically related items?*

In text1, we have some lexical items which relate taxonomy. Thus, the items "smile" and "interesting" relate through co-hyponymy, "relief and "satisfaction" relate through synonymy, "attraction" and "felt" through co-meronymy because they can be put under the heading of "feeling"; "friendly" and "hostile" relate through contrast. These items which relate through taxonomy are not selected at random. Their presence in the text contributes to the theme of the passage that is Beatrice's affection for Chris. From all that preceded we can deduce that text 1 is highly structured with lexical items which relate either through expectancy or through taxonomy.

- **In text 2**

The lexical relations of this passage are either through taxonomy or expectancy. But, let us study the lexical items which help us to know the subject matter of the passage.

We have: the front door, police, locked, army, jeeps, banging, soldiers, strewn, broken glass, vehicle, security light, rough - handed, struggling, pushing, swell up, afraid.

From this list, we can deduce that the extract is about "violence" and "force" in a house. All these items relate either through taxonomy or through expectancy.

- *Expectancy related items:*

They are: "banging"/ "soldiers", the soldiers use force to enter, "strewn/ books, papers"; "police/struggling, pushing" "army jeeps/security light", "soldier/rough-handled" "key/locked" "afraid /God" in the sense that in a desperate situation God is implored for help.

- *Taxonomically related items:*

Taxonomically related items are:

"Came in" and "came out" and "the front door" and "back" relate through antonymy.

"The flat" and "front door", "kitchen" and "the bed" relate through meronymy because "the door" the "kitchen" and "the bed" are part of the "flat".

"The door" and "the bed" are co-meronyms. Because they can all be classified under the heading of "room".

• **In text 3**

Here again, the lexical items relate either taxonomically or through expectancy and will contribute to know about the theme of the passage. Let us consider the following set of items: "jeeps", "sinister", "heavy knocks" headlamps, ordered, command, hand and head gestures, executing, warning, state security, unchain, shaking violently, shocked, the lock, the flat, the exits, door, bedroom, bedsheets, huge soldier, rushed, pushing women, captain, officer, sergeant, instructions, vengeance, hatred.

-
- *Expectancy relate items:*

“captain / command, ordered”; ordered”; "heavy knocks / door" "captain / executing" because the sergeant has to obey the received instructions "state Security / warning", "sinister / dramatically" "women / shocked" "huge soldier / rushed, violently"

- *Taxonomically related items:*

"The lock" and "the door", "the flat"; "the exists"

"The bedroom" and "thebedsheets", relate through meronymy "the lock the "exists" the "bedroom" are co-meronyms because they are all part of "the flat" "Vengeance" and hatred", dramatically" and "incidentally" ordered and "command" relate through synonymy "officer" and "sergeant" trough "similarity".

4-2-4 Conversational structure

- **In text 1**

As we said in the mode description to the extracts; text 1 is entirely writtennarrative:

Thus, the conversational structure could not be shown because of the absence offaceto faceinteraction. There are questions in this part such as"Buthow didyou know?" (S₃)Was it the disappointment"....."to hand chancy victory?"(S₁₃)are not question / answer process but justthe narrator'sself-demanding to precise his / her ideas.

- **In text 2**

The passage under analysis comprises written and spoken utterances. Now let's see through text 2 if it displays a conversational structure.

If examine the spoken instance dialogues we notice that they are predominantly made of sequences of questions + answers and some conversational patterns like “clarification” “refusal” because MrOriko and Beatrice are the predominant patterns of the extracts: They occur in the following way.

Question 1: “Did they identify themselves?” (There is no direct answer).

Question 2: “Did they say who were”?

Answer 2: I think they said they were from state research council.

Yes (going assurance) that's what they said.

Question 3: (Clarification) "yes".

Answer 3: we were not sure they were soldiers.

Question 4: when exactly did this happen?

Answer 4: they were exactly one fifteen or so"

Question 5: How many were they?

Answer 5: “They plenty –o”.

Question 6: "did you get any vehicle number?"

Answer 6: I tried to but they parked under the umbrella tree so the security light could not shine there for me to see the number well”

Question 7: Was he rough handled?”

Answer 7: “Unless inside the house but outside they did everything quiet”

Question 8: “So there were no struggling or pushing or something like that... outside”.

Question 9: (clarification) “his face?”.

Answer 9: “We couldn’t see very well whether his face was swell up. It was too dark.”

So we have nine questions/ answers which are of one move each. Apart from these question / answers, we have others like:

- “Army jeeps?” which is not a question as such. In fact, it is meaningfully a tag-question so, it doesn’t necessarily need answer. We also have a refusal (Q 8), and a smooth imperative/ command in this term: “Listen, you can speak without fear” which is not an order as such. The occurrence of question/ answer pair expresses here that the interpersonal meaning is encoded in the extract, but the relationship between the interactants is that of equal status.

- **In text 3**

In this text, there are questions/ answers pairs and commands which are the predominant.

The commands occur in the following was:

- Command 1: “put this on quick”
- Command 2: “Miss Okoh. This is state security. Open up at once”
- Command 3: “Miss Okoh. This is the last warning. Open the door now”
- Command 4: “Well, hurry up”
- Command 5: “So, keep quiet”!

The question/ answers occur in the following way:

- Question 1: “Miss Okoh?”
 - Answer 1: “Yes”
 - Question 2: “May I proceed?”
 - Question 3: anything in particular you are looking for?”
 - Question 4: (offer) “Miss Okoh, excuse my asking. Who is this young lady?”
 - Answer 4: “She is Elewa... my girlfriend”.
 - Question 5: (clarification) “your girlfriend? Interesting. What does she do?”
 - Answer 5:
 - Question 6: What do you mean?”
 - Answer 6: (clarification) “I mean does she have a job?”
- “Yes, she is a sales girl in a Lebanese shop?”
- Question 7: “does she live with you normally?”
 - Answer 7: “No she is just visiting”.

Throughout this text, the predominants are commands (very harsh tone) and the question/ answers (in roughly smooth tone). For this, we can get the tenor: la relationship of authority/ subject because Beatrice just obeys the sergeant orders and in the questions/ answers only when the sergeant asks her a question. The sergeant even claim respect from her in these terms:

“what kind nonsense question be dat?”

At the level of the tenor, the questions/ answers, Beatrice cannot ask for clarification because the subject matters of the conversation is for the officer’s own interest and more over she even excuses herself (in question 4.)

As matter of the commands and questions mentioned above are expressions of the interpersonal meaning since they display clearly that the participants of this piece of discourse do not have the same social status.

The round off this part, we can say that we have applied the theories of theme patterns and cohesive devices in the three extracts. This allows us to see to what extent each of the three extracts displays theme patterns and cohesion. At the level of thematization, we noticed that all the types of theme are almost present in the three extracts at different scale, and what the narrator is talking about influences one kind of them. The topical themes have been more predominant throughout the extracts to express experiential meaning.

As for the cohesion, in the extracts we have shown it through the four cohesive features: the referential ties, the conjunctive relation, the lexical and the conversational structure.

Throughout the three extracts, we have noticed that reference and all the related items participated to the internal meaning of the text, that the conjunctive relations expressed the logical relationship between the different parts of the passages and at the level of discourse semantics, expressed textual meaning. At the level of cohesive lexical relations, in the extracts, we have demonstrated that the lexical items used in each passage are relevant to the subject-matter of the extract. Finally, in the field of conversational structure, apart from text 1 which doesn't display face-to-face utterances, the two others have shown that the conversational features studied in these passages express the interpersonal meaning since they display clearly the social-role of each interactant.

A broad interpretation of the previous practical analysis will show the consequence of such conclusions.

CHAPTER FIVE
DISCUSSION OF FINDINGS

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In the previous chapters, we have traced the features of the mode of discourse and textual meaning that run through the different texts as a whole. But their significance in carrying the meaning of the texts derives from the way they are woven throughout the whole fabric. Not all the features of course, may turn out to be important. So, in this chapter, we are going to interpret the patterns which can be integrated in the meaning fabric of the novel.

Our mode analysis of the different texts shows that text 2 and text 3 are almost close in mode but they prove different from text 1. Text 2 and text 3 are partly spoken and partly written. As regards text 1, it entirely consists of a written passage (written monologue). This leads us to say that the whole story is a mixed mode although the novel is a natural written work. That is to say there are both spoken features and written features through the novel. In addition, Achebe does not play the direct role of narrator of his story. Rather, he has accounted of all the events of the tragedy through one of the important character of the book Beatrice Okoh.

On the other hand where there are dialogues, the spoken mode is indicated by the use of elliptical structures, the presence of minor clause and sometimes the use of pidgin English. Let's now focus on the textual meaning realized in the passages.

In text 1, the use of textual theme and the high thematization of "I" shows that it is Beatrice Okoh who gives account of the events throughout the monologue (written). Here indeed, we notice that Beatrice in a written monologue has given account of his affection to Christopher when they first meet. That why she starts the passage with "My experience with Chris" (S₁), "in those days" (83) P.81. Beatrice is such a character who is the only person in the service with a first class honours in English. Thus, she is such a woman who

has a great sense of honour and cautiousness. That's why she says 'But intellectually I have to call into full play sense of danger' (p81).

At the level of cohesion we notice that the lexical strings used in the text show that the text is about Beatrice's feelings about Chris. The items such as "behaviour", "smile", "emotionally", "reservation", "friendly", "interesting", "envious", "attraction" (to cite only a few) are every conclusive on that fact.

Furthermore, Achebe succeeds in matching groups of selected words with reference and conjunctions to create the textual meaning.

In text 2, we notice that Beatrice and her husband Mr Orikho have gone in Ikem's flat to inquire about his disappearance. There is a conversation between that couple and the neighbor couple to know exactly what happened with their friend: "Have you seen anything of neighbour? Since last night?" "Indeed the account was very inhuman by the soldiers who ill-treated Ikem. He was kidnapped after having broken and destroyed everything in his house by many soldiers" "An alarm clock lay among shards of its broken glass beside the bed".

To initiate this conversation between the two couples, Achebe uses lexical items such as "Good morning" "Sir" "thank you", "I think", "yes", "No" are largely thematized as interpersonal. This shows the author's ability to shift from narrative to dialogue and to give mood patterns to the interactants to better style confidence and security to the couple. These abilities of author are lined in the following string: their introduction to the couple "there is nobody elsewhere" p. (151) "listen, you can speak without fear (p.153)

Here, the thematization of the pronouns "they" and "we" as topical themes shows that the neighbor couple has author Chinua Achebe makes proof of his literary abilities to clear the readers' understanding of the events.

As far as cohesion is concerned, the lexical items "shambles" "strewn everywhere", "broken glass", "rough-handled", "fear" "pushing", "struggling", "swell-up" relate to the force used on Ikem. Moreover, conjunctions are also used in text 2. Some of them "so", "and", contribute greatly to the description of events in the text2.

In text 3, an officer and his soldiers are in search of Chris, thus invade his house. The following lexical items are relevant: "the harsh crunch of lyres", "huge soldiers», the sergeant's fury", "the exits".

The textual elements used as interpersonal elements contain polarity adjuncts such as "well"" (S₁₉) "yes" (30-38 and 61) "No" (S₆₉), "Ok" (S₃₅) show that the soldiers give order and that they have a precise mission to achieve, and before that, no disturbance. This indicates how Achebe makes the balance of force between the invaders and Beatrice. In addition, the textual elements used as themes in the passage, though the situation inspired force and disorder shows internal rhetoric and cohesion.

At the level of cohesion, we can see that the lexical items which relate to violence are appropriately selected to account for the brutality of the soldiers. The items such as: "rushed", "violently", "pushing", "dry breast-stroke movement", "escape", "pulled", "vengeance" (to name only these) unveil the content of the text.

In addition, there are also conjunction and conjunctive relations in the texts. Thereferences are highly used in the text. All these cohesive features contribute to the textual organization of this text.

Let's signal another linguistic features that is worth interpreting and which relates to mode is Pidgin English. In fact Achebe makes use of this informal language in this book. When we go through the whole novel we notice that Pidgin English is used in dialogues, especially when the couple

Oriko ends its conversation with another couple that is Ikem's neighbours in text 2 "They plenty-0" and "This country nawaa. Na Only God go save person" (p.153).

To sum up, we can say that this chapter has allowed us to account for the linguistic tools used by Achebe to convey his message. We have also tried to read beyond the lines and seen how these tools realized the textual meaning in the novel through the different extracts we have chosen.

CONCLUSION

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This work has begun with the contribution of linguistic to literature study. It has been carried on with the presentation of linguistic theories on which the first scholarly work is based. We notice in literature review that profitable controversy was argued about literature data.

The study shows that linguistic description and critical interpretation are distinct and complementary ways of explaining a literary text. The linguist's objective is to make statements of meanings. And a meaning is interpreted in every aspect as a choice on semantic field, vocabulary, grammar, phonology. The apparatus of linguistic description of different excerpts or linguistic text enables to study theme patterns and cohesive device in *ANTILLS OF THE SAVANNAH*. Within the same clause, we demonstrate that there are in fact three simultaneous meanings being made.

As regards cohesion, we have studied thereference chains in the three different excerpts. The main reference chains we found are endophora, cataphora and exophora. We also found reference chains such as bridging, locational reference.

As thesereference chains contribute to understand how sentences are hung together within a paragraph in order to express thesubject matter of theplot in the novel of ACHEBE.

This systemic description of *ANTILLS OF THE SAVANNAH* open the path to a smooth interpretation of ACHEBE's novel.

HIS EXCELLENCY, Major Samson one of the major character has been the young commander who has become head of State. He has wanted to set an everlasting regime, but chosen the oppression corruption and military dictatorship as means to achieve his goal. In text 2 IKEM OSODI, one of themajor characters was kidnapped and murdered. Through this extracts, « I

», and «we» are numerous referring to the couple neighbour who relates the event, and « they » indicates the « invaders » that is the soldiers. In text 3 the presence of «I», «we» refers to the captain, the sergeant and to all of them.

This also puts emphasis on the subject matter of the novel: the dictatorship actions.

The analysis of these texts allowed us to tackle the theme patterns and cohesive device. The three excerpts contain cohesive patterns. Therefore we can draw a general conclusion that *ANTILLS OF THE SAVANNAH* embodies texture.

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APPENDIX

TEXT N°1

My experience with Chris was, of course, entirely different. He seemed to understand everything about me without asking a single question. In those first days he would very often startle me with insights about little things like colours or food or behavior I liked or didn't like and I would ask: But how did you know? And he would smile and say: I am a journalist, remember, it's my business to find out. Just the way he said it would melt any woman.

Emotionally then I had no reservations whatsoever about Chris from the word go. But intellectually I had to call into full play my sense of danger. In a way I felt like two people living inside one skin, not two hostile tenants but two rather friendly people, two people different enough to be interesting to each other without being incompatible.

I recall clearly that the very first time we met the thought that flashed through my mind was to be envious of his wife. And yet it was weeks before I could bring myself to probe delicately about her, not directly through Chris but surreptitiously via a third party, me by Chris that the news of his wife's nonexistence, though it admittedly gave me a measure of relief, did not bring total satisfaction. There was a small residue of disappointment at the bottom of the cool draught, so to say. Was it the disappointment of the gambler or the born fighter cheated out of the intoxication of contest and chancy victory? Or did the affair lose some of its attraction for me because deep inside I was not unlike the dreadful, cynical aunt in the village who behaved that nothing so good cool wait this long for me to stumble upon? What an awful thought!

Even when I found myself begin to pick and choose what dress or what make-up to wear whenever I thought I might run into him I simply dismissed it as a little harmless excitement I was entitled to indulge in as long as I remembered to keep a sharp look-out.

It was in a supermarket one Saturday morning, I think, that Ikem gave me an opening to ask about Chris's wife. I don't remember the exact details now but I think it was a vague invitation to go with him, his girlfriend and Chris's to some friend of their birthday party. I said no for one reason or the other but also managed to ask as offhandedly as I could where Chris's wife was anyway; or was he one of those who will pack their wife conveniently away to her mother and the village midwife as soon as she misses her period?

TEXT N°2

The front door was locked so they went round to the back and through the kitchen door to which the houseboy held a spare key. The flat was in a shambles. Books and papers and clothes were strewn everywhere in the living room and in the master and spare bedrooms. An alarm clock lay among shards of its broken glass beside the bed.

The houseboy was repeating what he had already told Chris on the telephone a short while ago when there was a tap on the door and a woman came in uncertainly, and then a man. They were Ikem's neighbours in the uncertainly, and then a man. They were Ikem's neighbours in the adjacent flat the man, a civil servant, recognized the Commissioner for Information at once.

“Good morning, sir” he said. Finding the Commissioner there seemed to have lifted his morale and removed some of the gloomy timidity with which, he had come in. “Agnes, this is the Commissioner for Information, Mr. Oriko. Sir, this is my wife”.

“Good morning, sir” he said Agnes the wife also brightening up considerably.

“Thank you. Have you seen anything of your neighbour? Since last night?”

The man looked at Beatrice questioningly and then around the room and the open doors.

“There is nobody else here. You know who I am. This I Beatrice Okoh, Senior Assistant Secretary, Finance. We are not police or security, just friends of Mr. Osodi. Did you see anything?”.

“pleased to meet you madam... I was fast asleep when Agnes woke me up and said there were two jeeps outside...” “Army jeep?”.

“So I went to the window to look and she was right. There were two jeeps standing in the yard and by that time the people were banging on our neighbour’s front door. Then after some time we could hear the door open”.

“Did they identify themselves? Did they say who they were?”.

“I think they said they were from State Research Council”.

“Yes, that’s what they said. And e heard him say that he was coming before he opened the door”.

“Yes?”

“We were not sure that they were soldiers. You know how armed robbers can sometimes say they are soldiers; So we were afraid to go out”.

“That’s understandable. When exactly one-fifteen or so. And they left at around two-thirty. That was when they came out with our neighbour”.

“how many were they?”

“They plenty-o. Some came inside and some stayed outside. My husband said they must be up to ten but I didn’t count.”

“Did you get any vehicle numbers?”

“I tried to but they parked under the umbrella tree, so the security light could not shine there for me to see the number well.”

“Was he rough-handled? Listen, you can speak without fear.”

“Unless inside the house. But outside they did everything quiet.”

“So there was no struggling or pushing or something like that outside”

“No. I didn’t see anything like that.”

“But our neighbour’s hand was inside hand-cuff”, said the wife, “nad his face...”

“We couldn’t see very well sir. As I told you it was dark...”

“His face?” asked Chris turning fully to the wife.

“We couldn’t see very well whether it was because of the dark or that his face was swell up”.

“Thank you very much. You have given us the first solid information. You need not worry. We shall not mention you in any way”

“Thank you sir, thank you madam. This our country nawaa. Na, only God go save person.”

TEXT N°3

The car light first, sensed in the vague indeterminacy of unformed dreams, and then the harsh crunch of tyres on the pebbled driveway. She sprang to her feet. Through the glass louvers she could see three jeeps unmistakable in the night from the sinister, narrow, close-set eyes of headlamps. Her heart thumping she rushed to her bedroom, snatched a tough pair of jeans from her wardrobe, leapt into them, zipped up and belted. Then she searched and pulled out another pair.

Elewa standing beside her.

“Put this on quick!”

Then she pulled out two dressing gowns...

A number of heavy knocks on her door...

"Miss Okoh. This is the last warning. Open the door now. State Security."
"I am coming."

"Well, hurry up!"

She took the bunch of keys from the sideboard and began to unchain the iron grills. Her hands were shaking so violently she couldn't get the key into the keyhole. Elewa snatched the bunch from her, turned the padlock and unchained the heavy grill. Then Beatrice shocked into calmness by this action snatched back the keys and, whispering "Go inside!" to Elewa who ignored the command, turned the lock in the steel and glass crystal door. It was wrenched out of her grip and swung outwards. Then a huge soldier rushed in pushing the two women aside so powerfully to his right and left in a dry breast-stroke movement that sent Elewa, slight as a reed, down on the floor on her bottom.

"Easy, Sergeant!" This from an officer who followed less dramatic
Three others came in after the officer while the rest stayed at the door.

“Miss Okoh?”

“Yes.”

"I am sorry to disturb you at this hour. But I have instructions to search your flat. May I proceed?"

“Anything in particular you are looking for?"

"What kind nonsense question be dat."

"OK, Sergeant. I will do the talking. So keep quiet! Well, yes, Miss Okoh, there are certain things we are looking for but it is not our practice to discuss them first. Incidentally I advise that anybody in the flat should come out right away. All the exits are guarded and anyone trying to escape will be shot. Is that clear? Now we will proceed." He deployed his men to different locations in the flat with the silent gestures of a field commander. Thereafter he went from one sector to another supervising the operations. Beatrice followed him at a discreet distance.

The red-eyed sergeant who was given charge of Beatrice's bedroom was executing it with a vengeance. He had pulled out the bed sheets off the bed and thrown them on the floor where he walked all over them as he frenziedly darted from one object to another. It was fortunate that Beatrice never learnt to lock suit-case and things. So the Sergeant's fury had nothing to wrench open. He merely spilt clothes everywhere: The officer came in and asked him again to go easy and picked up the bed sheets himself and threw them back on the bed. As the captain turned his back Beatrice caught in the eye of the sergeant a flash from the utmost depths of contempt and hatred.

"Miss Okoh, excuse my asking. Who is this young lady?"

"She is Elewa... my girlfriend."

"Your girlfriend? Interesting. What does she do?"

"What do you mean?"

"I mean does she have a job?"

"Yes. She is a sales-girl in a Lebanese shop."

"Does she live with you normally?"

"No, she is just visiting."

"I see."

SUMMARY OF THE NOVEL

Anthills of the Savannah betray to us the misdeeds and wrongdoing of military dictatorship.

In the wake of the overthrow of the civilian regime Major Samson is driven to take over and becomes Head of state of Kangan.

Having come to power without preparation for political leadership, His Excellency appears to be promising in the early days of his reign. But in the lapse of time, ambitions lead him to be greedy for power and then he sets up manoeuvres to be president for life. Indeed His Excellency holds a referendum but fails to achieve his goal. Besides threatening anyone who might leave the cabinet with detention, the head of state gags up the press and throws out Ikem, editor of the National Gazette, under the pretext that the latter collides with his Abazon people to sabotage the presidency referendum two years back.

Bargain, he has ordered all the water bore-holes they are digging in Abazon to be closed and cancelled his visit to their villages.

By degrees, these manoeuvres make the military rule incredible let alone his Excellency's opinions that are no more representative of those citizens of Kangan Republic.

Not satisfied to suspend the aforementioned editor on whom he puts the blame for his failed referendum. Samson paves the ways for his deportation for activities prejudicial to the state security and an alleged-uncovered plot the master-minder of which he is supposed to be.

On the other hand, Christopher Oriko, commissioner for information has been declared wanted. Not only does he refuse to write Ikem's suspension letter, but to a great extent mobilizes the students against the heartless regime.

To top it all, His Excellency schemes Ikem's murder the bogus of which was refused by Christopher.

In the end, the head of state pays for all his sadism through an assassination and General Langothat gives the official account takes the lead.

In this novel, Chinua Achebe alludes to African politicians and leaders who have failed to live up to the expectations of their respective peoples. *Anthills of the Savannah* isa satire in which the writer denounces oppression, corruption, military dictatorship.